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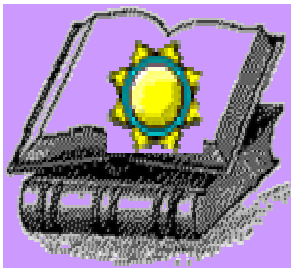

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SECTION: A
LINGUISTICS

Gender System in Nepali and Tamang

Dr. Kedar Prasad Poudel

0. Outline

Nepali is an Indo-Aryan language, whereas Tamang belongs to Tibeto-Burman branch of the Sino-Tibetan language family. According to Population Census 2001, Nepali is spoken by 48.61% and Tamang by 5.19% of total population (see, Yadava 2003:141). The general objective of this paper is to present a comparative study of gender system in Nepali and Tamang, two neighbouring languages. Moreover, Nepali is their lingua franca.

This study contains 3 sections. Section (1) deals with gender system in morphological level, whereas gender system in syntactic level is described in Section (2). It is studied on the basis of pronoun substitution, verb concord, number agreement, genitives and adjectives. Lastly, Section (3) mentions the findings.

1. Gender system in morphological level

Gender in Nepali and Tamang is based on natural recognition of sex, and thereby it is applied only to animate substantives.

In Nepali

		Masculine		**Feminine**
(1)	*a.i.*	ðaːzu	*ii.*	ðiði
		'elder brother'		*'elder sister'*
	b.i.	baːg^{h}	*ii.*	baːg^{h}-ini \bag^{h}-ini
		'tiger'		*tiger-FEM*
				'tigress'
	c.i.	goru	*ii.*	gaːi
		'ox'		*'cow'*
	d.i.	kuk^{h}uro	*ii.*	kuk^{h}uri
		fowl: MASC		fowl: FEM
		'cock'		*'hen'*

Masculine words ðaːzu (1a i.), baːg^{h} (1b i.), goru (1 c i) and *kuk^{h}uro (1d i.)* refer to a man, a male wild animal, a male domestic animal and a male fowl. *ðiði* (1a ii.), *baːg^{h}ini* (1 b ii.), *gaːi* (1c ii.) and *kuk^{h}uri* (1d ii.) are their feminine counterparts.

In Tamang

	Masculine		**Feminine**
(2).a.i.	*zyoʈ*	ii.	*naːnaː*
	'elder brother'		'elder sister'

b.i.	*cyaːn*	ii.	*cyaːn-maːmaː*
	'tiger'		'tigress'
c.i.	*mʰe-glaːp*	ii.	*mʰe-maːmaː*
	'ox'		'cow'
d.i.	*naːgaː*	ii.	*naːgaː-maːmaː*
	'fowl\cock'		'hen'

Masculine words *zyoʈ* (1a i.), *cyaːn* (1b i.), *mʰe-glaːp* (1 c i) and *naːgaː* (1d i.) refer to a man, a male wild animal, a male domestic animal and a male bird, respectively. Similarly, their feminine counterparts are naːnaː (1a ii.), *cyaːn-maːmaː* (1 b ii.), *mʰe-maːmaː* (1c ii.) and *naːgaː-maːmaː* (1d ii.).

Morphologically, human nouns and names of bigger animals and birds in Nepali and Tamang are masculine and feminine. Gender is transformed by two types of markings: covert and overt.

1.1. Covert markings

Some nouns do not show morphological connections in any male and female noun pairs. Some covert markings are as follows:

In Nepali

	Masculine		**Feminine**
(3)a.i.	*ðaːzu*	ii.	*ðiði*
	'elder brother'		'elder sister'
b.i.	*bʰaːi*	ii.	*bahini*
	'younger brother'		'younger sister'
c.i.	*logne*	ii.	*swaːsni*
	'husband'		'wife'
d.i.	*gaːi*	ii.	*goru*
	'cow'		'ox'
e.i.	*bʰaːle*	ii.	*poθi*
	'cock'		'hen'
f.i.	*maʈʈaː*	ii.	*dʰoi*
	'male elephant'		'female elephant'

In Tamang

	Masculine		**Feminine**
(4)a.i.	*aːkʰe*	ii.	*maːm*
	'grand father'		'grand mother'
b.i.	*cyon*	ii.	*buriŋ*
	'elder brother		'elder sister'
c.i.	*gyolon*	ii.	*aːni*
	'monk'		'nun'

d.i.	*pʰaː*	ii.	*mriŋ*
	'husband'		'wife'
e.i.	*ken*	ii.	*sumi*
	'father-in-law'		'mother-in-law'
f.i.	*aːpaː*	ii.	*aːmaː*
	'father'		'mother'

Both male and female nouns in Nepali (3a-f) and Tamang (4a-f) contain the covert markings, i.e., they lack the markings of morphological correspondence.

1.2. Overt markings

Overt markings occur to mark the morphological gender in both languages: Nepali and Tamang. Male nouns can be changed into females in three different ways: phonemic shifting, affixes and compounding.

1.2.1. Phonemic shifting

Male nouns can be changed into females by shifting phonemes, e.g.,

In Nepali

	Masculine		**Feminine**
(5)a.i.	*kaːkaː*	ii.	*kaːki*
	'paternal younger uncle'		'aunt'
b.i.	*badʰaː*	ii.	*badʰi*
	paternal elder uncle'		'aunt'
c.i.	*kaːncʰo*	ii.	*kaːncʰi*
	'youngest boy'		'youngest girl'
d.i.	*pʰupaː*	ii.	*pʰupu*
	'uncle-in-law'		'aunt'

In Tamang

	Masculine		**Feminine**
(6)a.i.	*aːpaː*	ii.	*aːmaː*
	'father'		'mother'
b.i.	*aːgu*	ii.	*aːsu*
	'paternal uncle'		'aunt'
c.i.	*cʰaːyaː*	ii.	*cʰuyaː*
	'grand son'		'grand daughter'
d.i.	*waːjaː*	ii.	*wujaː*
	'great grandson'		'great grand daughter'

In Nepali, only a final vowel *aː* or *o* as in (5a-d) can be changed into *i* and *u*. In Tamang *p* and *g* of masculine nouns in (6 a-b) are replaced by other consonants *m* and *s,* respectively. Vowel *aː* of the first syllables of masculine nouns in (6 c-d) are replaced by another vowel *u*\.

1.2.2. Affixes

Affixes can change the gender in Nepali and Tamang, e.g.,

In Nepali

	Masculine		**Feminine**
-*ak* is replaced by -*ika* to mark femininity			
(7).a.i.	*baːl-ak*	ii.	*balː-ikaː*
	child-MASC		child-FEM
	'male child'		'female child'
b.i.	*gaːy-ak*	ii.	*gaː-ikaː*
	'male singer'		'female singer'
-*aː* is replaced by -*eni* to mark femininity			
(8).a.i.	*subbaː*	ii.	*subbe-ni*
	'male Limbu'		Limbu-FEM
			'female Limbu'
b.i.	*mukʰiyaː*	ii.	*mukʰ-eni*
	'male Kshatri'		Kshatri-MASC
			'female Kshatri'
-*ini* is added to mark femininity			
(9).a.i.	*mi-ʈ*	ii.	*miʈ-ini*
	'male bond friend'		bond friend-MASC
			'female bond friend'
b.i.	*guruŋ*	ii.	*guruŋ-ni\guruŋ-sya-ni*
	'male Gurung'		Gurung-FEM
			'female Gurung'
-*ni* is added to mark femininity			
(10).a.i.	*naːti*	ii.	*naːti-ni*
	'grandson'		grandson-FEM
			'granddaughter'
b.i.	*newaːr*	ii.	*newaːr-ni*
	'male Newar'		Newar-FEM
			'female Newar'

In Tamang

	Masculine	**Feminine**	
-*syaː* or -*ni* is added to mark femininity			
(11). i.	*maːstaːr*	ii.	a) *maːstaːr-ni*
	'teacher'		teacher-FEM
			'female teacher'
			b) *maːstaːr-sya*
			teacher-FEM

'teacher's wife'

-me is added to mark femininity

(12). i. *za:* 'son'

ii. *za:-me* son-FEM 'daughter'

-bo\ -mo \-bu \-mu is added to mark femininity

(13).a. *sya:ŋ* 'mother's/wife's parent's clan

i. *sya:ŋ-bo* wife's clan-MASC 'wife's brother'

ii. *sya:ŋ-mo\ sya:ŋ-mu* wife's clan-FEM 'wife's sister'

b. *gya:l* 'royal'

i. *gya:l-bo\ gyal-bu* royal-MASC 'emperor'

ii. *gya:l-mo\ gya:l-mu* royal-FEM 'empress'

Morphophonemically *-ak* in (7 a. *i* – b. *i*) is changed into *-ika* in (7 a.*ii*– b.*ii*)**,** and thereafter *-eni* in (8 a ii & b ii) is feminine marker in Nepali. *-a:* in (8 a-b) is changed into *-e* and feminine marker *-ni* is added in (8 a ii & b ii). *-ini* in (9) and *-ni* in (10) are distinct feminine markers in Nepali.

-sya: and *-ni* in (11) are added to mark femininity but they are not free variants, as *-sya:* refers to 'wife' and *-ni* refers only a 'female'. *-me* in (12) is feminine marker, which is added to the masculine noun *za:*. *-mo* and *-mu* are also feminine markers but they are affixed to the common nouns *sya:ŋ* in (13. a ii.) and *gya:l* in (13.b ii.). *bo* and *-bu* in (13.a.i. & b. i) are masculine markers affixed to the common gender nouns.

1.2.3. Compounding

Nouns of one gender may be transformed into another gender in Nepali and Tamang even by compounding two words, e.g.,

In Nepali

Formation of masculine by compounding

(14)a.i. *c^hor-i* offspring-FEM 'daughter'

ii. *zwa:i* '(male) in-law'

iii. *c^hor-i-zwa:i* 'son-in-law'

b.i. *bahini* 'y. sister'

ii. z*wa:i* '(male) in-law'

iii. *bahini-zwa:i* 'brother-in-law'

c. i. *nanðа* 'husband's y. sister'

ii. *b^ha:i* 'y. brother'

iii. *nanðe-b^ha:i* 'brother-in-law (husband to husband's y. sister)'

d. i.	*aːmaːzu*	ii. *ðaːi*	iii. *aːmaːzu-ðaːi*
	'husband's e. sister'	'e. brother'	'brother-in-law(husband to husband's e. sister)'

Formation of feminine by compounding

(15)a.i.	*b^haːi*	ii. *buhaːri*	iii. *b^haːi-buhaːri*
	'y. brother'	'female-in-law'	'sister-in-law (y. brother's wife)'
b.i.	*c^hora*ː	ii. *buhaːri*	iii. *c^horaː-buhaːri*
	'son'	'female-in-law'	'daughter-in-law'
c. i.	*g^har*	ii. *beti*	iii. *g^har-beti*
	'house'	'female'	'landlady'
d. i.	*zet^{h}aːni*	ii. *ðiði*	iiị. *zet^{h}aːni ðiði*
	'elder woman'	'e. sister'	'sister-in-law (wife's e. sister)'

Second word in compounding fixes the gender in Nepali, as the first word may be masculine, feminine or inanimate. In the above-mentioned examples the second word in the compounding is gender marker. *zwaːi* in (14.a-b), *b^haːi* in (14.c) and *ðaːi* in (14.d) refer to masculine gender. *buhaːri* in (15.a-b) *beti* in (15.c) and *ðiði* in (15.d) are feminine words, and thereby they are feminine markers in the compounding.

In Tamang

Formation of feminine by compounding

(16)a.i.	*naːgaː*	ii. *yomaː*	iii. *naːgaː-yomaː*
	'cock'	'young female'	'young hen'
b.i.	*naːgi*	ii. *maːmaː*	iii. *naːgi -maːmaː*
	'dog'	'mother'	'mother bitch'
c. i.	*zaː*	ii. *caːŋ*	iii. *zaː-caːŋ*
	'son'	'female-in-law'	'daughter-in-law'
d. i.	*maːi*	ii. *θebaː*	iii. *maːi-θebaː*
	'female'	'first (male) by birth'	'first (female) by birth'

All second words *yomaː, maːmaː, caːŋ,* and *maːi* in (16a-d) fix the genders in compounding, as they are feminine markers, and thereby they are feminine compound words.

2. Gender system in syntactic level

In sentence level, biological genders in Nepali restrict pronouns, verbs, numbers and genitives, whereas they do not restrict in Tamang.

2.1. Pronoun substitution

Pronouns in Nepali do not refer to biological gender, e.g.,

(17)	*us-le*	*k^haːnaː*	*k^haː-yo*
	he-ERG	food	eat-Pt:3:sg:Masc
	'He ate food.'		

(18) *us-le* *kʰaːnaː* *kʰaː-i*
she-ERG food eat-Pt:3:sg:Fem
'She ate food.'

Same pronoun *us-le* is used to refer to singular male and singular female as in (17-18).

Pronouns in Tamang are not restricted by the biological gender, e.g.,

(19) *aːi* *dim* *ni-mu-la*
you (one) home go-be-NML
'You (male\female) go home.'

(20) *θe* *dim* *ni-mu-la*
you (one) home go-be-NML
'S\he (male\female) goes home.'

Same pronouns are used to refer to male or female in Tamang, as distinct biological sex marker in pronouns do not occur. In (19-20) *ai* and *tʰe* may refer to any sex.

2.2 Verb concord

Verbs in Nepali contain grammatical gender markers except in highly honorific verbs, e.g.,

(21) *u* *gʰar* *zaːn-cʰa*
he: Non HON home Go-be:Npt:3:sg:Masc
'He goes home.'

(22) *u* *gʰar* *zaːn-cʰe*
she:3:sg:Non HON home Go-be:Npt:3:sg:Fem
'She goes home.'

(23) *u-ni* *gʰar* *zaːn-cʰan*
he:3:sg:HON home Go-be:Npt:3:sg:Masc
'He goes home.'

(24) *u-ni* *gʰar* *zaːn-cʰin*
she:3:sg:HON home Go-be:Npt:3:sg:Fem
'She goes home.'

Verbs are affected by the subjects of biological sex. Verb inflections *-cʰa* and *-cʰan* in (21 & 23) are masculine, and *-cʰe* and *-cʰin* in (22 & 24) are feminine markers. They are restricted by the gender of the subjects.

Verbs lack grammatical gender markers in Tamang, e.g.,

(25) *kunchʰaːŋ-se\maːicyaːŋ-se* *kaːn* *caː-zi*
Kunchhang-ERG\ Maichang-ERG b. rice eat-Pt
'Kunchhang \ Maichang ate boiled rice.'

(26) *kunchʰaːŋ-se\maːicyaːŋ-se* *kaːn* *caː-baː-laː-mu-tʰyo*
Kunchhang-ERG\Maichang-ERG b. rice eat-PERF-be-Pt
'Kunchhang \ Maichang had eaten boiled rice.'

(27) *kunchʰaːŋ\maːicyaːŋ* *kaːn* *caː-laː*

Kunchhang \ Maichang b. rice eat-Npt

'Kunchhang \ Maichang will eat boiled rice.'

kunc^{h}a:ŋ refers to male proper noun, whereas *ma:icya:ŋ* refers to female one. In above-mentioned examples (25-27) verbs are unaffected by the subjects of any biological sex.

2.3. Number agreement

Gender of singular subject restricts the verbs in Nepali, e.g.,

(28) *ra:m-le* *pa:ni* *pi-yo*
Ram -ERG water drink-Pt
'Ram drank water.'

(29) *sita:-le* *pa:ni* *pi-i*
Sita -ERG water drink-Pt
'Sita drank water.'

(30) *euta: ma:nc^{h}e* *ba:n* *za:n-c^{h}a*
one man forest Go-Npt:3sg:Masc
'One man goes to forest.'

(31) *euta: a:ima:i* *ba:n* *za:n-c^{h}e.*
one woman forest Go-be:3sg:Npt:Fem
'One woman goes to forest.'

(32) *duita: ma:nc^{h}e (haru)* *ba:n* *za:n-c^{h}an*
two man(-Pl) forest Go-be:3Pl:Npt:Masc
'Two men go to forest.'

(33) *duita: a:ima:i (haru)* *ba:n* *za:n-c^{h}an*
two woman(-Pl) forest Go-be:3sg:Npt:Fem
'Two women go to forest.'

Gender of singular subjects (28-31) restricts the verbs in Nepali, whereas plural subjects in (32-33) do not restrict any verb. The same verb *za:n-c^{h}an* is used for both male and female plural nouns.

Gender does not restrict any number in Tamang, e.g.,

(34) *kunc^{h}a:ŋ-se* *kui* *θuŋ-zi*
Kunchhang-ERG water drink-Pt
'Kunchhang drank water.'

(35) *ma:icyaŋ-se* *kui* *θuŋ-zi*
Maichang -ERG water drink-Pt
'Maichang drank water.'

(36) *gik m^{h}i* *ba:n* *ni-la:*
one man forest go- Npt
'One man goes to forest.'

(37) *gik* *mriŋ* *baːn* *ni-laː*
one woman forest go- Npt
'One woman goes to forest.'

(38) *nʰi* *mʰi-dugu* *baːn* *ni-laː*
two man-Pl forest go- Npt
'Two men go to forest.'

(39) *nʰi* *mriŋ-dugu* *baːn* *ni-laː*
two woman-Pl forest go- Npt
'Two women go to forest.'

In (34-39) number of biological sex does not restrict any grammatical categories.

2.4. Genitives

Biological sex restricts the singular genitive markers in Nepali, e.g.,

(40) *sitaː-ki* *bahini* *yehaː* *cʰe*
Sita-GEN y. sister here be:NPt:3sg:Fem
'Here is Sita's sister.'

(41) *sitaː-ko* *bʰaːi* *yehaː* *cʰa*
Sita-GEN y. brother here be:NPt:3sg:Masc
'Here is Sita's brother.'

Genitive premodifies the head in the noun phrase. On the basis of the biological gender of the headword, *-ko* and *-ki* are used as the masculine and feminine genitive markers.

Gender does not restrict any genitive marker in Tamang, e.g.,

(42) *maːicyaːŋ-laː* *cʰyoi* *itti* *mu-laː*
Maichang-GEN book here be-NPt
'Here is Maichang's book.'

(43) *kuncʰaːŋ-laː* *cʰ yoi* *itti* *mu-laː*
Kunchhang-GEN book here be-NPt
'Here is Kunchhang's book.'

The same genitive marker *-la* is used with both male noun *kuncʰaːŋ* and female noun *maːicyaːŋ.*

2.5. Adjective

Biological sex restricts adjectives in Nepali, whereas in Tamang it does not, e.g.,

<u>In Nepali</u>

(44) *rːam* *rːam-ro* *cʰa*
Ram good-NML be:3Sg: Mas: NonHon
'Ram is good\ handsome.'

(45) *sitaː* *rːam-ri* *cʰe*
Sita good-NML be:3Sg: Fem: NonHon
'Sita is good\ beautiful.'

In Tamang

(46)	*paːsaːŋ*	*zyaː-baː*	*mu-laː*
	Pasang	good-NML	be-NML
	'Pasang is good\ handsome.'		
(47)	*pemaː*	*zyaː-baː*	*mu-laː*
	Pema	good-NML	be-NML
	'Pema is good\ beautiful.'		

In Nepali *rːam-ro* in (44) and *rːam-ri* in (45) are restricted by biological sex and thereby they are masculine and feminine genders, respectively. In Tamang, *paːsaːŋ* in (46) and *pemaː* in (47) do not restrict the adjective *zyaː-baː*.

3. Findings

Morphologically, masculine nouns can be transformed into feminine nouns, and feminine nouns can be transformed into masculine nouns in both languages: Nepali and Tamang.

In sentence level, biological genders restrict pronouns, verbs, numbers, genitives and adjectives in Nepali, whereas there is not such restriction in Tamang.

In conclusion, Nepali has gender system in both morphological and syntactic levels but Tamang contains only in morphological level.

Abbreviations

3	Third person marker
ERG	Ergative marker
Fem	Feminine marker
GEN	Genitive marker
Hon	Honorific marker
Masc	Masculine marker
Non HON	Non-honorific marker
Npt	Non-past marker
PERF	Perfect aspect marker
Pl	Plural marker
Pt	Past marker
Sg	Singular marker

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Debate: An Overview

Kedar Man Shrestha

0. Outline

Human being by nature is curious and ready to solve questions, issues or controversies. One of the ways by which such problems could be sorted out is to participate in debate. Debate makes people collect evidences, follow methods, persuade an audience and even refute the arguments. Debaters can help develop different skills, learn about other subjects and use target language socially and culturally. This paper is based on the handsout provided during a three-day Debate Training, jointly organized by IDEA (International Debate Education Association) and NELTA(Nepal English Language Teachers' Association) in Kathmandu from 11th October to 14th October 2007. The paper is divided into Introduction to Debate (1), Importance of Debate (2), Components of Debate (3), Debate Topics (4), Argumentation (5), Delivery (6), Style (7), Evidence (8), Refutation (9) and Conclusion (10).

1**. Introduction to Debate**

Debate is a formal method of presenting arguments in support and against a given issue which is expressed in a form of a proposition, in which debaters interact with each other with a goal to persuade an audience or a panel of judges. The term 'formal' indicates that debate is governed by some rules and that debaters must adhere to these rules throughout the debate. Neufeldt et al, (1991) define debate as "a formal discussion or a contest in which opposing sides of a question are argued." (355)

According to Sinclair et al, (1998) Debate "is a formal discussion, for example, in a parliament, in which people express different opinions, about a particular subject and then vote on it."(420)

The word 'debate' is derived from the Latin word '*Debatum'* which means to reach an agreement. Although debate involves dissent and disagreement, the main function of debate is to educate people on a given issue so that they may learn about it and arrive at solutions.

Debate occurs in many places such as families, schools, work places, parliaments, courts, debate house, radio/TV programs, etc. Debate requires both training and preparation for the quality and depth. It is part of democratic systems where deliberative bodies such as parliaments and legislative assemblies engage in debates. The outcome of such debates is decided by vote.

Rule-based competitive debate is often encouraged in schools and universities. This is a contest between two teams with explicit rule: during which one team supports, while the other team opposes a given proposition. Competitive debate begins with a resolution, a simple statement of a topic that is subjected to critical analysis by both teams. The team that supports the resolution speaks

first and is referred to as an affirmative team since it affirms a given resolution. The other team must, then, oppose the arguments offered by the affirming team and offer arguments against adopting the resolution. The team is referred to as a negative team.

2. Importance of Debate

Participation in a debate program provides young ones with an opportunity to develop a number of important skills. Debate develops:

- Public speaking and communication skills – participants become more confident and persuasive speakers and they lose their fear of speaking in public.
- Critical thinking and argumentation skills – debaters practice their critical thinking skills and learn how to develop stronger arguments, critically evaluate arguments presented by others, ask and respond to questions, evaluate evidence.
- Research skills – most debates require significant preparation and learning more about a debate topic which in turn requires identifying and using various sources and evaluating various types of information.
- Listening skills – when the other team is speaking, debaters must be able to understand what they say so that their team can offer effective responses.
- Team working skills – most debates involve more than one debater on each side and debaters have to work with a partner(s), coach, and other teammates. They may have research assignments that must be completed and shared with the whole team and they must be able to communicate and cooperate during a debate.

Besides developing the above mentioned skills, public debate helps to advance the following important social objectives:

- Debate brings people together and helps to develop a sense of belonging- often debates help to bridge generation gap by bringing different generations together.
- Debate provides a friendly and open environment for addressing contentious issues and addressing problems that a community may face.
- Debate does not only inform and educate citizens about issues but may also motivate them to get involved in finding solutions and volunteering for the community.
- Debate can provide entertainment and become a social event in a community/youth club, school.

3. Components of Debate

Debate is a formal event. Thus, it shares some common elements that include:

i) *Controversy*: an issue, a question, or a problem; something that is unsettled and that ought to be settled. In a debate, this controversy is expressed in a form of resolution- a statement that both sides can disagree about.

ii) *Opposition*: There are two or more sides in a debate that have opposing views of the issue, question or problem. Many times debaters defend/attack propositions on a given issue that

are not their own on the issue. Often the side a debater is on during the debate is decided randomly- e.g. by tossing a coin, etc.

iii) *Argumentation*: The teams have committed to the use of arguments and will support their claims with reasoning and evidence.

iv) *Engagement*: The teams have committed to focus not only on their own views, but also on the views of their adversaries

v) *Audience*: The teams present argumentation to a particular or general audience (judges in a competitive debate or members of a public in a public debate), in order to gain their understanding or agreement.

vi) *Formality*: Teams debate in a certain format. Each team has an equal number of speakers, speaking time, and the speakers on each time speak in a certain order.

4. Debate Topics

Debate topic is also referred to as a debate resolution. Choosing a good debate topic is one of the most important tasks in proceeding a debate: A good debate topic will make for good debates; a bad debate topic will result in poor debates and potentially a lot of disappointment on the part of debaters, judges and the audience. When selecting a topic it is important to remember the following:

1. A good debate topic should be *interesting.* A topic concerns a significant contemporary issue or something that is hotly discussed and debated in a public sphere (in the media, etc). Good debate topics can be inspired by the newspaper headlines, TV news reports and editorials.
2. A good debate topic should be *controversial*- (which means that) it should be debatable. Good debate topics provide enough disagreement or pose a problem with many potential solutions.
3. Good debate topic should be *balanced*- It should provide enough arguments and evidence for both sides in debate- the affirmative and negative.
4. A good debate topic should *avoid being too abstract* and focus on issues that debaters and the audience understand and can relate to.
5. At the same time a good debate topic should *avoid being too specific and technical*- some issues related to science may pose good debates for scientists or experts specializing in given narrow field, but would be too complicated for most layman debaters and audiences.

When wording a topic, expressing it in a form of statement- it is important to ensure that:

It is expressed in a declarative (affirmative) sentence.

It is expressed in a clear manner (it avoids ambiguous words and phrases).

It is worded neutrally (it avoids biased terms).

5. Argumentation

Argument can be defined as a claim which it warranted by data. This definition of argument is based on a model of 'argument structure' developed by a British philosopher, Stephen Toulmin. The basic structure of argument according to Toulmin is composed of three elements: Claim, Data and Warrant.

Claim is the one a debater wants his/her audience to ultimately accept. For the purpose of a given argument, this might mean the knowledge or the conclusion that the speaker would like them to accept when the argument is presented in a debate. Data is additional information given to the audience in order to support the claim. Words that would reasonably follow "because…" are offered to provide the audience with support for the claim. Warrant is an assumption or a logical relationship that connects the data to the claim. The additional supporting information(the data) needs to be logically related to the conclusion that debaters would like their audience to accept(the claim).

In a debate, the claim is usually presented as the first part of the argument followed by the word "because" or "since" introducing data. In many arguments, the warrant is not explicitly expressed as it is understood by the debaters and audience and can be emphasized in response to a question or counter-argument.

Some most common types of arguments which may be useful for debaters to recognize are:

- *Deductive reasoning:* It is based on inferring a specific conclusion(claim) from a general principle.
- *Reasoning by example:* It involves inferring a general conclusion from a particular instance.
- *Reasoning by cause:* It establishes a relationship between an effect and its cause(e.g. by demonstrating that one event/occurrence caused another).
- *Reasoning by analogy:* It establishes a comparison between two cases and argues that what is true of one case/event is likely to be true of the other.
- *Reasoning by sign:* It draws a connection between some phenomena and other conditions that tend to accompany those phenomena.

Claim: *The economy has improved*

Data: S*ince people are buying more luxurious goods*

Warrant: *Increased spending on luxurious goods is a sign of economic improvement.*

6. Delivery

It is content as well as presentation that matter most in a formal setting of a public debate. In other words how a speech is delivered matters as much as what it contains. A large part of communication relates not just to arguments and words, but to speaker's voice, body, and movement. The elements of good delivery parallel the elements of good conversation. The audience should feel that a speaker is speaking with them, not presenting to them. Here are some guidelines that may help to deliver speech more effectively.

- Debaters should speak about the same rate that they speak in a conversation- increasing speed in order to convey excitement or action, and slowing down in order to emphasize important points.
- Debaters should vary the pitch normally, and try to avoid speaking in a monotone, or in a sing-sang fashion.
- Debaters should try to keep vocalized pauses(e.g. umm, ahh, eer, etc.) to a minimum. They should use a silent pause instead.

- Speakers should speak so that all can hear without any effort.
- Speakers should use notes based on key words only to make the voice sound natural.
- Debaters should keep their faces relaxed and expressive. Smile has great effect on the audience.
- Speakers should maintain an appropriate amount of eye contact with their audience. They should try to include as many members of the audience as possible in their eye contact.
- Debaters should gesture naturally with their arms and hands, just as they would do in a conversation.
- Speakers should move by taking a step or two at a few points during the speech as a way of maintaining interest, dissipating nervous energy, and highlighting key points.

7. Style

Although reasoning and strong evidence are central to good debate, debaters mustn't forget about the power of language to move and persuade people. It is because many members of the public may want to hear hard evidence but others may be interested in being entertained by vivid and humorous language. Debaters should still pay attention to the reason and facts presented, and they may also want to employ some specific techniques to enhance the presentation of their arguments. The following are different effective stylistic devices that speakers may find useful.

Debaters should use *figurative language* which includes similes, metaphors, symbols, synecdoche, and a whole host or rhetorical devices. For example, Bill Clinton promised voters that he would "build a bridge to the 21st century".

Repeating of certain phrases or syntactic structures can be a very effective tool in debate-emphasizing a given point and also appealing emotionally to the audience. For example, Martin Luther King in his famous speech used the phrase " I Have a Dream" no fewer than nine times. (Lohani et al 1998:)

Contrast and comparison, in simple terms, are stylistic devices which speakers use to better say what something is by saying what it is not. For example, John F. Kennedy delivered a speech, "And so, my fellow Americans ask, not what your country can do for you; ask what you can do for your country. My fellow citizens of the world, ask not what America will do for you, but what together we can do for the freedom of man." (Ratcliff 2001:203)

*Particularising the abstrac*t is a strategy that makes it easier for the audience to understand complex and abstract issues. For example, President Ronald Reagan, making a speech about the national debt said, "I've been trying… to think of a way how big a trillion really is. And the best I could come up with is that if you had a stack of thousand-dollar bills in your hand only 4 inches high, you'd be a millionaire. A trillion dollars would be a stack of thousand-dollar bills 67 miles high." (Zelesky, 2007)

Another stylistic device is to make *rhetorical question* that is asked for the effect, with no direct answer expected from the listener. A politician named Mario Cuomo, in his address to the Democratic National Convention in 1984 said, "…And ladies and gentlemen, the nation must think of this: What kind of Supreme Court will we have? We must ask ourselves what kind of court and

country will be fashioned by the man who believes in having government mandate people's religion and morality?" (Zelesky, 2007)

Using *humour* is another stylist device, whose primary function, in the context of a public debate, is to establish a relationship between the debater and an audience. It can be used to belittle an idea or a plan offered by an opponent. It can also be used as a defensive weapon. President Franklin Roosevelt, who began one re-election campaign speech by saying, "Well, here we are together again- after four years- and what years they have been! You know, I am actually four years older, which is a fact that seems to annoy some people…"

8. Evidence

Debaters, in order to make their points/claims strong, need evidence that supports the claims made. Some claims (matters of logic, perspective, or the application of common knowledge) may be supported through speakers' knowledge and reasoning. Other claims, however, require that debaters turn to outside resources. This helps debaters build their credibility for an audience in a public debate. The process of research and finding information which can be used effectively in a debate can be complicated. Debaters may want to take few moments to decide what it is that they are looking for and the following are the advisory steps that may be helpful:

- Analyse your purpose- identify the main issues you hope to explore.
- Generate a list of synonyms and related words for the key words in debate resolution
- Make a list of the questions that need to be answered
- Make a list of the controversial claims that you expect to make which would most likely require external support in order to convince a skeptical audience.
- Identify the time-frame in which you are most interested in locating information.

The second stage in research is finding useful material sources (books, articles, internet web-sites, etc.) that will be relevant and appropriate to the researched debate topic. At this stage, debaters should use whatever is available in local libraries, newsstands, or universities. Students preparing for a debate may consider the following sources of information: books, encyclopaedias, newspapers, magazines, specialized journals, computer databases, CD-ROMs, electronic publications on the internet, government officials, independent experts (university professors, activists, etc.)

For a source to be useful, it should meet the following criteria:

- Authoritative: the source material should be from someone who is an expert on the subject or who has investigated various facts and opinions.
- Timely: it should be recent enough that the facts haven't substantially changed since it was written.
- Clear: it should make understandable claims supported by identifiable reasons.
- On point: it should supply information relevant to the point that you would like to make.

Debaters need to locate and record information so that it may be used in the debate.

Below are types of different *uses of evidence*, which could be considered for debaters:

Providing factual description; introducing statistics; describing the results of research; reporting what happened; providing a qualified opinion.

After debaters have found a clear, well-supported and useful section that they would like to use during a debate, they should save it in some fashion so that they can find it easily when they are preparing a debate case and subsequent speeches.

9. Refutation

Apart from presenting persuasive and compelling arguments in a debate, debaters must also respond to the arguments made by their opponents. In debate and communicating, this process is called refutation. There are different ways of responding to the arguments, some of the refutation strategies are as follow:

Denial: A team may choose to simply oppose an argument presented by their opponent. When denying an argument a team contradicts a given claim and provides reasons. e.g.

The affirmative: Free speech may cause instability in a state.

The negative: Not true – free speech insures checks and balances which provide stability.

Minimization: When a team is confronted by an argument which is logically sound and correct, they can reduce the impact of such an argument by demonstrating that although the argument stand, it is not a very important argument in a given debate. When minimizing the opposite team's argument, a team does not deny the validity of the claim but reduces the argument's significance. e.g.

The negative: It may cause instability but instances are few and not serious enough to merit a limitation on one of the most fundamental freedoms.

Out-weighing: A team agrees with the opposition but points to other potential benefits. It is a very effective strategy, e.g.

The negative: It may cause instability but free speech safeguards people's rights and they are more important.

Turn-around: A team uses the reasoning provided by the opposition to prove their own point. It is one of the most effective ways of refuting an argument.

The negative: This is true- but it also exposes the very causes of the social problems and allow to take action to prevent similar problem in the future.

9.1 Steps for Refutation

Debaters should use a structured approach to refutation and present refutation in a coherent and organized manner, using the following four steps:

i. Identifying opponents' argument: '*they say that free speech promotes racism'*
ii. Stating the team's response: …*but we claim that free speech allows to combat racism.*
iii. Providing support: *by exposing racist speech, we can discuss it and reject it, which is not possible if such views are not in the open.*

iv. Impacting the response: *so the possibility of rejecting bad ideologies is the reason to support free speech.*

10. Conclusion

Debate is an activity that not only may develop different skills, but also enhances social harmony. Moreover, it makes debaters to involve in different activities such as brain-storming, collecting information, organizing and participating in mock trial, talk program, etc. It also helps improve experimental learning, cooperative learning, and problem-based learning. In order to make debate as a way of life, it is necessary to form debate clubs/societies, which could hold competitive debates and other communicative programs such as talk program, both in our community and educational institutes.

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Personal Pronouns in Rajbangsi

Sabitri Thapa

0. Outline

According to the latest population census report of 2001, ninety-two languages have been identified. These languages are from four different language families: Indo-Aryan, Tibeto-Burman, Dravidian and Austro-Asiatic. Rajbangsi belongs to Indo-Aryan language family. This paper deals with the personal pronouns in Rajbangsi as spoken in Charpane of Jhapa, Eastern Region of Nepal. It is based on fieldwork study.

1. Case markers

Nominative cases in Rajbangsi are unmarked, whereas pronouns can be inflected for dative, genitive and ergative cases. Besides, pronouns are compounded with free morpheme *-a:pne* to refer to reflexive meaning. Pronouns based on the case markers are illustrated in Table 1.

Table 1: Pronouns based on the case markers

Person	Hon\ Non-Hon		Cases			
			Nominative	**Dative**	**Genitive**	**Ergative**
1st		Sg	*mui*	*mo-k*	*mo-r*	*mui-e*
		Pl	*ha:ma:*	*ha:ma:-k*	*ha:ma:-r*	*ha:ma:-e*
2nd	Non-Hon	Sg	*ʈui*	*ʈo-k*	*ʈo-r*	*ʈui-e*
		Pl	*ʈa:ma:-ha:*	*ʈa:ma:-ha:-k*	*ʈa:ma:ha:-r*	*ʈa:ma:ha:-e*
	Hon	Sg	*ʈa:ma:-ha:*	*ʈa:ma:-ha:-k*	*ʈa:ma:ha:-r*	*ʈa:ma:ha:-e*
		Pl	*ʈa:ma:-ha:-la:*	*ʈa:ma:-ha:-la:-k*	*ʈa:ma:ha:-la:-r*	*ʈa:ma:ha:-la:-e*
3rd	Non-Hon	Sg	*ama:*	*ama:-k*	*ama:-r*	*ama:-e*
		Pl	*ama:-ha:*	*ama:ha:-k*	*ama:ha:-r*	*ama:ha:-e*
	Hon	Sg	*waha:*	*waha:-k*	*waha:-r*	*waha:-e*
		Pl	*waha:-la:*	*waha:-la:-k*	*waha:-la:-r*	*waha:-la:-e*

We find *-k*, *-r* and *-e* as dative, genitive and ergative markers, respectively. Nominative case lacks the morphological marker. Morphophonemically, *ui* is changed into *o* when dative and genitive markers are added to the first and second person singular pronouns *mui* and *ʈui*, respectively.

Non-past tense and non-perfective transitive verb or intransitive verb of any tense and aspect does not take any ergative marker. Ergativity occurs when transitive verb in past tense and/or perfective aspect comes, e.g.

(1) *mui* *ʈo-k* *amaː-r* *kiʈaː p* *di-m*
I you-DAT s\he-GEN book give-Npt 1
I give you her\his book'

(2) *ʈamaː-haː-e* *kʰaː naː* *kʰaː -lan*
you: Pl –PL-ERG food eat-Pt2
'You ate food.'

(3) *haːmaː -e* *kʰaːna* *haːmaː-aːpne* *kʰa-n*
I:Pl-ERG food we-self eat-Pt1
'We ate food ourselves.'

Case marker is absent with *mui* in (1), as it comes to subject position of the non-past verb *diːm*. Ergative marker *-e* is added to the pronouns *tamaː-haː* and *haːmaː* in the sentences (2-3), as they are in past tense and their verbs are transitive. Dative marker *-k* in *to-k* in (1) and genitive marker *-r* in *amaː-r* in (1) indicates dative and genitive cases, respectively.

2. Persons

Rajbangsi pronouns based on persons are given in Table: 2.

Table 2: Persons in Rajbangsi pronouns

Persons →	**First**	**Second**	**Third**
Singular	*mui*	*ʈui*	*amaː*
		ʈamaː-haː	*waːhaː*
Plural	*haːmaː-haː*	*ʈamaː-haː*	*amaː-haː*
		ʈamaː-haː-la	*waːhaː-laː*

As shown in Table 2, first person and second person singular pronouns differ only in their first sound, i. e., *m* in first person singular and *t* in second person singular. Likewise, first person and second person plural pronouns differ in the first sound, i.e., *h* in first person plural and *t* in second person plural one. All third person pronouns and first and second person plural pronouns end with vowel sound *-aː*. Personal pronouns lack the gender markers, as the same pronouns can be used for both biological genders. Pronouns can restrict the verbs, e.g.

(4) *mui* *gʰar* *zaː-m*
I house go-Npt:1
'I go home.'

(5) *haːmaː* *gʰar* *zaː-m*
I:Pl house go-Npt:1

'We go home.'

(6) *ʈui* *g^{h}ar* *za:-bo*
you: S, Non Hon house go-Npt:2
'You go home.'

(7) *ʈa:ma:-ha:* *g^{h}ar* *za:-ban*
you: Pl-Pl house go-Npt:2
'You (one) go home.' <Hon>

(8) *ʈa:ma:-ha:* *g^{h}ar* *za:-ban*
you: Pl-Pl house go-Npt:2
'You (more than one) go home.'<Non Hon >

(9) *ʈa:ma:-ha:* *g^{h}ar* *za:-ban-go*
you: Pl -Pl house go-Npt:2-Hon
'You (one) go home' <Hon>

(10) *ʈa:ma:-ha:-la:* *g^{h}ar* *za:-ban-go*
you: Pl-Pl-Pl house go-Npt:2-Hon
'You go home.' <Hon>

(11) *ama:* *g^{h}ar* *za:-be*
she house go – Npt:3
'She goes home.'

(12) *ama:* *g^{h}ar* *za:-be*
he house go-Npt: 3
'He goes home.'

Different pronouns restrict the verb inflections as shown in (4-12) above. First person verb marker for both singular and plural is *-m* as in (4-5). Second person singular verb marker in Non-honorific is *-bo* as in (6), whereas plural markers are *-ban* as in (8-10). To show honorificity for single person, plural pronoun and plural verb marker without honorific marker is used as in (7). To show honorificity for more than one person, honorific marker *-go* follows the plural verb marker *-ban* as in (9-10). There occurs no gender marker, and thereby no gender restricts the verbs as in (11-12).

3. Honorificity

In Rajbangsi second and third person pronouns have honorificity, i.e., honorific and non-honorific. They are illustrated in Table 3.

Table 3: Honorificity in Rajbangsi Pronouns

Persons ⟶	**Second Person**		**Third Person**	
	Non-Honorific	**Honorific**	**Non-honorific**	**Honorific**
Singular	*ʈui*	*ʈa:ma:-ha:*	*ama:*	*waha:*

Plural	*ʈaːmaː-haː*	*ʈaːmaː-haː-laː*	*amaː-haː-laː*	*waha:-laː*

Some examples of above-mentioned pronouns are as follows:

(13) *ʈui* *bʰaːʈ* *kʰaː-lo*
you: Non Hon b. rice eat-Pt:2
'You ate boiled rice.' <Non-Hon>

(14) *ʈaːmaː-haː* *bʰaːʈ* *kʰaː-n*
you: Pl-Pl b. rice eat-Pt:2
'You (many) ate rice.' <Non Hon>

(15) *ʈaːmaː-haː* *bʰaːʈ* *kʰaː-n*
you: Pl-Pl b. rice eat-Pt:2
'You (one) ate rice.' <Hon>

(16) *ʈaːmaː-haː-laː* *bʰaːʈ* *kʰaː-ban*
you: Pl-Pl-Pl b. rice eat-Pt:2
'You (two or more) ate rice.' <Hon>

(17) *waha:* *gʰar* *zaː-be*
s\he: Hon home go-Npt:3
'S\he goes home.' <Hon>

(18) *amaː* *gʰar* *zaː-be*
s\he home go-Npt 3
'S\he goes home.' <Non Hon>

Same pronoun *taːmaː-haː* may function as honorific singular and non-honorific plural as in (14-15). When additional plural marker is added to singular honorific or plural non-honorific pronoun *taːmaː-haː*, it becomes 2nd person honorific plural *ʈaːmaː-haː-la* (you: Pl-Pl) as in (16). So far as the third person is concerned, honorific and non-honorific roots are distinct, as *amaː* is non-honorific and *waha:* [1] is honorific as in (17-18). Biological genders do not restrict the honorificity in pronouns.

4. Number

Pronouns in Rajbangsi are two numbers: singular and plural (see, Table 1). Even the number restricts the verbs, e.g.

(19) *ʈaːmaː-haː* *usnaː* *dimaː* *kʰaː-n*
you: S, Hon boiled egg eat-Pt 2
'You (one) ate boiled eggs.' <Hon>

(20) *ʈaːmaː-haː-laː* *usnaː* *dimaː* *kʰaː-ban*
you: Pl-Pl boiled egg eat-Pt 2
'You ate boiled eggs.' <Hon>

[1] This pronoun *waha:* may be a derived term from Nepali, their *lingua franca*.

Morphologically, singular pronoun *ʈaːmaːhaː* and its plural counterpart *ʈaːmaː-haː-la* are distinct as mentioned in (19-20). Verbs *kʰaː-n* and *kʰaː-ban* are restricted by the singular honorific pronoun *taːmaː-haː* and plural honorific pronoun *ʈaːmaː-haː-laː,* respectively.

5. Reflexive pronouns

Reflexivity is indicated by **pronoun** plus **free morpheme** *-aːpne***.** It is compounded but the inflection is not added. Reflexive pronouns are illustrated in Table 4.

Table 4: Reflexive pronouns in Rajbangsi

Person	Honorificity	Number	Reflexive by compounding
1st		Sg	*mui-aːpne*
		Pl	*haːmaː-aːpne*
2nd	Non-Hon	Sg	*ʈui-aːpne*
		Pl	*ʈaːmaː-haː-aːpne*
	Hon	Sg	*ʈaːmaː-haː-aːpne*
		Pl	*ʈaːmaː-haː-laː-aːpne*
3rd	Non Hon	Sg	*amaː-aːpne*
		Pl	*amaː-haː-aːpne*
	Hon	Sg	*wahaː -aːpne*
		Pl	*waha:-laː-aːpne*

Reflexive inflection does not occur in Rajbangsi but free morpheme *-aːpne* is added to the pronouns.

6. Conclusion

Personal pronouns in Rajbangsi can be concluded as follows:

a) Rajbangsi has three persons, two numbers, two levels of honorificity and three distinctive case markers.
b) Second person honorific singular pronoun can function as non-honorific plural.
c) *-laː* is both plural marker and additional plural marker.
d) Dative, genitive and ergative markers are *-k, -r,* and *-e, r*espectively. These cases are productive in Rajbangsi.
e) Nominative is used as the subject of all intransitive verbs, and non-past and non-perfective transitive verbs.
f) Ergativity occurs with past tense and perfective aspects.
g) Additional plural marker *-la* refers to honoroficity (see, 2nd person plural).
h) Rajbangsi has reflexive compounds *-aːpne* in 1st, 2nd and 3rd persons in both singular and plural numbers.

To sum up, Rajbangsi of Charpane seems to be rich in its personal pronoun system.

Abbreviations

<>	Language variety
1	First person marker
2	Second person marker
3	Third person marker
DAT	Dative marker
ERG	Ergative marker
GEN	Genitive marker
Hon	Honorific marker
Non-Hon	Non-Honorific marker
NPt	Non-past tense marker
Pl	Plural marker
Pt	Past tense marker
S \Sg	Singular

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Linguistic Imperialism: An Introduction

Kamal Raj Dahal,

0. Outline

Linguistic imperialism is dominance of one language and language speakers over other language and language speakers continuously creating inequalities in structure and ideology between them. It is one of the issues of sociolinguistics. This article provides concept on linguistic imperialism and tries to introduce it. This article is divided in the seven sections: meaning of imperialism (1), defining linguistic imperialism (2), linguistic imperialism and linguicism (3), mechanisms of linguistic imperialism (4), its relation with other imperialisms (5), aspects of linguistic imperialism (6), its examples (7) and conclusion (8).

1. Meaning of Imperialism

The term 'imperialism' refers to, in general sense, the system in which one country controls other countries, often after, defeating them in a war, for example Roman Imperialism'(Oxford Advanced Learners Dictionary). It is also the fact of a power country which increases its influence over the countries through business (e.g. economic imperialism), culture (e.g. cultural imperialism), etc.

The term 'imperialism' is not new in the field of economics and political science, as many studies have been done in it since 19th century. There is also ambiguity whether the term is used in a technical sense, i.e. relating with economic system or in more general political sense. Hobson studied imperialism dividing into two parts: economic and politics of imperialism,(in Phillipson 2009:44). According to Williams (in Phillipson 2009:45) imperialism, in late 19th century, is primarily a political system as British colonies and it is defined in middle of the 20th century as imperialism is primarily an economic system, as American imperialism in the control of markets and sources of raw materials. Lenin also used the term associating with economic system. He defined that 'imperialism is the monopoly stage of capitalism.' (in Phillipson 2009:45). Phillipson (2009:46) mentions that imperialism has been primarily economic which also encompasses the political, social and ideological dimensions of exploitation and integrate all these strands into a coherent whole.' It is a theory of the structure which perpetuates inequalities in the world. Similarly, Galtung (in Phillipson 2009: 52) defines 'imperialism as a type of relationship whereby one society can dominate another. It is propelled by four mechanisms: exploitation, penetration, fragmentation and marginalization. Among them the first one is most essential.'

2. Defining Linguistic Imperialism

The term imperialism is a new in the field of linguistics or language. Linguistic imperialism is not defined by Richards et al.(1999) and Crystal(1996) the dictionaries of linguistics and is not introduced in most of the introductory books of sociolinguistics. Phillipson (2009) also presents this reality as 'few authors have attempted to define linguistic imperialism' (p56). However, Ansre defines linguistic imperialism.

> It is the phenomenon in which the minds and lives of the speakers of a language are dominated by another language to the point where they believe that they can and should use only that foreign language when it comes to transactions dealing with the more advanced aspects of life such as education, philosophy, literature, governments, the administration of

justice, etc. Linguistic imperialism has subtle way of warping the minds, attitudes and aspirations of even the most noble in a society and of preventing him form appreciating and realizing the full potentialities of indigenous languages(in Phillipson 2009:56).

Phillipson (2009) has established a comprehensive theory of linguistic imperialism. He views linguistic imperialism as a form of exploitation and inequality in this world. He defines it associating with English language and writes:

> English linguistic imperialism is the dominance of English is asserted and maintained by the establishment and continuous reconstruction of structural and cultural inequalities between English and others languages (2009:47).

He uses the terms structural and cultural in broad sense. Structural refers to the material properties, e.g. institution, financial allocations, etc. The structural inequality ensures the continued allocation of more material resources to English than to other languages. The term cultural refers to immaterial or ideological properties, e.g. attitudes, pedagogic principles, etc. The cultural inequality ensures benefit to those who are proficient in English than in other languages.

Therefore, linguistic imperialism is the domination of one language to other languages. In other words, it is a fact of a powerful language increasing its influence over other languages through political power, education, financial aids, etc. Its clear example can be the domination of English language over other languages in English speaking and non-English speaking countries. It is studied in sociolinguistics as a recent issue.

3. Linguistic Imperialism and Linguicism

Linguicism is defined, according to Phillipson(2009:47), as ideologies, structures and practices which are used to legitimate, effectuate, and reproduce an unequal division of power and resources (both material and immaterial) between groups which are defined on the basis of language. Moreover, it occurs if there is a policy of supporting several languages, but if priority is given in teacher training, curriculum development, and school timetables to one language. This linguicism is legitimated in two forums: one, political discourse on language issues, and another in language pedagogy.

Linguicism refers to ideologies and structures where language is the means for effecting or maintaining an unequal allocation of power and resources. 'Linguistic imperialism is one sub-type of linguicism. Linguistic imperialism on the part of the speakers of any language exemplifies linguicism; (Phillipson 2009:55) linguicism could apply, for example, in a school in which some children's mother tongue (who are from minority or indigenous group) is ignored which affects their learning. It is also in operation if a teacher stigmatizes the local dialect spoken by the children and this has consequences of a structural kind, i.e. unequal division of power and resources. 'Linguistic imperialism presupposes that the factors in a question are supported by an imperialist structure of exploitation of one society or collectively by another. It is, for example, linguistic imperialism if the English language is imposed on the Welsh or the Ugandans, and linguicism is in operation (Phillipson:55).

The relation between linguicism and linguistic imperialism is not straightforward and consistent in function and operation. However, they are defined explicitly and in unambiguous way.

4. Mechanisms of Linguistic Imperialism

The mechanisms of linguistic imperialism are dealt here in reference with English language. The mechanisms are applicable to provide legitimation of English linguistic imperialism. According to Phillipson (2009:47) 'there are two main mechanisms of English linguistic imperialism in relation to educational language planning: one in respect of language and culture (i.e. anglocentricity) and the other in respect of pedagogy (i.e. professionalism).

'Anglocentricity refers to the practice of judging other cultures by the standards of one's own. It takes the forms and functions of English, and the promise of what English represents as the norm by which all language activity or use should be measured' (Phillipson 2009:47-8). It simultaneously devalues other languages explicitly or implicitly.

Professionalism refers to seeing methods, techniques, and procedures followed in English Language Teaching (henceforth ELT), including the theories of language learning and teaching adhered to, as sufficient for understanding and analyzing language learning. 'Anglocentricity and professionalism (ELT) legitimate English as the dominant language by rationalizing activities and belief which contribute to the structural and cultural inequalities between English and other languages' (Phillipson 2009:48).

This way English linguistic imperialism has two mechanisms: anglocentricity and professionalism. Similarly, it has two aspects: material and ideological.

5. Other Imperialisms and Linguistic Imperialism

Most of the studies on imperialism have not dealt imperialism on language or linguistics. Even if linguistic imperialism has been dealt, it is taken as sub type of other main types of imperialism. It is better to mention the Galtung's theory of imperialism which provides some insights of linguistic imperialism.

Galtung (in Phillipson 2009:52) has described six types of imperialism: economic, political, military, communicative, cultural and social. They are mutually interlocking. He mentions that linguistic imperialism as a sub type of cultural imperialism other being media, education science, etc. He explains the structure of linguistic imperialism as the dissemination of centre languages in the periphery and the role of governmental organizations in promoting dominant languages.

However, Phillipson (2009:53) establishes linguistic imperialism as a distinct type of imperialism which helps to assess the role of language in the imperialistic structure as a whole. The reason is that it affects all types of imperialism in two ways: form and content. Form in the sense that language is primary medium of communication for links in all fields. Content in the sense that linguistic imperialism dovetails with other types of imperialism and it is an integral part of them. 'Linguistic imperialism is a primary component of cultural imperialism. It is also central to social imperialism, which relates to the transmission of the norms and behaviour of a model social structure and these are embeded in language' (Phillipson 2009:54).

Linguistic imperialism is also dominant in other sub-types of cultural imperialism, e.g. scientific, media, educational imperialism. Therefore, linguistic imperialism permeates all the types of imperialism. It is more crucial, sensitive, and basic as well to establish and legitimate other types of imperialism in the form of ideology and structure.

6. Aspects of Linguistic Imperialism

The different aspects of linguistic imperialism: language dominance, hegemony, power, language promotion and language spread which are introduced in this section.

Language dominance is 'greater importance of one language to another. A language may become dominant language because it has more prestige (higher status) in the countries or region is favoured by the government and/or has the largest number of speakers' (Richards et al 1999:201). For example, Nepali language is dominant language in the context of Nepal since 'Nepali is used as lingua franca as well as most of Non–Nepali speakers also have to learn it for its use in education administration, communication media, etc' (Yadava 2003:138). Language dominance is one of the base of linguistic imperialism since dominated language can not establish inequalities and exploitation among other languages.

Hegemony, in linguistics, means control by one language or language speaker over other languages or other language speakers within a particular group. 'It refers to dominant ideas that we take for granted... for example very few people realize that English will bring social inequalities and injustice but it actually does. Many people think it is a language that brings some benefits. It is English hegemony which discriminates against the non-English-speaking people' (Phillipson 2009: 74).

Language promotion is an activity to move or develop a language as a dominant or important language in or across speech communities, according to Phillipson (2009:35) 'Britain, the US, France, Germany and many other countries promote their languages by similar means both in education and society in similar ways to sustain their imperialist structure and ideology'.

Power of language is associated and linked with promotion language, language domination, linguistic hegemony and language spread. Kachru (1986) identifies four basic areas in which the power of English manifests itself. They are: linguistic, literary, and attitudinal (the question of linguistic identity) and pedagogical. These areas are responsible for language spread and linguistic hegemony (in Phillipson 2009:81). He also tabulates the following parameters of the power of English:

- Demographic & numerical
- Functional
- Attitudinal
- Accessibility
- Material
- Pluricentricity (acculturation of the language)

7. Some Examples of Linguistic Imperialism

Most of the examples of linguistic imperialism are available of English as imperialist language so they are in this paper.

Phillipson (2009:26) presents the example of dominant languages in terms of power with the term 'English-speaking African countries' where English is official language in which nearly 60 percent of Africa's population lives. English is replacing other languages and displacing them. He mentions that the advance of English whether in Britain, North America, South Africa, Australia or New Zealand has invariably been at the expense of other languages. The pattern in core English-Speaking countries has been one of the increasing monolingualism (2009:17).

The pull of English is remarkably strong in periphery English areas both among the elites who benefit from their proficiency and among the masses, who appreciate that the language provides access to power and resources. This situation is found 'in India where the English medium school is prestige symbol' (Rajyashree) and 'in Kenya where parents have an acute understanding of the competitive nature of life chances' (Obura 1986) (in Phillipson 2009:27).

Scotton (in Phillipson 2009 : 79) mentions use of English symbolizes education and authority, in East Africa, but use of Swahili or a local language symbolizes solidarity or local ethnic. Altbach estimates that 'about half of the book titles are published in English in India, While only 2 percent of the population is literate in English' (2010:57). It exemplifies English linguistic imperialism in India through publication. He also exemplifies the foreign aid programs as imperialist structure on publishing in developing countries in the statement

> the English Language Book Scheme (ELBS), sponsored by Britain, each year sells more than one million copies comprising several hundred titles, intended mainly for use as college and university textbooks (Altbach 2010 : 58).

English linguistic imperialism is also expanding in Nepal where English-medium school and English subject are prestigious. English language has been teaching as a compulsory subject in different levels as a language of international communication though other languages (like French, German, Spanish etc) are listed in the curricula and reports of different recommendation committees.

Nepali language is dominant language in Nepal. 'Panchayati Regime brought the slogans of a monolingual and mono-national country. Then Nepali was made compulsory subject upto bachelor level, and medium of instructions (Poudel 2066: 3).

Discrimination between Nepali and other languages can be clearly seen even in the democratic constitution of Nepal 2047 since it states Nepali is the nation language and official language of the country (Article 6.1) and other languages in the country are national languages (Poudel 2066: 3-4) Therefore, Nepali language is in the practice of imperialist structure and legitimation in order to create inequalities between it and other languages. Similarly, English linguistic imperialism is densely rooted in Nepal in the form of professionalism (i.e. ELT), structure (i.e. foreign aid for ELT programmes and publication) and so on.

8. Conclusion

Linguistic imperialism is a recent issue in sociolinguistics. English language seems synonymous to linguistic imperialism and many sociolinguists deal, define and present evidence of English linguistic imperialism in the world in this era. English linguistic imperialism is expanding with legitimation, structure, anglocentricity and professionalism. It is creating inequality and divides English language with other languages and language speakers. Linguistic imperialism establishes through language dominance, hegemony, power, language promotion and language spread which are its aspects.

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Number System in Chamling

Bhabindra Kumar Rai

0. Outline

Chamling belongs to the language of Rai Kiranti group. Nearly four lakh Chamling people inhabited different parts of Nepal (Rai 2009:1).

The study is based on the field-work. Chamling may differ from one Chamling community to the other. This study focuses only on the Chamling variety spoken in Ratancha of Khotang district. This Chapter has been divided into the following sections: Chamling Number (1), Number in Nuouns (1.1), Number in Adjectives (1.2), Number in Pronouns (1.3), Number in Verbs (1.4) and Conclusion (1.5).

1. Chamling Number

Chamling has three numbers on the ground of pronouns and verbs whereas two numbers are found in case of nouns. As for adjectives, number may not occur in any form. They have been mentioned with their examples in the following sub-topics.

1.1. Number in Nouns

In Chamling, nouns, numbers are classified into two groups: singular and plural. Either -ci or -cu is used as a dual and plural marker; as,

(1) a. i. *mina: oda: ba:-ne*
man here come_ NPt
'Man comes here.'

ii. *mina:-ci/-cu oda: mi-ba:-ne*
man-Pl here 3Pl-come-NPt
'Men come here.'

b. i. *Hari dhung-te*
Hari hurry-NPt
'Hari hurries.'

ii. *Hari-ci mi-dhun-te*
Hari-Pl 3Pl-hurry-NPt
'Haris hurry.'

c. i. *a:nga; buwa pli-se*
my elder brother speak-NPt
'My elder brother speaks.'

ii. *a:nga: buwa:-ci/- cu mi-p-se*

my elder brother-Pl 3p-speak-NPt
'My elder brother speaks.'

d. i. *kha:mo na:na: kha:-pe*
my elder sister weep-NPt
'My elder sister weeps.'
ii. *kha:mo na:na:-ci/-cu mi-kha:-pe*
my elder sister-ci 3Pl-weep-NPt
'My elder sisters weep.'
e. i. *khu-mo waini o-nhe*
s/he-POSS friend run-NPt
'You friend runs.'
ii. *khu-mo waini-ci/-cu mi-o-nhe*
s/he-POSS friend-Pl 3Pl-run-NPt
'Your friends run.'

The nouns *mina:* in (1a i.), *Har*i in (1b i.), *a:nga: buwa:* in (1c i.), *kha:-mo na:na*: in (1d i.). *khu-mo waini* in (1e i.) denote singular number whereas *mina:-ci/-cu* in (1a ii.), *Hari-ci/-cu* in (1b ii.), *a:nga: buwa:-ci/-cu* in (1c ii.), *kha:-mo na:na:-ci/-cu* (1d ii.) and *kha:-mo waini-ci/-cu* (1e ii.) plural numbers.

The verbs *ba:-ne* in (1a i.), *mi-ba:-ne* in (1a ii.), *dhun-te* in (1b i), *mi-dhun-te* in (1b ii.), *pli-se* in (1c i.), *mi-pli-se* in (1c ii.), *kha:-pe* in (1d i.), *mi-kha:-pe* in (1d ii.), *o-nhe* in (1e i.) and *mi-o-nhe* in (1e ii.) have been inflected according to the singular and plural nouns.

-tu is also used to mark plurality.

1.2. Number in Adjectives

Chamling number may not occur in adjectives. The same adjective may represent for singularity and plurality; as,

(2) a. i. *oko/iko ira: cupa:ko chodikha: hi-nge*
this one/a small room be-NPt
'This is a small room.'
b. i. *oko-ci/uko-ci cupa:ko chodikha:-ci/-cu hi-nga:-ce*
this-Pl small room-Pl be-NPt-Pl
'These are small rooms.'
b. i. *ka:ngaa: ira: mhaipa: khim hu-dain*
I one/a big house buy-NPt
'I buy a big house.'
ii. *ka:nga: mhaipa: khim-ci hu-dain*
I big houses buy-NPt
'I buy big houses.'
c. i. *kha:na: ira: rempa: khim ta:-chai-tyo*

you one/a tall house 2s-choose-Npt
'You choose a tall haouse.'

ii. *kha:na: kebha: rempa: khim-ci ta-chai-tyo*
you many tall house-Pl 2s-choose-NPt
'You choose many tall houses.'

d. i. *kha:mo umpa:yu cha:mpa:yu khunno hi-nge*
your white pen nice be-NPt
'You white pen is nice.'

ii. *kha:mo umpa:yu cha:mpa:yu-c khinnyo hi-nga-ce*
your white pen-Pl nice be-NPt
'Your white pens are nice.'

The adjectives *cupa:ko* in (2a i.) and (2a ii.), *mhaipa:* in (2b ii.), *rempa:* in (2c i.) and (2c ii.) and *umpa:yu* in (2d i.) and (2d ii.) have been used in the same forms and the verbs hi-nge in (2a i.) *hi-nga-ce* in (2.a ii.), *hu-dain* in (2b i.) and (2b ii.), *ta-chai-tyo* in (2c i.) and (2c ii.) and *hi-nge* in (2d i.) and *hi-nga-ce* in (2.d ii.) are not affected by the adjectives. They depend on nouns not adjectives.

1.2. Number in Pronouns

On the basis of number system, Chamling pronouns are categorized into three groups: singular, dual and plural. The first person has third inclusive and exclusive dual and plural forms. The third person dual and plural forms are identified with the verbal inflections only; as,

(3) a. *kaika khim-da: pu-sain*
I home-LOC go-NPt
'I go home."

b. *kai-ci khim-da: pu-sa:-ce*
we-di home-LOC go-NPt-1di
'We go home.'

c. *kac-ka khim-da pu-sa:c-ke*
we-de home-LOC go-NPt-1de
'We go home.'

d. *kai khim-da: pu-si-ye*
we:pi home-LOC go-NPt-1pi
'We go home.'

e.*kai-ka khim-da: pu-si-ke*
we-pe home-LOC go-NPt-1pe
'We go home.'

f. *kha:na: khim-da: ta-p-se*
you home-LOC 2s-go-NPt
'You go home .'

g. *khai-ci khim-da: ta-p-sa:-ce*
you-d home-LOC 2-go-NPt-d

'You go home.'

h. *khai-ni khim-da: ta-p-si-ye*
you-Pl home-LOC 2-go-NPt-Pl
'You go home.'

i. *khu khim-da: pu-se*
s/he home-LOC go-NPt
'S/He goes home.'

j. *khu-ci khum-da: pu-sa:-ce*
s/he-d home-LOC go-NPt-3d
'They go home.'

k. *khu-ci khim-da: mi-pse*
s/he-p home-LOC go-NPt
'They go home.'

The pronouns *ka:nga:* in (3a), *kha:na:* in (3f) and *khu* in (3i) represent the singular 'I', *kai-ci* in (3b) and *kac-ka* in (3c) first person inclusive and exclusive dual 'we' respectively. Similarly *khai-ci* in (3g) denotes the second person dual and *khu-ci* the third person dual. The pronoun *kai* in (3d) refers to the first person inclusive plural. *kai-ka* in (3e) exclusive plural, *khai-ni* in (3k) the third person plural.

1.3. Number in Verbs

In Chamling, verbal system show three numbers: dual and plural. Verbal inflections and their number system are based on the nouns and pronoun; as,

4. a *ka:nga: ira: cha:pcu/cha:mpa:yu hudain*
I one/a pen buy-NPt
'I buy a pen.'

b. *kai-ci ira: cha:pcu hu-da:-ce*
we-di one/a pen buy-NPt-di
'We buy a pen.'

c. *kac-ka: ira: cha:pcu/cha:mpa:yu hu-da:c-ke*
we-de one/a pen buy-NPt-de
'We buy a pen.'

d. *kai ira: cha:pcu/cha:mpa:yu hu-di-me*
we one/a pen buy-NPt-Pl
'We buy a pen.'

e. *kai-ka ira: cha:pcu/cha:mpa:yu hu-dim-ke*
we-pe one/a pen buy-NPt-Pe
'We buy a pen.'

f. *kha:na: ira: cha:pcu/cha:mpa:yu ta:-hu-dho*
you one/a pen 2s-buy-NPt
'You buy a pen.'

g. *khai-ci ira: cha:pcu ta-hu-da:-ce*
you one/a pen 2-buy-NPt-d
'You buy a pen.'

h. *khai-ni ira: cha:pcu ta-hu-di-me*
you-Pl one/a pen 2-buy-NPt-Pl
'You buy a pen.'

i. *khu ira: cha:pcu hu-dho*
s/he one/a pen buy-NPt
'S/He buys a pen.'

j. *khu-ci ira: cha:pcu pa-hu-da:-ce*
s/he one/a pen 3-buy-NPt-d
'They buy a pen.'

k. *khu-ci ira: cha:pcu Pa-hu-da:-ce*
s/he one/a pen 3-buy-NPt-p
'They buy a pen.'

The verbs *hu-dain* in (4a), *hu-da-ce* in (4b), *hu-da:c-ke* in (4c), *hu-di-me* in (4d), *hu-dim-ke* in (e), *ta:-hu-dho* in (4f), *ta-hu-da-ce* in (4g), *ta:-hu-di-me* in (4h) , *hu-dain* in (4i0, *pa-hu-da-ce* in (4J) and *pa-hu-de* in (4k) are based in the pronouns *ka:nga:* in (4a), *kai-ci* in (4b), *kha:na :* in (4f), *khai-ci* in (4g), *khai-ni* in (4h), *khu* in (4i), *khu-ci* in (4j) and (4k) and thereby three numbers are found in verbs.

1.5. Conclusion

The study has identified the following findings.

1. Two numbers occur in nouns.
2. Adjectives may not have any number distinction
3. Pronouns show three numbers.
4. Three numbers are found in verbs.

Abbreviations

de-	dual exclusive
di-	dual inclulsive
pe-	plural exclusives
pi-	plural inclusive
LOC-	Locative
NPt-	Non-Past
OBJ-	Objective
pe-	plural exclusive
pi-	plural inclusive

1pe-	first person exclusive
1pi-	first person inclusive
1-	first person
2-	second person
3-	third person
2s-	second person singular
2d-	second person dual
2p-	second person plural
3s-	third person singular
3d-	third person dual
3p-	third person plural

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SECTION: B
LITERATURE AND TRANSLATION STUDIES

Translating Music in Poetry: A Case with Nepali into English

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0. Abstract

Music is an indispensable element in every poem. It is the total cohesive effect of the arrangement of sounds, words, sentences, mood and theme of a poem. Only the transcreation of all these into the target language can make a successful translation of a poem. The case with the translation of Nepali poetry into English is also the same. Despite some similarities and other differences between Nepali and English prosodies, they can have equivalence in the levels of words, sentences, mood and theme of a poem in translation.

This article deals with the process of translating music in poetry (1), translating music of Nepali poetry into English (2), the music of "g^{h}oDa:"('Horse Thought') in translation (3), and findings (4). For this, the study of authentic texts on both English and Nepali prosodies and an interview with Manu Manjil, a famous Nepali poet and translator, have been conducted. Manjil's recitation of both versions of his poem "g^{h}oDa:" with his own translation of the same into English in the title "Horse Thought" has given enough practical insights into the process of arrangement and translation of music in poetry.

1. Process of Translating Music in Poetry

Lahiri (2010) writes, "The biblical definition of translation is 'to convey to heaven without death'….Translation is not only a finite linguistic act" (p 101). Manjil[2] (2010) says, "To talk about music in translation is just like talking about the shift of the God of one religious belief to another." These arguments assume that translation of music in poetry is a challenging job. Scholes et al (2000) writes, "The musical element in poetry is the hardest to talk about because it is non-verbal. Our responses to rhythm and pleasing combination of sounds are in a sense too immediate, too fundamental to be comprehended in words"(p 551). Such an abstract aspect of poetry needs to be carried through translation in abstraction itself. Even then basic qualities of sounds and established metrical forms of the languages concerned can give some objectivity to its study.

Generally, in translation, a new form of music is created. It is mostly the verse form already existing in the target language (Manjil 2010). But the history of translation of poems into English mainly from Roman and French poetry shows even the adaptation of the verse form of source language in the target one. It is seen when the translator is working on the foreign language as the source language. Hobsbaum (2007) says,

[2] Manu Manjil is a renowned poet and translator representing Nepali poetry in different international literary forums.

> Blank verse was first used in English by Earl of Surrey. It is the meter chosen for his translation of the *Aeneid*, an epic originally written in Latin by Virgil. …Virgil used blank verse as an equivalent to the Latin heroic line, the hexameter, for which there is no exact equivalent in English. (p 10)

Hobsbaum (2007) further says, "English has far fewer rhymes than Italian. It is, therefore, difficult to achieve an unforced lyricism without having to overcome a tension between form and language. The language is liable to become distorted"(p 44). It suggests that each language has its special possibility of music. It is an achievement if the meter of the source language can be translated into or recreated in the target language through translation.

Limiting translation to the verse forms of target language hinders the development of poetic forms in it. The search for equivalence is nice, if possible, but it cannot be the single standard of translation. Basically poetry is not a thing limited to verse forms. It is a natural way of expressing rhythmical emotion. So the emotion and the music that represent the mood of the original are necessary to get translated. Manjil (2010) says that poet's creative use of language matters much more in poetry than the form used. Great poets have used a variety of forms with equal success even without considering the relation between form, subject matter and meaning. As "to succeed metrically, a poet must make language dance without making it unnatural" (Scholes et al 2000: 556), the target language can be used creatively in translation. Words used in the source text can be deleted or new words can be added when a poem is translated even for the sake of music because "Words in poetry are sometimes used … merely for the sake of rhythm rather than for meaning" (Chakraborty 2002; 259). This provides space for the poets and translators to play in abstraction. It is the space where a translator's art has its role in performance. Similarly, the impossibility of the exact equivalence of music in two languages provides a place for a translator's creative use of the target language to create a seemingly similar, but basically different, music in a translated piece. According to Manjil (2010), the following process is naturally involved in the translation of music in poetry.

i) At first, a translator reads the source text, i.e. a poem, intensely absorbing the 'self' in it, and feels the total mood, meaning, rhythm and its effect on her/him. At this stage, the translator captures the total essence of the poem getting translated. Now, s/he acquires the poet's 'self'.

ii) Then the source language is naturally kept in the translator's subconscious and the target language occupies both the conscious and unconscious levels of the translator's mind.

iii) Then the translator tries to recreate the poem out of this emotional and mental state, and the picture of the world in it. Here, the language is determined by the need of emotion to get expressed. Music gets naturally set in tune with language-use. It is so because music is basically related to the emotion, and emotional state of mind gets the body and even the language under its grip and makes them duly follow its natural command.

This argument assumes that only a good poet with commanding competence on both the source and the target language can be a good translator of poems. In such a case, the translator need not worry about the translation of music. But, the basic similarities and differences between the languages of the two versions of the poem getting translated have a very influential, though indirect, effect in this process (Manjil 2010).

2. Translating Music of Nepali Poetry into English

Both Nepali and English are Indo-European languages. So they have many similarities in many planes. As they have been different languages and are originally in practice in quite different parts of the globe, they have many differences as well. These factors need to be considered in the translation of Nepali poetry into English and vice-versa.

In English, some verse forms like blank verse "retains the capacity for rhythmic variegation without losing the sense of verse form" (Hobsbaum 2007: 20). This is the main reason why most of the translation into English is in blank verse. A poem is a little drama, too. As blank verse is more suitable for dramatic effect than the heroic couplet (Hobsbaum 2007: 31), its use is favourable. Such a natural English music is sought to fit the sense of the poems getting translated from Nepali. As every new translation is transcreation and exact translation of poetry is next to impossible (Timalsina 2010: 50), a new arrangement even of music is a must. The following comparison of the music of two versions of the same poem can be a sample case from Nepali into English and vice-versa

3. *"gʰoDa:"* ('Horse Thought') in Translation

3.1. The Poem in Nepali

gʰoDa:

gʰoDa:ko socla:i
yasari kutera da:s bana:ieko cʰa,
yasari la:s bana:ieko cʰa,
ki u mukti nai laga:msahitko kʰozcʰa
swarga nai tabela:sahitko kʰozcha.

3.2. The Translated Version in English

Horse-Thought

The horse-thought
Is
Beaten into such a slave,
And dulled into such a corpse
That it seeks a Salvation
That holds a bridle.
And looks for a heaven
With stables in it.

3.3. Number of Verse Lines

i) Nepali version: 5

ii) English version: 8

iii) Finding: The difference in the number of lines is just for the sake of speed and stoppage maintaining the rhythm that suits the well versed ears of each language users. Exact number of lines cannot be maintained because of the different natures of these languages.

3.4. Sounds/ Phonemes

3.4.1. Harsh Consonants

Table No. 1

S. No.	Phonemes	Frequency in	Frequency in

		Nepali	English
01	/s/	7	11
02	/t/	5	8
03	/k/	8	3
04	/d/	1	6
05	/ð/	1	4
06	/r/	4	1
07	/b/	3	3
08	/h/	2	3
09	/tS/	1	2
10	/g^h/	1	--
11	/k^h/	2	--
12	/tS^h/	4	--
13	/θ/	--	1
14	/z/	2	2
15	/f/	--	1
16	/v/	--	3
Total	**16**	**41**	**49**

3.4.2. Soft/ Mild Consonants

Table No. 2

S. No.	Phonemes	Frequency in Nepali	Frequency in English
01	/n/	4	8
02	/l/	3	7
03	/j/	2	--
04	/m/	2	--
05	/g/	2	--
06	/w/	1	1
Total	**06**	**14**	**16**

3.4.3. Long Vowels and Diphthongs

Table No. 3

S. No.	Phonemes	Frequency in Nepali	Frequency in English
01	/a:/	4	2
02	/i:/	3	5
03	/o:/	8	2
04	/a:i/	5	--
05	/3:/	--	2
06	/u:/	--	2
07	/o:i/	1	--
08	/ei/	--	3
Total	**8**	**21**	**16**

3.4.4. Short Vowels

Table No. 4

S. No.	Phonemes	Frequency in Nepali	Frequency in English
01	/∂/	9	7
02	/i/	3	5
03	/æ/	--	5
04	/u/	3	1
05	/e/	4	1
06	/o/	--	1
07	/∧/	--	3
Total	**7**	**19**	**23**

3.4.5. Findings

In its Nepali version, the poem has the prominence of harsh consonants and long vowels. Even short vowels have mostly followed harsh consonants and have lost their softness and shortness. Very little use of soft consonants and soft and short vowels have made the total music the cohesion of harshness. In its English version, the prominence of harsh consonants and long vowels is considerably higher than in the Nepali version. So, in the level of sounds/ phonemes, the translation of music has really been successful.

3.5. Metrical Feet

3.5.1. In Nepali Version

Table No. 5

Line No.	1st Foot	2nd Foot	3rd Foot	4th Foot	5th Foot
Title	SS				
1	SSS	S|S	S[3]		
2	|SS	|S|	S|S	S|S	S|
3	||S	S||	S|S	S|	
4	|SS	|S|	S||	||S	S|
5	S|S	|SS	|||	SS|	

Long syllables: 33, Short syllables: 27

3.5.2. In English Version

Table No. 6

Line No.	1st Foot	2nd Foot	3rd Foot	4th Foot
Title	|U			
1	U	|U		
2	|			
3	|U	|U	|U	|
4	U|	U|	U|	U|
5	|U	|U	|U	|
6	U|	U|	U	
7	U|	U	U	|U
8	U|	U|		

U is nearly silent, not pronounced.

Stressed syllables: 21

Unstressed syllables: 21

Nearly silent syllable: 1

3.5.3. Findings

In both versions, though there is no traditional metrical pattern, there is a regular patterning of feet in the whole poem. In Nepali version, the amount of long syllables is slightly higher than that of

[3] In Nepali prosody, '|' stands for short syllable (*laghu*) and 'S' stands for long syllable *(guru*), whereas in English '|' stands for stressed and 'U' stands for unstressed syllables.

short syllables. In English version, the number of stressed syllables is exactly equal with the number of unstressed syllables. Based on the poet's personal recitation of both versions, it has been found that the balance of long and short syllables in Nepali version nearly equals the balance of stressed and unstressed syllables in the English one. So though differently, the metrical patterning, too, gets translated, in effect, in the translation of a poem from Nepali into English. But, it is not so prominently observable like the translation and equivalence of harsh and soft consonants, and long and short vowels. As music is the matter larger than that of sound only, it is necessary to discuss the cohesion of other elements like the word, sentence, mood and theme (Timalsina 2009: 60).

3.6. Word Choice

3.6.1. In Nepali Version

Words with positive connotation: *mukti*(salvation), *swarga*(heaven)

Words with negative connotation: *kutera*(beaten into), *yasari*(in such)—used for negative emphasis, *da:s*(slave), *la:s*(corpse*), laga:m*(bridle), *tabela:*(stable)—used in a sense of limitation

3.6.2. In English Version

Words with positive connotation: Salvation, heaven

Words with negative connotation: beaten into, such a slave, dulled into, such a corpse, holds (used to connote artificial control), bridle, stables

3.6.3. Findings

The number of negativity connoting words is much higher than the number of positive ones in both versions. It is a successful site of translation of this poem's morphological cohesion.

3.7. Mood

In both versions, the mood is satiric. The picture of a horse beaten nearly into death and the consequent end of its positive thinking, creativity and beautiful dream provides a very emotionally cold atmosphere full of torture and difficulties. The mood is exactly transcreated in English version.

3.8. Theme

The poem deals with a harsh reality of modern man. Now, humanity has been beaten into every day world full of disgrace and materialistic greed in such away that s/he cannot imagine beyond it even in the heaven. This slavery to materialistic mentality is the predicament of modern day human existence. Real freedom and self respect are the things beyond imagination nowadays. The fulfillment of immediate needs is the single goal for almost all.

Thus, in both the versions of this single sentence poem, there is a perfect cohesion created in the unison with the use of harsh or negativity connotators from the sound through word choice, syllabic arrangement taking near to the metrical pattern, and mood up to the theme. The negativity of all the previous levels has been in a perfect cohesion with the satiric theme that is harsh to whom it is applied to.

4. Findings

i) In translation, the music of the source text (poem) can get recreated with much equivalence in the target text.

ii) The music of Nepali poems can get transcreated into English.

iii) The normal syllabic-length based arrangement of Nepali verse and metrical arrangement in poetry needs to get transferred into stress-based high rise and sharp fall oriented arrangement of English verse.

iv) Cohesion of sounds with the sense of words and sentences, mood, and theme create the total musicality of poetry. All these need to get transcreated into target text for its successful translation.

v) Free verse also contains rhythm and well arranged musicality. Music is not only the sole property of metrical feet. Nearly regular repetition of feet is found even in free verse that can be recreated in the translated version.

vi) There is a great possibility of enriching both Nepali and English prosodies with their comparative studies and mutual transfer of techniques.

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Exploring the Basics of Literature: A Foundation Course in Literary Analysis

Gunaraj Nepal

1. Background

No special expertise is required to read and enjoy literature, but, as with most pleasures it can be greatly enriched by some organized knowledge about the basic ingredients of it. Response to the basics of literature must be learned and it demands close analysis from us. Any reading of literature which does claim to be complete must include the study of the basics of it. Without it would be like trying to discuss music without names for notes, keys and instruments. In Nepalese academia, many of the current difficulties students have with literature arise from teachers trying to overlook the basics of literature or from those who are unnecessarily worried about how to apply theoretical perspectives to literary works. It is pretty necessary for the scholars of English language and literature to have sound belief that there is no substitute for an initial elementary assessment and examination of a work of literature.

This article tries to explore the basics of literature so as to spark off a responsive, pre-critical and intelligent reading of literature. It also provides a working example for the exploration of the basics of literature. It is divided into six parts:

1. Introduction

2. Basics of Literature
3. Interrelation of Elements of Literature
4. Basics vs. Advanced Response to Literature
5. Exploring the basics in Manjil's poem "Whose City is This?", and
6. Conclusion

2. Basics of Literature

According to Guerin, the basic ingredients of literature include setting, plot, character, structure, style, atmosphere and theme (2005:14).

2.1. Setting

Setting refers to the where and when of a literary text, the locale.

> The overall setting of a narrative or dramatic work is the general locale historical time, and social circumstances in which its action occurs; the setting of a single episode or scene within such a work is the particular physical location in which it takes place…The Greek term *opsis* ("Scene" or "spectacle") is now occasionally used to denote a particular visible or picturable setting in any work of literature, including a lyric poem (Abrams 1999: 284-85).

Setting often consists of a person or a group at a particular place, and at a specified time. It is necessary to remember that the setting in a text may not always be a real one, something actually observed in reality. Since writers are gifted with imagination, we must be ready to adjust our thoughts and feelings to the setting which is based perhaps on hypothesis, or fantasy. Therefore, in seeking to identify and clarify the setting in a literary text, our minds must be as flexible and alert as possible.

2.2. Plot

In a loose sense the term commonly refers to that sequence of chief events which can be summarized from a literary text. According to Cuddon,

> … the plot is the plain design, scheme or pattern of events in a play, poem or work of fiction, and further, the organization of incident and character in such away as to induce curiosity and suspense in the spectator or reader. In the space/time continuum of plot the continual question operates in three tenses: why did that happen? Why is this happening? What is going to happen next-and why? (1998: 676)

2.3. Character

Characters are the persons represented in a work of literature. According to Abrams, characters are those people

> … who are interpreted by the reader as being endowed with particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it—the dialogue –and from what they do— the action. The grounds in the characters temperament, desires and moral nature for their speech and action are called their motivation (1999: 33).

A character may remain essentially "stable", or unchanged in outlook and disposition from beginning to end of a work, or may undergo a remarkable change, either through a gradual process of development or as the result of an action.

There are two distinct methods for characterizing: showing and telling. In showing the author may show not only external speech and actions but also a character's inner thoughts, feelings, and responsiveness, to events. In telling, the author intervenes authoritatively in order to describe, and often to evaluate, the motive and dispositional qualities of the characters. As readers we must be alert and ready to respond to different kinds of characterization on their own terms.

2.4. Structure

Structure of a literary work refers to the sum of the relationships of the parts to each other; thus the whole. Moody writes:

> In the appreciation of any piece of writing, whether serious or light-hearted poetry or prose, the first thing we must attend to is the basic logical foundation of sense or meaning. This we grasp by following out in our minds the construction of each sentence; detecting what it is telling us about (i.e. what is its 'subject') and what is said (or 'predicated') of it (1987: 20).

In poetry, for example, it is important to be aware of the relationship between the parts of each line and how a line is related to next line. It may be in the form of the continuation of a train of thoughts or explanation. It may be in sharp contrast with its predecessor. It may be in a number of parallel statements which all lead to a certain conclusion. Or it may introduce a general idea, and then deduce a number of results which follow from it.

2.5. Style

Style has traditionally been defined as the manner of linguistic expression in prose or verse. It is the characteristic manner of expression i.e. how a particular writer says things. Cuddon writes

> The analysis and assessment of style involves examination of a writer's choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic), the shape of is paragraph– indeed, of every conceivable aspect of his language and the way in which he uses it (1998: 872)

Analysis of style, characteristic of an author, school, period or genre helps us discover why the writer has decided to use 'these' words rather than others and in thinking about this question we shall find out a good deal about the effect he is trying to produce. In this connection Moody writes

> The choice of words is also a very good indicator of the register of a passage; and from a careful consideration of the word, in contrast to other similar ones which were not chosen, we can tell whether the writer intended it to be dignified or colloquial; mocking or serious; earnest or flippant, and so on (1987: 24).

2.6. Atmosphere

Defined as the mood or feeling that permeates an environment (Guerin 2005: 11) atmosphere is a common ingredient in any work of literature. Several factors contribute to create it. According to Cuddon, "… it is the mood and feeling, the intangible quality which appeals to extra-sensory as well as sensory perception evoked by a work of art"(1998: 59). For Abrams, "atmosphere is the emotional tone pervading a section or the whole of a literary work, which fosters in the reader expectations as to the course of events, whether happy or (more commonly) terrifying or disastrous" (1999:14).

2.7. Theme

In the classroom according to Scholes et al

> What is the theme of this text is a favorite question. But finding the theme of a literary work may not be easy for the reason that "in order to attempt it we must not only look carefully at the work itself but also look away from the work toward the world of ideas and experiences. Discovering themes or meanings in a work involves us in making connections between the work and the world outside it. These connections are the meaning (2000: 130).

Generally, the theme refers to rich and varied underlying message in a literary work. According to Baldick

> … it is a salient abstract idea that emerges from a literary work's treatment of its subject-matter; or a topic recurring in a number of literary works. While the subject of a work is described concretely in term of its action (e.g. 'the adventures of a newcomer in the city'), its theme or themes will be described in more abstract terms (e.g. love, war, revenge, betrayal, fate, etc). The theme of a work may be announced explicitly, but more often it emerges indirectly through the recurrence of motifs (2004: 258).

Thus, the theme of a work of literature is not its subject but rather its central idea, which may be stated directly or indirectly. As theme is a complex aspect of literature, one requires very intentional thinking to discern it.

3. Interrelation among Elements of Literature

It is through the setting that plot and character move. Generally, setting serves to enhance the theme and plot of a work of literature. The overall and individual settings are important elements in generating the atmosphere of a work. Similarly plot and character are interdependent elements as Henry James has said, "What is character but the determination of incident? What is incident but the illustration of character?"(qtd in Abrams 1999: 224).

The chief character in a plot is called the protagonist (or alternatively, the hero or heroine), and if the plot is such that he or she is presented against an important character, the character is called the antagonist. If the antagonist is evil, or capable of cruel and criminal actions, he or she is called the villain. As a plot evolves, it arouses expectations in the audience or reader about the future course of events and actions and how characters will respond to them. Similarly, it is through the structure of a text that the basic logical foundation of sense or meaning is established. "We can think of structure in one sense as the element that shapes our experiences as we move through the story. In this sense, structure is close to plot" (Scholes et al 2000: 138). Likewise, it is through the style i.e. linguistic ways of expression employed by the writer all ingredients of literature work together producing especial effect in the reader or audience. And almost all elements are of especial importance for thematic discussion. A character or a scene, for example, may be presented by the author so as to lead us toward a certain way of thinking about the materials presented taking care that our interrelation is rooted in the work itself.

4. Basic vs. Advanced Response to Literature

Literature is a kind of writing which carries more than one meaning and which deserves to be read thoughtfully and carefully. So we must have an intelligent appreciation of what we read. Experts differ in terms of how it should be done. There are some experts who advocate personal, natural or less rational interpretations 'unsullied' (Tyson 2006: 4) by theory.

In 1964, for example, Susan Sontang in "Against Interpretation" mounted a frontal attack on most kinds of contemporary criticism, which, she maintained, actually usurp the place of a work of art she saw criticism –at least, most of it— as a dry-as-dust intellectual operation, the intent of which is to control and manage art to content and then to interpret that, in her opinion, interpretation impoverishes art and that its practice for a number of decades by most academic and professional critics had been unquestionably harmful (Guerin 2005: 2)

But there are many critics who maintain that different theoretical interpretations of the same literary work can bring forth very different views of the work, focusing on different characters and different parts of the plot or generating opposing views of the same characters and events. They maintain that our knowledge of theory helps us think more broadly and more deeply about human experience and the world of ideas making us capable of appreciating the rich density, the varied texture and shades of meaning, available in literary works. Tyson writes that " a better understanding of the world in which we live…automatically comes along for the ride when we study literature, and the critical theory makes that enterprise even more productive"(2006: xii).

It is crucial to note that whatever the debates, the importance of the close assessment and examination of the basic ingredients of literature can't be overlooked. The power of our understanding and interpretation solely rests on the exploration of the basics of a literary text we deal with. It is, therefore, very important for every student of literature to have some background knowledge of the basic components of literature.

Now, it can be concluded that before theoretical interpretation i.e. advanced but distant approach to literature, there comes, firstly, the basic and comprehensive analysis of the elements of literature; otherwise our interpretation may fall under dangers of overlooking basic things and offering a completely indifferent approach to literature

5. Exploring the Basics in Manjil's Poem "Whose City is This?"

5.1. Setting

The title of the poem "Whose City is This?" immediately gives us a direct clue to the situation. It directs our thoughts to the city where there is "No open air"/ "Nor solitude for thoughts" (Stanza-I, lines 5-6). Here, the speaker seems to be addressing the youth willing to seek for pleasure in the city. With the obvious narrated details of the ills of the city, we get a concrete picture of a desert city, devoid of human values.

5.2. Plot

There is some kind of movement in the poem. Mostly the movement is in a flow of thoughts and reflections. They all follow one another as the poet contemplates over the ills of city life i.e. modern urban life where "Everything is hazy" (Stanza II, line 3) and views the city as "The waste land of the human Heart" (stanza III, line-8).

The poem's evolution may be traced as a movement from disenchantment and bitterness expressed in "Don't' come, I said the city abounds in troubles" (Stanza I, line-12). "I am deserting the place / A destroyed, suffocated man!" (Stanza IV, lines 9-10) to a realization of a grim reality of modern urban life expressed in "Oh! the city belongs to one who discerns the sun during hours of night. This city belongs to you!"(Stanza V, lines-1, 2, 7).

5.3. Character

The addresser and the addressee are the two people involved in the movement of the poem. The addressor is dominant in his appeal. He is requesting the addressee not to come to the city from beginning to almost the end of the poem. But he undergoes a remarkable change as reaches towards the close of the poem and proclaims;

Oh! The city belongs to one who
Discerns the sun during hours of night(Stanza V, lines 1- 2).

But the addressee remains stable, unmoved throughout the poem. The narrator says

…after so much, so much was said
To me you drew close and said
"I'll live now on in the city itself!" (Stanza IV, lines 1- 3).

5.4. Structure

The poem throughout is cast in the form of an address by the poet to someone willing to come to the city, using the second person:

You comprehend nothing (stanza III, line-3)

You drew close and said (stanza IV, line-2)

This city belongs to you (stanza V, line-7)

Its logical structure can be grasped thus:

Don't come, I said
The city abounds in troubles (Stanza I)

It is an advice to the addressee i.e. an expectation of the speaker. It forms the general statement of the poem.

Yet after so much, so much was said
To me you drew close and said,
"I'll live now on in the city itself!"(Stanza IV)

It is a shocking reply of the addressee i.e. antithetical to the expectation.

Oh! The city belongs to one who
Discerns the sun during hours of night
The city belongs to one who hopes
To get a horse amidst
The piles of horse-dung.
Dear fellow, come, I'm getting up, going
This city belongs to you! (Stanza V)

It is a realization of the grim reality i.e. the triumph of hope. It forms the thesis of the poem.

5.5. Style

Apart from the last two stanzas, the poem runs very smoothly debunking the ills in the city. With the careful selection of the words, the poet gives his impression of a corrupt city thus:

Streets here stab and shock (stanza I, Line-3)
Kills the day watching ambulances (stanza I, Line-20)
Corpses of love can be found
In the roadside garbage cans,
And The Waste Land of the human Heart
Can be viewed from a distance. (stanza III, Lines 6-10).

The finest effect of the poet's craft comes with lines 22-24 (stanza I):

And as darkness falls and it
Feels sleepy, the city half-awakens
To write poems.

and with lines 1-2 (stanza V):

Oh! the city belongs to one who

Discerns the sun during hours of night.

We could discuss some of the words chosen here and consider why the poet has to use

'sufferings' instead of pains, sorrow, trouble, obstacles

'hazy' instead of unclear, messy, mixed

'vacancy' instead hopelessness, listlessness, aloneness, gap, fissures

From a careful consideration of the words chosen, we can say that the poet wants to powerfully render troubles in the city.

The images of city falling asleep and half-awakening to write poems; 'the queue of the unemployed reaching from city's edge to the end of imagination', 'Ganges of tears flowing and disappearing'; 'sunlight withering, crumbling off the walls", 'dazed eyes', 'brimming with vacancy', 'corpses of love in the roadside garbage cans', 'the piles of horse-dung' are some of the powerful images in the poem.

5.6. Atmosphere

The atmosphere results from the diction and the tone the speaker employs. The poet debunks city life with plain but sarcastic use of diction. Among many, the following expressions about the city life reveal his disenchantment and bitterness very powerfully: "Begins the day with disrupted dogs" (Stanza I, Line-18) the sunlight withering, crumbling off the walls before dusk (stanza II, Lines 12-14). "You comprehend nothing" (Stanza III, Line-3), "Noise stifles truth's vocal" (stanza III, Line-4), "corpses of love in the roadside garbage cans" (stanza III, Line-6) etc.

5.7. Theme

Basically the poem refers to the contrast between the city life and rural life.

The city, I said-
Is ungenerous to life;
No trees here, wild as in the countryside,
That whisper songs in waves
In the early down
Nor clear ponds, nor mirrors
Nor the people who smile
As they pass by. (Stanza I, Lines 7-14).

But it is chiefly concerned to point out a number of human failings or weaknesses grown in the modern society.

Don't come, I said,
The city abounds in sufferings-
Everything is hazy here

With only cruelty best seen.(Stanza II, Lines 2-4).

The poem is at once a description of and a comment on the modern city life devoid of human values. The poet gives a detailed impression of life in a certain city to ridicule unworthy and undesirable things in a city, to share with us the sickness at the heart of the city, to evoke pity for someone desirous of plunging into unfortunate circumstances of modern city life. Yet, life is not for the losers-those who surrender to troubles. Life is for those who discern 'the sun during hours of night', (Stanza-vi, line-1, 2) who detect 'secret key to joy' (Stanza-vi, line -5). Thus, though the poem has a rather sardonic tone, it is still human and not cynical, as it ends with a note of human hope.

6. Conclusion

The appreciation of a work of literature is surely concerned with the judgments of its basics. The reader who manages to proceed without it sacrifices the essence of it. Therefore, when we are judging a literary text, we shall certainly be concerned with the basics of it, such as, the unfolding of the plot, the development of the characters, the description of the setting, the texture of a work i.e. the actual interweaving and management of the very materials from which the work is constructed, the characteristic manner of linguistic expression, the atmosphere and the underlying message. Such reading in itself is only a beginning to be followed by more distant readings but it is an essential place to start. When done, it's sure we are developing an essential part of our equipment as students of literature. So understanding the basics of literature is not only desirable but, indeed, essential in the fullest appreciation of literature.

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Whose City is This?

Manu Manjil

Don't come, I said
The city abounds in
troubles—
Streets here stab and shock
The dream-walker's steps,
No open air for sports,
Nor solitude for thoughts,
The city, I said,
Is ungenerous to life;
No trees here, wild as in the
countryside,
That whisper songs in waves
In the early dawn
Nor clear ponds, nor mirrors
Nor the people who smile
As they pass by.
The city, I said,
Screams at daybreak, instead,
Crows perched on its shoulders
Begins the day with disreputed dog

Marching through the holy hours

Kills the day watching
ambulances
Run, their bodies laden with
pains
And as darkness falls and it
Feels sleepy, the city half-
awakens
To write poems.

Don't come, I said,
The city abounds in
sufferings-
Everything is hazy here
With only cruelty best seen.
I talked of the queue of
The unemployed reaching
From the city's edge
To the end of imagination.
I talked of a Ganges of tears
Flowing and disappearing,
In the darkness of every
single room.
I talked of the sunlight

Withering, crumbling
Off the walls before dusk,
And talked of the dazed eyes
-Brimming with vacancy.

The city, more I said,
Speaks a crowd's language
And you comprehend nothing,
Noise stifles truth's vocal
And allows it not, to rise.
Corpses of love can be found
In the roadside garbage cans,
And The Waste Land of the human
Heart
Can be viewed from a distance.

Yet after so much, so much was said
To me you drew close and said,
"I'll live now on in the city itself!"
Why, is there any light I have not
seen yet?
Any secret key to joy still beyond
my knowing?
There must be one,
There must be one, or else
Why would you come and so say to
me
While, I'm deserting the place
A destroyed, suffocated man !

Oh! the city belongs to one who
Discerns the sun during hours of
night.
The city belongs to one who hopes
To get a horse amidst
The piles of horse-dung.
Dear fellow, come, I'm getting up,
going
--This city belongs to you!

(**Source**: Ramji Timalsina. "Translating Poetry: A Case with Manjil's Poem", a paper presented at CET Seminar at Itahari on Feb.27, 2010).

A Reader's Response to Tagore's "The Cabuliwallah"

Janga Bahadur Bhattarai

0. Introduction

Rabindranath Tagore (1861-1941) is considered one of the best-loved writers of India. Tagore and the great scientist Jagadish Chandra Bose were close friends. “At one point, Tagore invited Bose to stay with him. Bose agreed to do so, on one condition: Tagore should narrate a story to him everyday. This is how a number of Tagore's stories including "The Cabuliwallah" came to be written” (Nissani and Lohani 2009: 199).

"The Cabuliwallah" portrays a touching friendship between a poor, uneducated Afghan fruit-seller named "Cabuliwallah" who is forced to make a living in exile in Bengal (India), and an upper-class, Bengali girl, Mini.

Even though, the text may not have any final meaning, this article, in four parts, (including introduction) tries to analyze the story "The Cabuliwallah" through the psychological reader's perspective; it may be one of the close interpretations of the text. The chapter division is as follows:

0 Introduction
1 Main Concept of the Psychoanalytical Reader Response Theory
2 Application, and
3 Conclusion

1. Main Concept of the Psychoanalytical Reader Response Theory

Reader response criticism focuses on reader's responses to literary text. It analyzes the responses of readers in connection with other theories, too. For example, Psychoanalytic theory tries to see the 'unconscious' part or Psychological motives of mind' of the reader, feminists try to analyze sexist behavior, structuralists examine internal literary conventions. They are also a form of reader response criticism. According to Tyson (2008), reader response theory shares two beliefs:

i) That the role of the reader cannot be omitted from our understanding of literature, and
ii) That readers do not passively consume the meaning presented to them by an objective literary text: rather they actively make the meaning they find in literature (170).

Readers actively “make meaning” suggests that different readers may read the same text quite differently and even the same reader, reading the same text on two different occasions, will probably produce different meanings. The meaning depends on personal experiences such as change in mood, change in the purpose and nature of the reader's involvement. So, the reader response theory proves that readers draw on their personal experiences to create meaning; the text may not exist at all except as it is created by reader. Readers come up with different acceptable interpretations which are accepted by the text and the text is examined closely often line by line or even word by word in order to understand how the stylistics affects the reader in the process of reading. The reading experiences

create a conceptual or symbolic world in readers' mind as they read. Therefore, when readers interpret the meaning of the text, they are actually interpreting the meaning of their own symbolization.

Readers' interpretations reveal about themselves, not about the text. Readers react to literary texts with the same psychological responses they bring to events in their daily lives. The immediate goal of interpretation is to fulfill their psychological needs, desires and psychological pain. They unconsciously recreate the world in the text that exists in their own mind. So, the interpretations of the texts are products of the fears, defenses, needs and desires of readers that are projected onto the text.

The "Psychoanalytical Reader- Response theory" is based on the work and concept of psychoanalytic reader response critic, Norman Holland who focuses that "readers' interpretation is a psychological process rather than an intellectual one. A literary interpretation may or may not reveal the meaning of the text, but it reveals the psychological self- knowledge" (in Tyson 2008: 183). Holland provides three stages or modes that occur and reoccur while reading the text:

- Defense mode
- Fantasy mode, and
- Transformation mode (in Tyson 2008: 183).

In the 'Defense mode', readers' psychological defenses are raised by the text- texts may arouse some unconscious fear or forbidden desire, likes and dislikes; readers may identify with the aggressor and so on.

In the 'Fantasy mode', the readers find a way to interpret the text that will tranquilize those defenses and thus fulfill their desire to be protected from threats to their psychological equilibrium. They may minimize the characters' pain; and suffering.

In the 'Transformation mode', readers transform the first two steps or modes into an abstract interpretation so that they can get the psychological satisfaction. Thus, in this mode, readers temporarily relieve their own psychological pain, and the anxiety.

Tyson (2008) writes "of course, the possible value of Holland's method seems evident for facilitating therapeutic psychological self- knowledge" (184).

The immediate goal of interpretation is to fulfill the psychological needs and desires- that may be writers or readers'. So for Readers, reading the book is a medicine, they may cure their mental tension, and personal psychological problems. This article in the following section tries to illustrate the application of Psychoanalytic reader response critic Norman Holland's 'three modes' in Tagore's "Cabuliwallah" in the following section.

2. Application

Just like Holland's "defense mode" the narrator hates Cabuliwallah and says "Ah!" thought I, "he will come in and my seventeenth chapter will never be finished!" (In Nissani and Lohani 2009: 184-185). In this place, the readers may get angry with the narrator. They may judge him as an inhuman, cruel and unsociable person. They may identify him as aggressor. This is the "defenses" raised by the text which may reveal reader's psyche.

When the narrator says "I made some small purchases, and we began to talk…" (in, Nissani and Lohani 2009:185), the readers may jump to "Fantasy mode" or they may minimize their psychological pain in this stage because narrator's treatment to the Cabuliwallah seems a bit positive.

The third stage or "transformation mode" comes when the narrator describes that the child and Cabuliwallah are laughing and talking - "I was startled to find Mini… laughing and talking, with the

great Cabuliwallah at her feet" (In Nissani and Lohani 2009:185). The Cabuliwallah, representative of lower class, is treated as respected person in that upper class people's house. There is no sense of foreigner, next culture, Muslim, high and low caste and high and low level people - that gives mental satisfaction to the readers. It is the transformational mode; readers may get "therapeutic" treatment, because the concept of universal brotherhood has been shown by the narrator which might be a hidden abstract feeling of the readers. Readers may get psychological satisfaction in this part of the text.

The above mentioned three structures or stages reveal the reader's own psychological state. This illustration may prove how the interpretation is a psychological process rather than an intellectual one. The readers may or may not reveal the meaning of the text but the reading process may reveal the psychological self-knowledge. It may not be wrong to judge that the above mentioned readers, who are reading the text now, may be morally good, may have feeling of sense of humanity and equality among the people of the world, in their mind.

The story has the final incident in which the Cabuliwallah is treated by the narrator when he comes to meet Mini after being released from the "father-in-law's house" or 'jail'. It is the day of Mini's marriage. Cabuliwallah goes to visit Mini but the narrator says: “I repeated "there is a ceremony in the house, and you will not be able to see anyone today"” (in Nissani and Lohani 2009:190). This harsh treatment to Cabuliwallah arise "Defenses" in reader's mind - fear, dislike hatred and even a

sense of anger. This is the first mode of readers' psychological defenses that are raised by the text. The Cabuliwallah goes away without meeting his friend, Mini - What a pity…!. Readers may feel hatred to the narrator in this ‘defense mode’. The narrator further narrates:

> I felt a little sorry, and would have called him back but I found he was returning of his own accord. He came close up to me and held out his offerings with the words: “I have brought these few things, sir, for the little one. Will you give them to her?”
>
> I took them, and was going to pay him, but he caught my hand, and said: “You are very kind, sir! Keep me in your memory. Do not offer me money! - You have a little girl. I too have one like her in my own home. I think of her, and bring this fruit to your child– not to make a profit for myself.” (In Nissani and Lohani 2009:191).

The reader's pain may decrease while reading this portion of the text. At least, the Cabuliwallah gets chance to hand over his gift, to his friend, Mini on the most special occasion– on the day of her marriage. This is the reader's "fantasy" mode but complete satisfaction is not achieved yet.

The next incident may prove how the readers can get psychological satisfaction while reading the text and jump into Holland’s ‘transformation mode’. The narrator explains: “I sent for Mini... Mini came, …. At last he smiled and said: Little one, are you going to your father-in-law's house?" (In Nissani and Lohani 2009:191).

Reader's curiosity might have been cured. They may be in fear that the poor Cabuliwallah may not meet Mini, his friend again. Anyway, the writer's and readers' psychological need seems fulfilled here; they cannot have done injustice here. The writer might be speaking through the narrator's voice because Tagore himself had felt pain of separation from his children due to their untimely death. But his character Cabuliwallah is away from his little child and has been separated from the child for many years— it may resemble the writer's separation with his children. So, the readers and writers may have a desire to be together with the lost children which is not possible in real life— the dead never come back. This incident of "loss" cannot go away from unconscious part of readers’ and

writer's mind. For this reason, they may be trying to fulfill this loss in a symbolic way or making the substitution. We may say that the narrator himself might have the same feeling of separation with his daughter because she is getting married now. In this way all of the parties— readers, writer, narrator and character Cabuliwallah— has the same desire in the unconscious part of mind i.e. the loss of their near and dear ones.

The final incident that relieves our psyche states that: 'I took out a hundred-rupee note, gave it to him, and said: "Go back to your daughter, Rahman, in your own country and may the happiness of your meeting bring good fortune to my child!" (In Nissani and Lohani 2009:192)'.

Readers might have been in the transformation mode, now. They might have been feeling "Catharsis" being hopeful that- the separated near and dear ones can be united - though symbolically.

In this way, the story may be talking about any readers' and writers' mental processes and it is explaining the reading processes and the process of experiencing a text, too.

3. Conclusion

With the help of the above illustration, the paper can conclude that one of the appropriate interpretations of the text may be "psychological reader-response theory." Every reader may gain only the psychological self knowledge rather than meaning of the text. So the interpretations reveal only about readers themselves. Ultimately, it can be said that the goal of interpretation is to fulfill the psychological needs, desires and pains of the readers.

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Existentialism in Varma's "Organic Shadow"

Tej Raj Paudel

0. Abstract

Existentialism is a theory that celebrates the freedom of a human being and holds the opinion that s/he is responsible for his/her own action in a world without meaning. According to this theory, a human being continues to live despite the absurdities in and meaninglessness of life. To strive to find out the meaning of life, if any, is the prime concern of an existential hero. Therefore, failures do not stop the hero from surviving and putting in efforts to make the life meaningful.

An existential hero always chooses to exist and makes several attempts to discover something worthwhile out of the quagmire of despair, hopelessness and meaninglessness. The theme of existentialism is quite dominant in Umesh Varma's poem "Organic Shadow". The speaker 'I' in the poem is an existential hero for he never thinks of committing suicide at his great failure. Instead, he continues to live with the hope of meeting the sun, i.e. discovering the meaning of life. This article sheds light on the fundamental tenets of existentialism and tries to explore the existential elements embedded in the aforementioned poem.

This article is divided into three parts, namely Introduction to Existentialism (1), Existentialism in "Organic Shadow" (2), and Conclusion (3).

1. Introduction to Existentialism

Existentialism is a philosophical movement oriented towards two major themes: the analysis of human existence and the centrality of human choice. According to *Webster's Comprehensive Dictionary*, existentialism is "a movement in the 20th century philosophy … emphasizing the active participation of the will, rather than the reason, in confronting the problems of a non-moral or absurd universe" (Smith et al 2001: 445). To highlight man's role in existentialism, the dictionary further writes, "Man is defined in existentialism as the sum total of his acts rather than his intentions or potentialities, and exists in order to will himself to act" (p 445).

Oxford Advanced Learner's Dictionary defines existentialism as "the theory that believes humans are free and responsible for their own actions in a world without meaning" (Wehmeier et al 2005: 532). Existentialism was influenced in its development by Kierkegaard and Nietzsche and popularized in France by Sartre. Existential philosophy has the tendency

> … to view a human being as an isolated existent who is cast into an alien universe; to conceive the human world as possessing no inherent truth, value, or meaning; and to represent human life – in its fruitless search for purpose and significance, as it moves

> from the nothingness whence it came toward the nothingness where it must end – as an existence which is both anguished and absurd. (Abrams 2005:1)

Summarizing the rudimentary characteristics of existentialism, Britannica Encyclopaedia (2009) writes:

> According to Existentialism: (1) Existence is always particular and individual—always *my* existence, *your* existence, *his* existence. (2) Existence is primarily the problem of existence (*i.e.,* of its mode of being); it is, therefore, also the investigation of the meaning of Being. (3) This investigation is continually faced with diverse possibilities, from among which the existent (*i.e.,* man) must make a selection, to which he must then commit himself. (4) Because these possibilities are constituted by man's relationships with things and with other men, existence is always a being-in-the-world—*i.e.,* in a concrete and historically determinate situation that limits or conditions choice. Man is, therefore, called *Dasein* ("there being") because he is defined by the fact that he exists, or is in the world and inhabits it. (Existentialism)

Existentialism can take diverse and contrasting directions. Sometimes it can take a theistic form. Sometimes it presents itself as a radical atheism or sometimes as humanism. As a consequence of this diversity, Existentialist doctrines may focus on several aspects of existence. They focus, first, on "the problematic character of the human situation, through which man is continually confronted with diverse possibilities or alternatives, among which he may choose and on the basis of which he can project his life" (Ibid).

Secondly, as Britannica Encyclopaedia (2009) further writes, the Existentialist doctrines focus on:

> the concern or preoccupation that dominates man because of the dependence of all his possibilities upon his relationships with things and with other men; the dread of death or of the failure of his projects; the "shipwreck" upon insurmountable "limit situations" (death, the struggle and suffering inherent in every form of life, the situation in which everyone daily finds himself); the guilt inherent in the limitation of choices and in the responsibilities that derive from making them; the boredom from the repetition of situations; the absurdity of man's dangling between the infinity of his aspirations and the finitude of his possibilities. (Ibid)

They may also focus on the inter-subjectivity that is inherent in existence. This inter-subjectivity can be understood either "as a personal relationship between two individuals, I and thou, such that the thou may be another man or God, or as an impersonal relationship between the anonymous mass and the individual self deprived of any authentic communication with others"(Ibid).

Similarly, these doctrines may focus on

> "the therapeutic value of existential analysis that permits, on the one hand, the liberating of human existence from the beguilements or debasements to which it is subject in daily life and, on the other, the directing of human existence toward its authenticity; *i.e.,* toward a relationship that is well-grounded on itself, and with other men, with the world, and with God" (Ibid).

Heidegger opines that a man tries to hide the nothingness of existence behind the mask of daily concerns. Man's understanding of this nothingness leads him to accept as reality the only unconditioned and insurmountable possibility that belongs to him, i.e. death. The very possibility of death isolates him. To understand this possibility means to decide for it, to acknowledge "the possibility of the impossibility of any existence at all" and to live for death. The emotive tonality that

accompanies this understanding is dread, through which man feels himself to be "*face to face* with the 'nothing' of the possible impossibility of [his] existence" (Ibid).

2. Existentialism in "Organic Shadow"

According to *Oxford Advanced Learner's Dictionary*, one of the meanings of the word "organic" is "produced by or from living things" (Wehmeier et al 2005:1071). But the speaker in Umesh Varma's poem thinks that he is "an organic shadow" not of a tree that is living, but of the "dead" tree. By putting the incompatible words "organic" and "dead" together, he, at the very beginning of the poem, shows the absurdity of his life. Comparing the life with the mere shadow also gives the readers an impression of the meaninglessness of the speaker's life.

The speaker feels that he is "cast by the sun in the morning" (Varma 60) in the same way as the existential philosophy views a human being as "an isolated existent who is cast into an alien universe" (Abrams 2005:1) right at his birth. The sun rises in the east but the shadow is formed in the west. It is "devoid of any volume or mass" (Varma 60) and it has "only an area" (Ibid), which means the shadowy life exists, but it has no meaning and real purpose or direction. As the shadow is destined to "remain attached to the banyan tree trunk" (Ibid), so is the poet, a human being, to the earth. He is in "a concrete and historically determinate situation that limits or conditions choice" (Existentialism). He has to choose either death or life. He chooses life, however absurd it may be, and commits himself to the vain attempt to meet the sun. He continuously moves on the earth to seek meaning, but fails in his pursuit as nature offers the opposite of what he aspires for. Unlike the sun, i.e. nature which moves from east to west, the shadow is compelled to move "From west to east" (Varma 60). This forced movement from west to east shows the absurdity of life, a life that is incompatible with the nature. The poet cannot imagine a complete circle of life as he is forced to move in the "half elliptical orbit" (Ibid).

Existence is the investigation of the meaning of being. "This investigation is continually faced with diverse possibilities, from among which the existent (*i.e.,* man) must make a selection, to which he must then commit himself" (Existentialism). The speaker in the poem believes that meeting the sun is the true meaning of his being, so he commits himself to this act. But he fails to achieve his aim. Despite this failure, he knows he "must keep on moving" (Varma 60). He does not give up his attempt, and neither does he yield to death. And this makes him the true existential hero. His life is full of fluctuation as he is "Gradually reducing/Almost vanishing" and "Enlarging again" (Ibid). The phrase "only to die in the evening" (Ibid) indicates the dread of death that he has. Of course, the dread of the failure of his project, i.e. the failure of his attempt at meeting the sun is quite evident in the poem. "Longing to meet the sun" (Ibid) can be symbolically interpreted as the speaker's belief in "the liberating of human existence from the beguilements or debasements to which it is subject in daily life" (Existentialism) and in "the directing of human existence toward its authenticity" (Ibid).

The speaker says that he is brought back every day along with the arrival of morning. Here again he feels like "an isolated existent who is cast into an alien universe" (Abrams 2005:1). The phrase "the cycle goes on" (Varma 60) is a clear indication of the repetition of the same meaningless activity of the speaker. At this point, the speaker's fate is no different than that of Sisyphus, an existential hero in Albert Camus' work entitled "The Myth of Sisyphus", who is condemned to roll a stone up a hill with no space on the top for the stone to rest on. "Yes…I am…" (Ibid) emphasizes the fact that the poet still exists, however meaningless his life may be with "no mass, nor volume" (Ibid). The repetition of the "organic shadow of the dead banyan tree" (Ibid) also shows the absurd and meaningless life that is marked by the repetition of the same work. The poem begins from this statement and ends with the same. Here the poet is trying to pinpoint the existential philosophy that has the tendency to "represent human life – in its fruitless search for purpose and significance, as it

moves from the nothingness whence it came toward the nothingness where it must end – as an existence which is both anguished and absurd"(Abrams 2005:1).

According to existentialism, "Existence is always particular and individual" (Existentialism). In the poem, the prime concern is with the individual existence of the poet. The existential doctrines focus on the inter-subjectivity that is inherent in existence. In the poem, this inter-subjectivity is understood in the impersonal relationship between the anonymous mass (readers) and the individual self (the speaker), who is deprived of any authentic communication with others.

3. Conclusion

Umesh Varma's poem entitled "Organic Shadow" contains a lot of characteristics of the existentialism in a disguised form. Comparing himself with the organic shadow of the dead banyan tree, the poet presents himself in such a situation that his life seems to be the mass total of absurdity and meaninglessness. Instead of being discouraged at the failures and by the monotonous repetition of same actions, he chooses to continue living and striving to find meaning in the blurry pool of nothingness. This gives him the status of an immaculate existential hero.

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Appendix

Organic Shadow

Umesh Varma

I am an organic shadow
Of the dead banyon trunk
a

Cast by the sun in the morning
Attached to the tree
Born in the west devoid of any
volume and mass
Only an area…
An organic shadow

Destined I am
To remain attached to the
Banyon tree trunk
a
Moving on the ground
From west to east,
In my half elliptical orbit
Longing to meet the sun
And, failing
Must keep on moving
Gradually reducing
Almost vanishing
Enlarging again
Only to die in the evening

Everyday the morning comes
And I am brought back
The cycle goes on
Yes,…I am…
No mass, nor volume
The organic shadow of the
Dead banyon tree.
a

(**Source:** Varma, Umesh. 2010. "Organic Shadow". *SAARC Festival of Literature*. Dinesh Misra (Ed). Delhi: FOSWAL p 60).

Subjective Impressions in *Palpasa Café*

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1. Introduction

The idea of subjective impressions in creation and judgment of arts is related to aestheticism which was mainly developed in the late Victorian era in England. It was a movement against the then Victorian moralities and hypocrisies in an attempt to inspire people to seek pleasure instead of morality and utility in art.

Walter Pater (1839-94), regarded as the father of English Aestheticism, was the first person to introduce the views of French aestheticism into Victorian England. He advocated of "the love of art for its own sake'" (Abrams 2004: 3). Pater's aestheticism is impressionistic aestheticism, i.e. he gave importance to subjective impressions of people and things in an artist at the moment of creation.

This article is an analysis of the novel *Palpasa Café* by Narayan Wagle on the model of Pater's impressionistic aestheticism. It has analysed the presence of the idea of subjective impressions in the novel.

It contains 1) Introduction, 2) Pater's assumptions of Subjective Impressions, 3) Presence of the Idea of Subjective Impressions in the Novel, and 4) Conclusion.

2. Pater's Assumptions of Subjective Impressions

Walter Pater's ideas regarding subjective impressions expressed in his *Studies in the History of the Renaissance (1873)* can be summarized as follows:

a) 'Impression' of an object along with its beauty is important. A beautiful object produces 'special impression of beauty or pleasure'.
b) A work of art is judged subjectively. Art must give pleasure and exert charm as it excites or surprises the observers.
c) Beauty, which is untranslatable, is an order of distinct impressions.

d) Art is for Art's sake. Impressions of an art work may vary from person to person. But art should not be judged for its objective or goal.

3. Presence of the Idea of Subjective Impressions in the Novel

3.1. Summary of the Plot

The novel is in double narrative form. The first narrator is a newspaper editor who has written a novel *Palpasa Café*. It is the story of Drishya, his artist friend. So the core story is told by Drishya. The novel is just finished, and the editor waits for Drishya in a restaurant. Meanwhile, Drishya is abducted by five unidentified people from his gallery. The novel ends without providing his whereabouts.

Drishya meets Palpasa in Goa. Then, they fall in love. Meanwhile, Drishya goes to his village on trekking with Siddhartha, his former college friend and now an underground maoist leader, without informing Palpasa. He describes his encounters with various people and their sorrowful stories. While returning from village, Drishya unexpectedly meets Palpasa on the bus, which falls prey to a bomb explosion caused by Maoists shortly after. Drishya escapes, but Palpasa is killed.

After the mishap, Drishya returns alone and makes a series of paintings. He has also a plan of establishing a resort, Palpasa Café, with a library, an art gallery and internet facilities, at a hillside. But his plan remains incomplete.

3.2. Use of Subjective Impressions in Creation and Judgment of Arts

Drishya is the protagonist as well as the narrator of the novel. So, naturally his action and ideals have dominated the plot of the novel. His artistic creations are also affected by his ideals.

Drishya is a self declared aesthete, as he says, "If I believe in any ism, it's aestheticism" (Wagle 2008:80). Therefore, the practice of subjective impressions, which is an indispensable idea of aestheticism, is expected in his manners.

As hoped by the reader, Drishya paints his pictures according to the impressions of objects or people around him. He tries to incorporate his personal inspirations of things. He has his own style of using colours, shade and light. He doesn't paint an object as it is. Therefore, he paints the Chandragiri Hills "orange" (Wagle 2008:46) instead of using the usual green colour for it.

After Palpasa's death, Drishya doesn't see any difference between blood and vermillion. He is intoxicated with bloody impressions. So, he uses colour as his "weapon" to fight against his opposite forces. He also mixes the colours according to "the mood" (Wagle 2008: 221).

After the first meeting with Palpasa in Goa, Drishya once accidently reaches Palpasa's house in Kathmandu. At first, he doesn't know who the house owner is. He is there in search of a book about painting. He likes the structure and decoration of the house and its garden very much. He especially likes the Buddha statue in the garden. He thinks "…Artists live on a higher plane. They create a separate world, another reality. They conjure characters from their minds" (Wagle 2008: 49). His idea is similar to that of Walter Pater about an artistic genius. For Pater, the artistic genius has the ability of "conceiving humanity in a new and striking way" (Pater 1873:213). A person who has this genius can create a world happier than the mean world we are living in. He or she can select, change or modify the images according to his or her own imaginative power.

Drishya appreciates the Buddha idol's eyes, and imagines himself creating the same art. Certainly his present mood would affect his creation of art. He is in illusion, so he admits that the eyes of the Buddha idol would be "crowded with illusions" (Wagle 2008:49).

When Kapil, Drishya's friend, asks the meaning of his painting 'Langtang 1995', at a get-together party, Drishya suggests him to "go beyond what's represented and try to feel the mood" (Wagle 2008:67), i.e. to be subjective. His painting doesn't represent the real object Langtang, but it has captured just 'the mood of 95'. Mood is related to mind. It is not always the same. It gets changed in due course of time.

Drishya frequently admits, many times in course of his narration, that his art is impressionistic. Drishya has been very much impressed by his village surroundings. He says he has learnt different skills of his art from natural things like hills, mustard fields, wind, water, etc.

After Palpasa's death, Drishya goes to Palpasa's house to meet her grandmother. There, he again sees the same idol of Buddha which had fascinated him with its beautiful eyes. This time, he sees no peace in the eyes. He thinks: "If this Buddha were made today, he'd carry a gun in his hands" (Wagle 2008:191). Definitely, the creator of the Buddha would incorporate his present impression into his creation.

After losing Palpasa, he starts making new paintings named 'Palpasa Series'. These paintings are "a reflection" of his journey and his sufferings, so he can't "be objective" (Wagle 2008: 212).

After completing the paintings, he puts them in auction in his gallery. When his customers, a Japanese couple, ask him about his way of mixing colours, he replies that he does it "as the mood takes" him. He further says: "The language of colour depends on the eye of the viewer …colours depend on the way you see them" (Wagle 2008: 221).

Drishya admits a relationship between the hills, the seasons and the colours in the painting, and says that his painting carries the impression because he grew up with "the colours the flowers painted the hills" (Wagle 2008: 225).

Palpasa, a fan of Drishya's paintings, has also many subjective impressions. Drishya's works seem "romantic" and having "something new" every time (Wagle 2008:20) to her.

Palpasa is very much charmed by a particular painting named 'Rain', in which a long yellow leaf is falling. "The leaf falls and falls but never touches the ground", Palpasa writes in a letter to Drishya, "I feel like that leaf" (Wagle 2008:28). The picture represents Palpasa's unstable mood.

Palpasa thinks that a viewer understands a painting or an art work according to his or her inner state of mind. The same painting might carry different meanings for other viewers. So, she writes to Drishya that the true depths of a painting "lie in the mind of the viewer" (Wagle 2008:21).

Palpasa also says Drishya's work has "left its mark" (Wagle 2008:24) on her. She tries to know Drishya through the pages of his book because she believes that "Words can be a mirror of the self" (Wagle 2008:25).

4. Conclusion

The study shows that the idea of subjective impressions is boldly present in the novel. The way Drishya is influenced by the surroundings and his style of including his personal impressions or inspirations in his creations support it. His manners support his words. He is a self declared aesthete who believes in aestheticism and practices subjective impressions.

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Thanatos in *Antarmanko Yatra*

Bhawani Shankar Adhikari

0. Introduction

Jagadish Ghimire is one of the best known modern Nepali writers. *Antarmanko Yatra* is his autobiographical novel. It explores the pangs and sufferings the author underwent during the therapeutic process of the fatal disease called multiple mailoma, a type of cancer.

Antarmanko Yatra is highly appreciated and widely read novel. It has got *Madan Puraskar* and Uttam Santi Puraskar. The soul of the book is the realization of death, fear of death, consideration of death, dedication for death and devotion for life. This book has been divided into eighteen chapters with other sub-units. The first chapters begins with the topic "*Manko Baha Sabaila:i Kaha*" which means 'express the pangs of heart to all (2008:3) and ends with "*Samaya*" (2008:232) i.e. 'Time'. It presents various aspects like politics, culture, unemployment, domestic problems, family relations and the writer's experiences as a journalist, a writer, a job holder, a social worker, a politician, a guardian and a patient of a cancer. This article has attempted to see the features of death drive in *Antarmanko Yatra*. It has been divided in section of introduction, the meaning of Thanatos, application and conclusion.

1. The Meaning of Thanatos

The term 'Thanatos' refers to death drive. It is a word often used in psychoanalysis. It is a longing for death. Tyson cites "to cite just one example-behind Freud's theory that death is a biological drive, which he called the death drive or Thanatos" (2009: 22). When human beings are

afraid of death, they talk of death to keep themselves in emotional distance. As Tyson states "theorists have addressed the subject of death directly, they sometimes have done so in ways that tend to keep it at an emotional distance from themselves" (2009: 22).

There are two human instincts— love instincts and hate instinct or attraction and reputation or the polarities of good and evil. Freud writes

> we assume that human instincts are of two kinds: those that conserve and unite which we call "erotic"…., and, secondly, the instincts to destroy and kill, which we assimilate as the aggressive or destructive instincts…, the well-known opposites, Love and Hate,… another aspect of those eternal polarities, attraction and repulsion. (1996:113)

The erotic instincts tries to unify and conserve the values of life and it fascinates life to live on but the death instinct functions in every living being and it attempts to reduce life to its inactive position. Freud writes

> … to conclude that this instinct functions in every living being, striving to work its ruin and reduce life to its primal state of inert matter. Indeed, it might be called the "death instinct"; whereas the erotic instincts vouch for the struggle to live on. (1996:114)

With these principles of Freud, it is concluded that 'thanatos' means 'death instinct' or the desire of escaping to death. The greatest fear of losing life makes living very difficult. It is the strongest emotional longing of death. Tyson writes "I will try to be emotionally dead to avoid being hurt by death …. My intense fear of losing my life makes living so painful and frightening that my only escape is death"(2009:29).

The fear of death results in fear of life. The greater the fear is, the greater fascination becomes to death. Thanatos functions directly as well as indirectly. Tyson says, "This is one of the ways we can see how fear of death often results in fear of life… The ultimate loss, of which I am utterly terrified, is death…. But life itself ultimately and inevitably results in death. Therefore, I can't risk living my life"(2009: 23). Tyson further says, "In fact, I think it's reasonable to conclude that the greater our fear is, the greater our fascination becomes. Put another way, the greater the role that death work plays in our psychological being, the greater our attraction is, despite the horror that accompanies it, to death in all its forms" (2009: 24).

Thanatos remains in the conceptual level but it does not have any connection to the external world at all. It is only an abstract idea but not the concrete one. Tyson writes, "I call the concept of the death drive an abstraction, an idea that operates only on the conceptual level, with no connection to the concrete world of experience" (2009: 22).

The death drive destroys one's personality psychologically if not physically. Such internal conflicts and wars continue in the psyche of human beings. Tyson writes

> In suggesting that human beings have a death drive, Freud's attempt was to account for the alarming degree of self-destructive behaviour he saw both in individuals, who seemed bent on destroying themselves psychologically if not physically and in whole nations whose constant wars and internal conflicts could be viewed as little other than a form of mass suicide. He concluded that there must be something in our biological make up as a species to explain this death work, this psychological and physical self- destruction. (2009:22)

2. Thanatos in *Antarmanko Ya:tra:*

Antarmanko Yatra contains death instincts instead of "erotic" instinct. The writer expresses the fear of death so as to keep himself at an emotional distance from the death…. But the greater he fears

the death, the closer he comes to it. His fear of death is the fear of life. He is worried of losing his heath, joys of life, dignity and he begins to express his self-destructive psychological thoughts and internal conflicts of the death instinct. There is repulsion in life and love or attraction in death. Such instincts are obviously seen in the following lines

> *ma kewal tyas din sammama:tra ba:chna cha:ha:nchu jun din samma ma a:phaile a:phai sa:ma:nya ka:m haru garna sakchu. mero a:phule garna sakne ka:mko za:ch a:phaile da:ri khaurine ra nang ka:tna saknu ho. ma cha:ha:nc^{h}u ma tyatinzel ma:tra ba:c^{h}au zatinzel kamtima: yi dui ka:mharu sazilai garna sakau. ra sakau kha:ne, ba:thrum za:ne, padne, sa:ma:nya dulne, basera hossahit kura: garna sakne, dekne, lekhne ka:maharu pani garna* (2008:26).
>
> 'I wish to live only upto that day until when I can do my common works myself. My own work that I can do is to cut beard and to cut my nails. I want to survive only to that time when I can easily do my two simple works. And I can expect to eat, to go to bathroom, to read, to move gently and to be able to talk carefully by sitting, to see and to do the work of writing'.

In the above-statements, the author has Thanatos. When he becomes capable of doing his personal common activities, he does not mind living on but he refuses to live if he fails to perform even minor tasks of life. He intends to live only true and meaningful life but not futile one. The author further draws the concept of death drive in the statement

> *sabai kura:ko samaya hunc^{h}a, ba:c^{h}ne samaya thiyo, ba:c^{h}e, zeze garne samaya thiyo, gare*. (2008: 26)
>
> 'Every thing has time; I did whenever it was time whatever to do.'

He believes that the power was with him in the past when he was young. But now he is left only to die. So he wishes to welcome the death to get vanished from his troublesome life of darkness and futile sight of the world from all around of him.

Likewise he writes

> *antimawastha:ma: mero na:k, gha:ti, naitoba:ta pa:iep c^{h}ira:era mero a:yu zabarzasti nalambyau,... mala:i ek patak ma:tr amarna deu, khusi sanga marne chu, patak patak nama:ra,... mala:i para:l, sinki, gundruk bhaera ba:chna ba:dhya napa:ra* (2008:237).
>
> 'Do not forcefully prolong the span of my life and delay the death by thrusting the pipe through my neck, nose and umbilical even in the eleventh hour of my life. Let me die only one time; I intend to die happily. Don't kill me time and again; don't compel me to survive by being a stick of reddish, stick of green leaf and dry hay.'

These thoughts are the expression of death instinct or repulsion in life and attraction in death. The author does not want to prolong his life even for a short time by the forceful thrust of syringes and injection of medicine. So strong works death drive in his mind. It is a psychological fear of getting too much as well as unbearable treatment of the cancer in which the author has already undergone during his treatment device called dialysis which he felt worse than the death itself. Being alive and getting sympathy as well as pity of others is rather worse for him. Such of his physically afflicted and psychologically shattered heart does have the predominant death instinct or the death drive or Thanatos. He likes to die peacefully and naturally rather than to survive forcefully and unnaturally as it is often practiced in medical affairs of the modern world.

The author trusts to Thanatos. He is extremely guided by the death instinct and suggests that everyone should love death when time comes. His belief is that those who love life also must know to love death. He states "*ba:chunzel zibanla:i ma:ya: garnele bela: bhaye pachi mirytula:i pani ma:ya: garnu parc^{h}a*" ('Those who love life during life also must love death when the time comes)(2008: 236).

Thus, he adores death and shows his disgust to the pitiable and miserable life of suffering and suffocation. He has expressed his principle of death drive even in these statements: "*samayale mero za:ne samayako ghanti baza:isakeko c^{h}a… aba ma kunei pani bela: sama:pta huna sakc^{h}u… mirtyuba:ta mukti deu*" ('Time has already rung the bell of my departure of life; now I can expire at any time; provide me salvation through death') (2008: 236-237).

Here the author believes that he does not have to survive any longer now. It is his time of getting expired and he must accept it. He is in the opinion that he can receive salvation of life only through his death and he has already been prepared to die.

3. Conclusion

Antarmanko Ya:tra: is a dedication and preparation for death. The author's voice is the inner voice of the Thanatos. He has the strong desire for death. He loves the tomb and pleads for the death which is known as the death drive in psychoanalysis.

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Prasai's "*Dosro Satta*": in the Light of Postmodern Feminism

Mira Pokhrel

0. Outline

This article has tried to expose the characteristic features of postmodern feminist elements in Indira Prasai's *Dosro Satta*. "*Dosro Satta"* is a famous Nepali story consisted in Prasai's collection of stories, *Dosro Satta* published in 2062 B.S. This collection consists of sixteen stories. Among them, "*Dosro Satta"* as a title story is under this study here. The article frames the following four components in its structure.

1. Introduction to Postmodernism
2. Feminism and Postmodernism
3. Postmodern Feminist Elements in "*Dosro Satta"*, and
4. Conclusion

1. Introduction to Postmodernism

1.1. General Introduction

Postmodernism is an innovative idea or thought of a new cultural epoch that emerged in Europe after modernism and the World War II. It started from 196o as the area of academic study, including art, literature, music, sociology, technology and so on. Postmodernism took its continuous movement from 1982 when Jean Franscois Lyotard's *The Postmodern Condition: A Report on Knowledge* (1979), including his essay, *What is Postmodernism? in* its appendix, published. In Lyotard's essay, there is a new concept that postmodernism is "simply incredulity towards metanarratives" (Barry 2007: 86). It deconstructs the basic aim of enlightenment that explains universal or global concept.

Postmodernists try to present what is unpresentable and undesirable by shattering the tradition. However, they believe that the past must be revisited but 'with irony'. The job of postmodernists is to display the image of the reality, but not the reality itself (Barry 2007: 86-91).

1. 2. Basic Traits of Postmodernism

There are some basic traits of postmodernism shown in the following points according to Jean Baudrillard mentioned by Barry and Klages.

a) "Within postmodernism, the distinction between what is real and what is simulated collapses: everything is a model or an image" (Barry, 2007: 89).

b) "In postmodernism, identity is the product of signifiers with which one surrounds oneself, and thereby, his/her selfhood is always in alienated position. This alienation of signifiers from signified is a 'simulacrum', a representation of image without reality" (Klages, 2008: 170).

c) "The postmodern art is in realm of hyper-reality that doesn't exist in the modern version of the 'real world'" (Klages, 170).

d) "In postmodern art, knowledge becomes the functional that is not for known, but for use, distribution and arrangement" (Klages, 2008: 170).

Leotard also argues that postmodernism by rejecting "grand narratives" favors the "mini narratives" or "micro narratives" that includes the story of local events, and explains the small practices (Klages, 2008: 169).

3. Feminism and Postmodernism

The newness of the idea of deconstructing the monolithic and hegemonial male cultural ideology and belief of feminism is analogous to the postmodernism's innovative idea of deconstructive recognition of the interpretative multiplicity, of the indeterminacy and heterogeneity of cultural meaning. It is because of the emergence of both postmodernism and feminism together. Many radical feminist theorists of the 1980s like Elizabeth Grosz, Judith Butler, Haraway, Jane Flax and others have emerged with postmodernist attitudes to challenge the essentialist gender identities. In this regard, Susan Hekman has attempted to postmodernize the feminist idea and, asserts that feminism and postmodernism share a critique of Enlightenment epistemology based upon rationalism and dualism (Woods, 2007: 39).

Similarly, other radical French feminists like Helen Cixous, Luce Irigaray and Julia Kristeva have criticized the "phalogocentrism" in women's identification in western patriarchy. They have created a single and unified thought of identification of women, and show how 'sexuality' and 'textuality' emerge. In this regard, they argue that to get rid of patriarchy, women should have writing of their own language that will be the tool for them to create different identity. Cixous urges women to write themselves by deconstructing the patriarchal hierarchy. Irigaray also opposes the masculine

images of women created by men. She says that women in patriarchal culture do not express their own feelings, rather passively imitate and internalize the patriarchal ideology. This is because of the power of patriarchy to name, explain and rule over the women. Irigaray, in such condition, urges women to stop this imitation, and seek to subvert the homogeneity of such representation (Woods, 2007: 40-41).

In Nepalese context, too, there are many books of criticisms that talk about the practice of postmodernism in Nepali literature. They have appeared especially from these two decades (2050s and 2060s B.S.). Even earlier, the writings, which include the postmodernist traits, have been emerging since 2030s (Bhattarai, 2064: 21). Indira Prasai's "*Dosro Satta*" is one powerful example of such writings.

4. Postmodern Feminist Elements in "*Dosro Satta*"

"*Dosro Satta"* is a title story included in Prasai's collection, *Dosro Satta* (2062 B.S.). In the phrase, "*dosro satta*", 'satta' means power or authority of a person to make and enforce the law to rule or govern over others. In this way, '*dosro satta'* together means the second authority while the first one already exists.

In this article, the story, "*Dosro Satta*" has detailly been seen through the spectacle of postmodernist feminist perspective. The story is totally different from the writing standard and norms of patriarchal literary cannon. Mainly, it deliberately separates itself from the style of grand narratives" in its characterization. In this story, there is a female character, Amita, placed in the center as a protagonist while there is always male protagonist in the writing based on patriarchy. Amita is characterized as a radical feminist character who, since her childhood days, is very much conscious about her existence, and rebellious against patriarchal hegemonial practices.

The story begins with the advice of Amita's mother to her because of her new familial dogma. Amita's such process is terribly unbearable for her mother that she has got three husbands: Sambeg (the legally married husband), Anuttarit and Anabarat (the illegal husbands according to the beliefs of patriarchal society). She equally uses them for her personal enjoyment, and they passively wait for their turn. But Amita thinks that her mother is an innocent woman grown up with the traditional patriarchal rules and regulations in her mind. She is made passive and weak by patriarchal cultural power, as Irigaray says that patriarchy is so powerful which constructs the world, names it and rules it according to its interest (in Tyson 2008: 102). Amita sees her mother as an ideal representation of patriarchal woman. But she is very much strong on her opinion and action, and never accepts the traditional rules and regulations imposed only upon women. She thinks

purus:haru:-dwa:ra:	*nirmaN*	*garieko*	*ektantriya*	*sa:ma:z ik*	
males by	constructed	has	autocratic	social	
a:dars^{h}a-la:i:	*me:le*	*kahilye:*	*ucit*	*T^{h}aharya:ina.*	
ideals to	I	never	proper	thought	

(Prasai, 2062: 136)

'I never thought the autocratic social ideals constructed by males as proper ones.'

Her thought indicates that Amita is a postmodern radical lady who wants to dismantle the traditional patriarchal ideology which was tremendously oppressive and tyrannical towards women. She knows that patriarchal codes just limit the women in the household work making them so-called ideal that is inferior, passive, dependent and submissive towards their husbands. So she wants to get rid of being such ideal figure, and wants to ascend to the loftier position. The patriarchal myth of considering males as powerful and capable rulers is deconstructed and shattered into pieces here.

Amita doesn't want to interact with her mother. Rather, she contemplates herself in her mind to present the wrong tendency of patriarchal society. She has been awakened with her strong consciousness of her position. She looks highly determined in her opinion and mentality what she never changes. She seems courageous, and revolts against what she does not want. She determines

ma	*a:p^{h}e:-b^{h}itra*	*b^{h}akb^{h}aki*	*umlera*	*bidroha*	*garna*	*sakc^{h}u,*	
I	myself in	strongly	fermenting by	revolt	do	can	
tara	*tyo*	*manast^{h}iti*	*pariwartan*	*garna*	*sakdina*		
but	that	mentality	change	do	can not		

(Prasai, 2062: 136)

'I can strongly, by fermenting, revolt in myself, but can not change that mentality (what I have since my childhood days)'

She is really firm on her decision that she can not forsake her conscious thought. Instead, she can be ready to resist the traditional principles of male dominated society. She has been highly rebellious and revolutionary lady because of her father's superiority and domination on her mother in the past. Her father had married other two women neglecting her loving mother. So, being furious of remorselessness and meanness of her father's behavior, she has desired to gain her father's position to be an authoritative or powerful female to rule over the males. She considers

mero	*ca:ha:na:*	*kutil*	*pita:-ko*	*satta:-ma:*	*pugera*	*sa:nsa:rik*
my	desire	deceiving	father of	authority to	reaching	worldly
suk^{h}a	*bhog*	*garne*	*t^{h}iyo.*			
pleasure	enjoy	do	was			

(Prasai, 2062: 137)

'My desire was to reach to the authority of deceiving father to enjoy the worldly pleasures.'

The deeply rooted male chauvinism in patriarchy is severely attacked by Amita through these lines. The chauvinistic male power is first under deconstruction and later reconstructed into an authoritative female power at the last.

Amita, being a postmodern female, like the males in patriarchal society, who have used women as their sexual objects, uses several males, instead of engaging with her three husbands, as her objects to fulfill her desire. She looks like a head or a ruler of the males. Apart from this fact, Amita equally fulfills her duty and responsibility in her family, too. She really has subverted the so-called power of the males, who in patriarchal society have been placed in the center, into the power of females, who have been dreadfully marginalized in patriarchy. Amita's revolutionary attempt of subverting the binary opposition (centre/margin) of male structured culture into the margin/centre form is highly focused in the postmodern society.

When Amita sees the sad face of her mother, who is worried about her daughter's activities, she, instead of persuading her, is felt delighted with her new satisfaction which has got victory over her mother's traditional pain. When she is trying to be awakened by her mother's ideals based on patriarchy time and again, she answers nothing, but remains silent because she thinks it is worthless to argue with her mother's traditional obligation. But at last, breaking her patience, she strongly advocates for her freedom with her mother, and expresses her ultimate purpose thus

a:ma: tapa:i:-le pi:r linu parde:na . tapa:i: buz^{h}nu hunna, kune:
mother you worry take should not you understand not any
puru:s^{h} ra ma-ma: ke p^{h}arak c^{h}a? ma harek dris^{h}ti-ma:
male and i on what difference is i every view on
baliyo c^{h}u. kune: pani puru:s^{h}sanga-ko harek pratisprad^{h}a:-ma:
strong am any also males with of each competition on
ma bizayi: banna sakc^{h}u. yas sansa:r-ma: sris^{h}ti-ko surua:t-dek^{h}i
i victorious be can this world in construction of beginning from
ne: baliya:-le nird^{h}a:-ma:t^{h}i s^{h}a:san garde: a:eka: c^{h}an. tapa:i: kamzor
powerful by powerlees over rule doing have been you powerless
hunuhunt^{h}yo tyase:le tapa:i: ma:t^{h}i puru:s^{h}haru:-le s^{h}a:san gare. aba
were sothat you over males by rule did now
ma baliyo c^{h}u tyase:le me:-le puru:^{s}h-ma:t^{h}i s^{h}a:san gariraheki c^{h}u
I strong am so that I males upon rule doing am
a:ma: me:-le kune: galat ka:m gareke: c^{h}e:na . yo no:lo kuro
mother I any mistake work have done not this new thing
pani hoina. yo ma:tre: satta: pariwartan ho.
too is not this just power change is (Prasai, 2062: 140)

> ‘Mother, you should not worry. You don’t understand, what is the difference between me and any male? I am strong in every view. I can be victorious in every competition with any male. By the beginning of the construction of this world, the powerful have been ruling over the powerless. You were powerless so that the males ruled over you. Now I am strong so that I am ruling over the males. Mother, I haven’t done any mistake. This is not a new thing too. This is just the modification or exchange of power or authority.’

In these lines, Amita reveals that a woman can be as strong, as powerful and as victorious as a man. She challenges the patriarchal structure of traditional order, and shows her courage of exchanging authority. So, by analyzing this heroism of Amita, it can be said that the story, in an innovative way, has been successful to expose the new structure of matriarchal authority by getting victory over the patriarchal authority. The postmodern art always focuses more on the image than the reality. So does this story. It demonstrates the image i.e., matriarchy by blocking the reality i.e., patriarchy. This very image is the reality in the postmodern art and society.

In technical level too, the story is a postmodern writing. It is a “mini narratives” of postmodernism, which is against “grand narratives” that explain the universal or global concept. It is “mini narrative” in the sense that it includes the local event of a particular family, and explains a small individual practice of a female. Though the structure of the story is similar to the structure of the “grand narratives”, its characterization, the choice of words, as the representational tools, and subject matter are different, which have been subverted here. The powerless, passive, illogical and dependent woman has been made powerful, active, logical and independent female who is the dominant figure here while she, in patriarchal “grand narratives”, has been dominated one. So the identity of the representative or of the protagonist, Amita, is the product of signifiers i.e., the meanings of the readership. The way of reading may differ according to the readership. The story written by female writer may be very much interesting and delightful to the female readership. So, in this sense, the story shows subversion of literary cannon of the past patriarchy oriented writing to the present postmodern feminism based writing in its own way.

5. Conclusion

Postmodernism and radical feminism with the novelty of idea emerged in 1980s in western literary field. Both of them favor the "mini narratives" rejecting the "grand narratives" of the history. In "*Dosro Satta"*, a famous story of Nepali literature, the universal concept of masculine authority of "grand narratives" has greatly been subverted into the individual concept of feminine authority of "mini narratives". That is why, it can undoubtedly be said that Prasai's story, "*Dosro Satta"*, in both technical and thematic level, is successful to reserve the rank of a postmodernist feminist writing.

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Use of Myths in Manjil`s *birodʰa:va:sko sa:mra:zya*

Anant Kumar Subedi

O. Outline

This article is based on the study of myths in Manu Manjil`s poem *birodʰa:va:sko sa:mra:zya*. It has been divided into the following sections.

0. Outline
1. Introduction to Myths
2. Use of Myths in Poetry
3. Myths in *birodʰa:va:sko sa:mra:zya*, and
4. Conclusion

1) Introduction to Myths

Myth is a traditional story accepted as history, serves to explain the world view of people ("Meaning of Myth"). Myth signifies any story or plot in mythology. Mythology is a system of hereditary stories of ancient origin which were once believed to be true by a particular cultural group. Most myths are related to social rituals. French Structuralist Claud Levi-Stauss departed from the traditional views just described, to treat the myths within each culture as signifying systems whose true meanings are unknown to their proponents. He analyses the myths of a particular culture as composed of signs which are to be identified and interpreted on the model of the linguistic theory of Ferdinand de Saussure (Abrams 170).

2) Use of Myths in Poetry

Use of myths in poetry is considered to be relevant due to the following reasons:

i) It gives shape to any shapeless and formless matter to make readers feel and understand to their heart and helps to create rhythm, form and content, and coherence by the force of mythical references.

ii) It helps to compare present issues indirectly to any historical events and support to present in present situation.

iii) It exemplifies human truth as omnipresent and omniscient.

iv) Poet uses myths to represent the ages within the short period and place and show their distinctive human feature.

v) The contextual use of myths and their circumstances are being popular among the reader to create the positive impact.

vi) Readers can understand poems by the help of objective correlative, mythical image and emotive aspect of the poet. As we understand myths, we come to understand the time it represents and signifies to particular historical events to clarify and strengthen the thematic aspect of the poem. In such cases, the presence of myths will be considered to be relevant and most powerful.

vii) When a poet tries to present the recent factual issues in the poem, sometimes it may not be expressed in total. So, in such a context, the use of myths will be more effective to represent the issues in the poem.

viii) Myth carries human truth dramatically indicating their dramatic condition to create universal responses from readers and helps to produce emotive echoes in them.

ix) Myths of different places and time like, sky, earth, and nature, not only generate common meaning but also carry psychological and cultural activities. It can unite the people and nation emotionally and mentally.

x) It can be the base of human ideology, nature and behavior.

(Source: Timalsina 2065: 2).

3) Myth in *birod^{h}a:va:sko sa:mra:zya*

Manu Manjil is a famous contemporary poet from Nepal. His poems are full of metaphors, images, myths and symbols. He speaks in the languages of simile and metaphor and creates myths and

symbols in his poetry (Manjil ga). *birodʰa:va:sko sa:mra:zya* is one of his very famous poems. This is one of the poem in which Manjil has used heavy stuff of myths. The title, *birodʰa:va:sko sa:mra:zya*, itself represents the state of contradiction, confusion and disorder. Each line of the poem ends at contradiction. It can be viewed in the following lines.

zaha: miTʰakko buDʰo ha:tti hidirahancʰa, hidirahancʰa dristikonharuko ma:zʰaima:zʰa

zaha: ra:za: liar a:pʰnai ragatko biSa nacinera muskura:i rahancʰa

zaha: sabbʰanda: kriya:silcʰa doshi casma: zo nirdos karinda:ko mrityu gara:irahancʰa.

In these lines, the poet makes uses of classic and modern type of myths to meaningfully associate them with the theme. The poet brings mythical references of King Lear, from Shakespeare's world famous tragedy *King Lear,* an old mythical elephant from "The Six Blind Men" and an innocent clerk from "Death of a Clerk" that represent Western culture and *"doSi casma:*" from B.P. Koirala's well-known story *doSi casʰma:* as the representation of the East. All these myths exemplify how an innocent man is always victimised and ultimately led to the pathetic end of his life.

zaha: bya:s pʰursatma: cʰa, tyo anja:n ma:nis saDakko peTima: da:hri musa:rer din ka:Tcʰa

akʰba:r bekʰabar chᵃ zo zʰya:lba:Ta kʰaser mareko bagareko prempatra cʰa:pcʰa

ganzaDiko zibanko paribʰasha: cʰa:pcʰa

wa:gner suteko cʰa, zo bismritiko ocʰya:nma:,

bithovan bʰiDama: ta:li baza:yar bascʰa

Similarly, the use of different mythical references of religion and history picture the present state of unemployment in the nation. The presence of legendry figures-Veda Vya:s, the world famous musician Richard Wagner and Beethoven are presented in the state of joblessness and meaninglessness. Even a man of high sublimity and capability is not given any importance. It is seen that the nation is not guided by any philosophy. Even media has been commercialized and gives emphasis on any trivial matter of daily life with business viewpoint. In totality, this stanza clearly depicts burning issues of unemployment and social evils.

SaDayantra kasari buninccʰa kyabineTko baithak cʰeuko parkʰa:lle sabthok bʰancʰa

zʰut kasari bolincʰa darba:rko bʰa:nsele lekheko itiha:sko pratyek anucʰedle bʰancʰa

In this stanza, the use of reference to the palace, "darbar ko bʰanse" clarifies a strong networking of conspiracy and the hegemony of power in the state. If the state is headed by any immature leader and their fake principles, definitely, it brings misfortunes in the state and the system of the state will be paralysed. In such a condition, the state's leaders are guided by the philosophy of "Right is might and might is right" (Freud 109: 110)

u:zʰai yo desʰko yogyatam ma:nis durbyasaniko sucima: cʰuteko cʰa, zʰunDinenko

sucima: cʰa, a:wa:ra:ko hulma: cʰa, berozga:rko la:mma: cʰa

yo desko atya:dʰik prem bodʰo kabitama: cʰa posa:kma: cʰa pradarsanma: cʰa.

zaha: pratyek yuba:ko hatkela: taraba:r ho, ta:uko paDkana taya:r bam ho,

cʰatti zwa:la:mukʰi paha:D ho

zaha: hatiyar yati bʰitriyako cʰa ki aba bibekko la:gi Tʰa:u cʰaina.

yo ma:Toma: alekzender da greTle kulcos dukʰaile tyasla:i tokera ma:rcʰa

zanmine harek ma:ha:kabi pa:galko git lekʰera marcʰa.

In these lines, the poet brings a reference of famous poet Allen Ginsberg's poem "Howl" to raise the issues of social problems. The explosive state of the society reveals the weak and ineffective presence of government and their extreme carelessness. It is felt that they are betrayed by the state and their leaders. Similarly, the references of the world famous emperor; 'Alexander the Great' and the great poet 'Laxmi Prasad Devkota' reveal the fact that how the government gives no importance to such world famous scholars in the state. The poor condition of such scholars signifies the government's indifference towards them to support and promote their contribution in the country. Their works are not judged fairly. This shows a scene of hopelessness and depressed mood of people in the nation.

ganga: nilo bagdaina, niloko kunai gunza:is cʰaina

nadila:i kandʰama: bokcʰa, tyasari sʰaktisʰa:li bʰu-kampa hinDcʰa, a:tma:

cʰacalkincʰa, pokʰincʰa, ganga: nilo bagdaina

madʰyara:tma: mya:kbetʰ kʰaDga liyer nirdos pa:huna:ko kotʰama: cʰircʰa

ganga: nilo bagdaina"

zallad taraba:r pakʰa:lera pa:ri surakshit Dil Tekcʰa ganga: nilo bagdaina

As we study these lines of the poem, we come see the poet's artistic presentation of western and oriental mythical references from Shakespeare`s world famous tragedy, "Macbeth: and Bairangi Kainla`s poem *ganga: nilo bagcʰa* respectively to show the human cruelties and irresponsibilities. The deconstruction of the myth *Ganga: nilo bagdaina* clarifies poet's disbelief towards the purity of Ganges due to narrow minded evil thought and selfish acts of Man.

hussuma: bʰram misiyako cʰa, bʰramma: a:kʰa: hara:yako cʰa Tipeko pretyek astʰa:i

a:kʰa: alagalag rang dekʰcʰa

satya dekʰezʰai uTʰcʰu, utʰbas utʰbas garirahancʰu ma garirahancʰu.

In these lines, he brings a mythical reference from *lila lekhan* to present the glimpse of oriental mysticism to the readers. It is believed that mystery determines the present and future state of man. All the fortunes and misfortunes that occur in the life of human being are something mysterious. Man is always guided by the mystery that is why, he is confused everywhere to know the truth.

ha:mro ek gaNitagya cʰa zo sʰunyaharu kʰelaucʰa ra yauta: ma: a: pʰai prabes garcʰa

sunnu harek sunyama: usle aula bʰa:ncʰiraheko suninccʰa.

yatri hiDcʰa hiDcʰa saDakko antama: ha:wa:ma:trai susa:iraheko bʰetincʰa

muktiko git ga:una gaeko ma:nis besʰya:ko anga:loma: bʰeTincʰa.

ca:ndiko kamodma:tʰi basera mero ma:rks sama:zba:dko bya:kʰya: soccʰa

zuwa:gʰarba:Ta ha:rer pʰircʰa ya: Tyusan padʰer, bakta: samaya tʰa:kne gari bolcʰa.

budd^{h}a bista:pit c^{h}a aba bod^{h}ibrikshyako s^{h}ital c^{h}a:ya:ma: samalingiharuko koNsab^{h}a: calc^{h}a

paribartan a:p^{h}ai haira:n c^{h}a harek naya:manisb^{h}itra uhi puranai manis ba:cc^{h}a.

In the above mentioned lines, we come to see the use of mathematical reference which represents the state of nihilism in the nation. Even Manjil draws his attention to the existing political practices in the country and deconstructs myth in his poem. Honesty and sincerity of man is an ideal aspect. It is confined within the lines of slogans. Unless a man enlightens his heart, he cannot change his manner and attitude in his life. A nation is not ruled now with any principle of political system. The poultry nature and evil thought of the leaders and their selfish attitude have eroded all the norms of the state and ultimately, has spoiled the whole political system. Similarly, the poet brings mythical reference of Buddha and *Bod^{h}ibriksha* which are meaningless to establish peace now. There is no peace in the eye of people. Everyone carries fire in their eyes and brain, and appears to be destructive in practice. The great contribution of Lord Buddha and his teachings have become meaningless.

ima:nko ga:yak k^{h}altima: ma:To bokera rudai kina:rba:ta orlanc^{h}a ra za:nc^{h}a

a:ma: tyo a:uc^{h}a ra? ba:lak p^{h}azul pras^{h}na gariranc^{h}a.

maca:hi ma:tra tama:se hu ka:m c^{h}aina ra kabita: ra citraharu koribasc^{h}u

tara des^{h}ko kura: nagara tyo nabana:udai baru sundar c^{h}a.

In these lines, there is the use of mythical reference*, a:ma: tyo a:ucha ra?* from *a:ma:ko sapana*: written by Gopal Prasad Rimal, ndicates that there is no place to stand for the man who devotes his life for the nation and believes in his sincerity and honesty. Hope has been a distant object to achieve. Thus, each line of the poem is heavily equipped with the varieties of myths. The myths used in the poem are appropriate, meaningful and relevant to carry the meaning of the title.

4) Conclusion

biroda:va:sko samra:zya raises a number of burning issues that are relevant to discuss in present state. Manjil is concerned with depicting those unsolved problems of the nation with the help of classic and modern, and Western and Eastern myths. The role of the myths and their combinations to associate and enrich the thematic aspect of this poem, seem to be very strong and effective. In total, the artistic use of mythical references has made this poem very powerful.

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SECTION C: PEDAGOGY

Teaching Pronunciation

Tirtharaj Acharya

0. Abstract

This article is an attempt to present the techniques of teaching pronunciation by highlighting its main features. The article begins with the introduction of the pronunciation. The subsequent topics focus on the features, importance, techniques and activities of the pronunciation.

1. Introduction

"Teaching pronunciation involves the teaching of the sounds of the language, or phonology, stress, rhythm and intonation"(Ur 1996:47).

Pronunciation is the use of sound system in speaking and listening and it is made up of vowels, consonants, stress, rhythm, and juncture and their sequences. It needs to be said at the outset that the aim of pronunciation improvement is not to achieve a perfect imitation of a native accent, but simply to get the learner to pronounce accurately enough to be easily and comfortably comprehensible to other (competent) speakers.

Varieties of educated English have different pronunciation. However, most native speaker communities share the features of rhythm, stress and intonation. They tend to stress the same syllables in words and phrases and adopt similar changes of pitch to express surprise, disgust, questioning attitude and so on. It is lack of mastery of these supra segmental features, even more than the pronunciation of the separate phonemes, that marks a foreign accent and some language educators see control of these musical features as the most important element for leashes to achieve if they are to be readily intelligible.

2. Features of Pronunciation

Before teaching pronunciation, one should have some fundamental knowledge of pronunciation. What is pronunciation? What are the fundamental aspects or features of it? What does teaching pronunciation include?

Kelly (2006:1) has analyzed the concept of pronunciation in terms of its main features as follows:

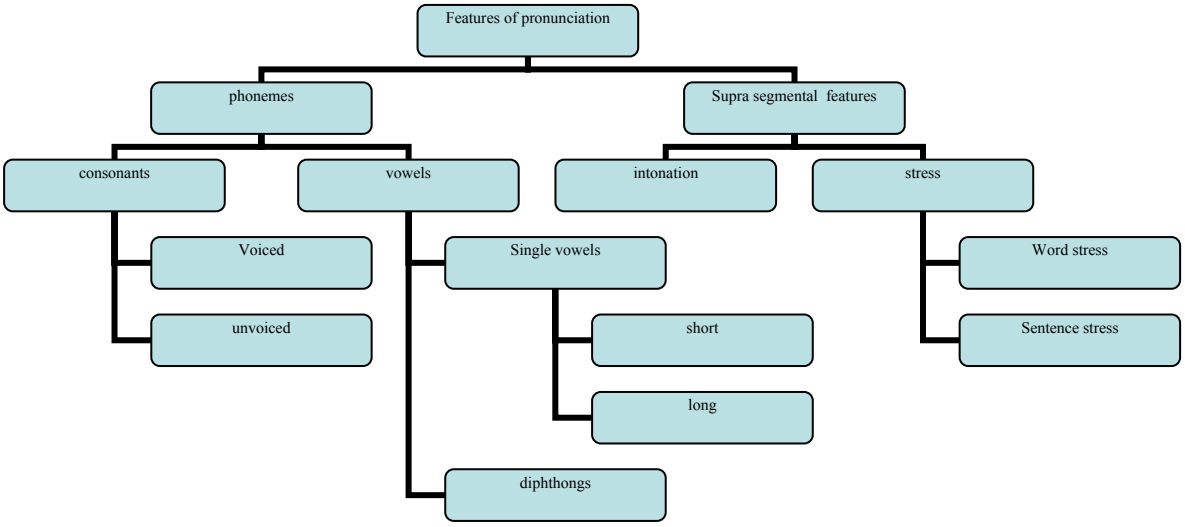

Figure:1

The above diagram shows that teaching pronunciation includes the teaching of phonemes and suprasegmental features of the language. So teaching pronunciation involves teaching of all these features.

3. Importance of Teaching Pronunciation

Regarding the importance of teaching pronunciation, Kelly (2006:11) has explained how the pronunciation errors can inhibit successful communication. Some of the pronunciation errors committed by the learners are so seriously dangerous that they hamper in communication resulting in miscommunication or no communication at all. Thus, there is importance of teaching pronunciation for effective communication; such importance of teaching pronunciation can be termed as communicative importance of teaching pronunciation. When a learner says, for example, soap /saup/ in a situation such as restaurant where they should have said soup/su:p/; the inaccurate production of a phoneme can lead to misunderstanding (at least on the part of the waitress).

A learner who mispronounces a range of phonemes can be extremely difficult for a speaker from another language community to understand. This can be very frustrating for the learner who have a good command of grammar and lexis but have difficulty in understanding and being understood by a native speaker. In the same way, the inaccurate use of suprasegmental elements, such as stress or intonation, can also cause problems. It is, therefore, the pronunciation supposed to be correct so far it does not hinder comprehension.

Pronunciation is quite obviously one of the components of language skills. Thus, there is directly involvement of pronunciation in listening, speaking or reading and indirectly in writing skill as well. In other words, teaching pronunciation directly or indirectly involves the task of giving the students information about spoken English. That is to say, teaching pronunciation is important for developing awareness of features of spoken English. Such importance of teaching pronunciation can be termed as linguistic importance of teaching pronunciation.

4. Techniques and Activities of Teaching Pronunciation

The terms technique and activity are very often used interchangeably to refer to what we actually do in the classroom as a teaching trick or strategy. However the term technique is more

general than activity. For instance, several classroom activities may be related to the some techniques such as minimal pair or drilling.

While teaching pronunciation, there are two key sides namely, teaching of productive skills on the one hand and the teaching of receptive skills on the other. In terms of reception, students need to learn to hear the difference between phonemes, for example, particularly where such contrast does not exist in their L_1. They then need to carry that knowledge through into their production.

Different scholars have mentioned different techniques and activities for teaching pronunciation. However, the following techniques and activities for teaching English pronunciation are common to all:

Using a diagram	Using phonemic chart
Association of sounds with phonemic symbols	Association with pictures
Drilling	Minimal pairs and related activities
Pronunciation and spelling activities	Taping student's English
Indicating (the stress pattern) in written form activities	Marking into nation in written form Listening Reading activities

4.1 Using a Diagram

Pronunciation can be taught by using a diagram. For example one can show students how to pronounce a particular sound by demonstrating and describing. In this technique the teacher needs to draw a diagram of the sound (i.e, how the sound is articulated) and make students familiar with the very sounds. It helps to enhance the nature of sound whether voiced or voiceless, nasal, oral etc.

4.2 Using Phonemic Chart

The chart aims to give the information that students need in order to be able to use it independently. This is certainly to be encouraged, especially, if the chart is laid out so as to explain the relationships between sounds in a student friendly way: for this, the teacher should have one chart (i.e. English phonemes) in the class. In this technique, the teacher utters the sound by pointing out the phonemic symbols in the chart.

4.3 Association of Sounds with Phonemic Symbols

The sounds need obviously to be associated with the phonemic symbols. In this technique, the teacher should show students the symbols being used in dictionaries (or phonemic chart) and aim to use them regularly, clearly and consistently. However, it doesn't mean that the students should be taught all the phonemic symbols before teaching pronunciation. One can teach students the phonemic symbols one or two at a time and only when the situation or the nature of the topic being taught demands that.

4.4 Association of Sounds with Pictures

One can make the students remember the sound by associating them with the pictures that illustrate the sound. For example, the sound /ñ / can be associated with a picture of cat or hat, /i:/ with the picture of a sheep and so on. Similarly, to make the students aware of the sounds /t/ and /r/ contrast, one can associate the sounds with the pictures of cat and car, respectively.

4.5 Association of Sounds with Particular Ideas

According to this technique, the teacher can produce the sound a model associating with the ideas and then students can copy the sound. Kelly (2006:38-9) has given the following suggestions to

help students to associate sounds with particular ideas:

For/i:/ : a smiling sound. Smile widely, make and hold the sound.
Demonstrate that it is a 'long' sound.

For /p, b/: Hold small pieces of paper in front of the lips. Make the sounds. The paper should move for /p/, but not for /b/.

4.6 Drilling

One of the main ways in which pronunciation is practiced in the classroom is through drilling. In its most basic from, drilling simply involves the teacher saying a word or structure and getting the class to repeat it. Teachers generally drill 'chorally' first of all, which means inviting the whole class to repeat the item in unison.

Drills are to different types: chaining, open pair drilling and substitution drill etc. (Ur 1996: 45)

4.7 Minimal Pairs and Related Activities

Minimal pairs can be defined as words or utterances which differ by only one phoneme/ feature (eg. ring/rang, sun/some, peer/beer etc) (Cross 1992:215).

Minimal pairs can be used to focus on sounds which have been causing difficulties for students. We can find out the sound(s) causing difficulties for the students of particular linguistic backgrounds through contrastive analysis. It is easy to apply the findings of CA in a multilingual class.

Kelly (2006:19) has given the following activities based around minimal pairs:

i) Students can be given lists of words and work with a partner to decide which words have a particular sound, e.g. tick the words which have the sound /^ /:
cap hat bug hut bag.

ii) Sounds can also be contrasted by appearing in close proximity. The teacher can drill these utterances chorally and individually: Pass me the pepper and the paper. I will post the letter later.

iii)Students might listen to a succession of words and decide how many times a particular sound is heard: For instance, how many times do you hear sound /e/? Pepper, paper, letter, later, pen, pain.

4.8 Pronunciation and Spelling Activities

There is not one–to–one corresponding between spelling and pronunciation in English. The 44 different sounds we use when speaking English are written down by using only 26 letters. This means that although there obviously is some corresponding between sounds and letters, many letters can represent more than one sound. This is seen, for example, in the letter *a*, which can represent \ñ \ as in 'apple', or \a:\ as in 'ask' amongst numerous other possibilities with consonants too, the letters 'c' can be pronounced as \ k\ as in 'can, or \s\ as in 'cinema'.

Since the relationship between spelling and pronunciation is more complex in English. According to Kelly (2006: 20), homographs and homophones can provide useful opportunities for such work.

Homographs are words which have the same spelling but with different pronunciation .Example: read \rid\ having present meaning
read\red\ having past meaning

wind \wind\- moving air

wind \waind\-to make a clock work by turning a knob.

Homophones, on the other hand, are words which have the same pronunciation but have different spelling, for instance, write\right, there\ their, fair\fare, etc.

4.9 Taping Students' English

Taping or recording of learner speech, and contrasting it with native model is a useful technique for improving learners' pronunciation. Kelly (2006) has suggested recording of learner speech while they are engaged in language practice activities. Tapes of the completion of the whole tasks can be contrasted with, for example, a group of native speakers or a higher level group of students tackling an identical task. Alternatively learner's speech on two successive attempts for tackling the same task can be recorded and played for them to contrast.

The speech of individual students also can be recorded and can be contrasted with that of a native speakers other students or a follow L_1 speaker who does not have the same difficulty.

4.10 Listening Activities

Some of the listening activities can be helpful in improving students' pronunciation. Ken worthy (1987:115) has maintained that listening comprehension exercises in course books are often designed to sound as realistic as possible, with the participants talking at a normal speech and using natural language. These can play a key role in helping students to notice the existence of a pronunciation feature. Such a task of making the students notice the pronunciation feature is important in pronunciation work. Noticing the features time and again helps the students remember and use them successfully.

4.11 Reading Activities

In reading activities, although the medium is the written word, work on pronunciation can be successfully integrated here too. Like listening, reading is a receptive activity and so it provides a suitable means of bringing language features to students' attention. Pronunciation work can be integrated with reading aloud stage of reading activity. The types of reading texts that can be used creatively in the classroom and can offer plenty of scope for pronunciation work are poems, rhymes extracts from plays, song lyrics etc. Reading aloud offers opportunities for the study of the link between spelling and pronunciation, of stress and intonation and of the linking of sounds between words in connected speech; all of these can be highlighted and investigated further in fun and intersecting ways through reading aloud. However, the reading text for pronunciation work should be appropriate one.

5. Conclusion

Pronunciation, no doubt, is one of the major aspects of language, the other being vocabulary, grammar and communicative function. Teaching pronunciation basically involves the task of making the students able to make use of sound, stress and intonation accurately or appropriately at least for successful communication. However, at the sometime, teaching pronunciation helps in developing linguistic awareness on the part of the students.

In courses of teaching pronunciation, one should consider the reasons for teaching pronunciation, with regard to the errors that learners can make and the impact of these errors on successful communication. Pronunciation needs to be treated as integral parts of language analysis

and lesson planning. The various technique and activities that can be used in class to foster productive and receptive pronunciation skills.

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Grammar in Context: Teaching Grammar with a Difference

Ram Dahal

1. Introduction

Teaching grammar in context is a new approach in the field of English language teaching. "It consists of a variety of techniques that can be used to achieve certain goals, rather than a formal method with a series of prescribed steps" (Cowan, 2009:34). Grammar in context, unlike traditional grammar, focuses on the practical examples from real contexts of grammar in use. "Grammar in context makes a distinction between 'grammar as structure' and 'grammar as choice'" (Carter et al,2009). In terms of teaching language, grammar can be best taught in context.

This paper attempts to contribute to an understanding of the grammar in context and its presentation in English language class.

This paper is divided into following five sections:

1. Introduction
2. Language and context
3. Difference between traditional grammar and grammar in context
4. Steps in teaching grammar in context
5. Conclusion

2. Language and context

Context is the situation in which something happens and that helps us to understand the meaning of it. In regard with the language teaching, context refers the situation or topic in real life in which language occurs.

Language is context-sensitive (Harmer,1999). Language abounds with context when it occurs. This means that, in absence of context, it is very difficult to recover the intended meaning of a single word or phrase. In the following sentences the same word 'word' can mean different things in different contexts:

What does this *word* mean?
Can I have a *word* with you?
I give you my *word.*
Word has it that they are getting married.
If you want help, just say the *word.*
How should I *word* this letter? (Harmer,1999)

According to Harmer, as decontextualized words and decontextualized sentences lose their meaning, so do the decontextualized texts (1999). Context free utterances are almost meaningless. It is true that texts divorced from their context may become difficult to interpret. To cope the real meaning, we need to distinguish between the context of the surrounding text and the context of the surrounding situation. The context of the surrounding text is, in single phrase, called 'co-text'. Context of situation is generally the 'topic' on which speakers are bound to converse. The other factors in the context of situation that are important to consider when interpreting the meaning of a language items are the roles and relationship of the speakers. Other factors are the speakers and the mode of communication. At last but not least the factor to understand the meaning of a language

item is 'context of culture' (Harmer,1999). Culture, the pattern of behaviors and the belief systems of particular groups of people (Arrend et al,1998:208), is the element that affects the intended meaning of the utterances. Lack of familiarity with features of the culture can seriously cause deviation in understanding of the meaning of utterances. The above discussion proves that language is almost meaningless without context. To clarify this notion more clearly, the following sentences in isolation, and the same sentences in situation are presented below: 1. Candy is no good for you.

2. How about this one here...this little one…

The meaning of the sentences above is really difficult to interpret in isolation. To find the real meaning let's see the following conversation:

A little boy is at supermarket with his mother.

Boy: Mommy…Mommy…can I have some candy?

Mother: No. Candy's no good for you.

Boy: Mommy…c'mon. I'm hungry.

Mother: No. Be quiet, and stop pestering me.

Boy: How about this one here…this little one..

Mother: No. Put that back! And don't ask me again.

Boy: Mommy. I want some candy…..

Mother: Tommy! Shut up. I said no, and that's final. (Matreyek,1983).

3. Difference between traditional grammar and grammar in context:

Traditional grammar has passed a long way through various ages of the history. Modern structural linguistics can be said to begin with the publication of Ferdinand de Sassure's lectures under the title of Course de Linguistique Generale in 1916 (Lyon,1968:11). Since then the grammar has also been developed in many dimensions along with the development of linguistics. To talk about the characteristics of the traditional grammar, Nunan says, "it gives focus on form rather than function"(qtd in Cowan,1998:69). In the words of Penny Ur grammar can be defined as how words are combined or changed to form acceptable units of meaning within a language(1996:96). Putting their view upon traditional grammar, Yaspal and Sunil assert that traditional grammar can be classified into following four groups: formal grammar, functional grammar, prescriptive grammar and descriptive grammar(2005:48). Formal grammar is truly based on the forms whereas functional grammar focuses on the various functions language serves to familiarize with the forms. The set of rules of language, which is the fundamental feature of the traditional grammar, is descriptive as well as prescriptive in nature because it delimits the use of grammar into rules and system of structures only. In Tonkyn's words, traditional grammar can be seen as descriptive –the stuff of reference grammars and linguistic theory-or pedagogical –the stuff of lessons and textbooks (1994:1). In this regard the centrality of traditional grammar in language teaching is "to reveal the system of language which is called the 'langue' (Wilkins,1972:68), and of the language teacher to enable people to learn it.

Finally the characteristics of the traditional grammar can be summed up in the following points:

- the way language manipulates and combines words.
- the set of formal patterns in which words of a language are arranged to convey meaning.
- A description of rules for forming sentences including an account of the meanings that these forms convey.

- The branch of linguistics which is concerned with the description, analysis and formalization of formal language patterns.

On the contrary to the traditional grammar, grammar in context is the presentation of the conversations, dialogues, authentic texts etc from the real life situation through which the students are enabled to learn language. The authentic and real examples of utterances derived from the language of everyday life show speakers and writers using the language to communicate in a wide variety of contexts. Like most other grammar approaches which often illustrate grammatical forms by means of single sentences, several of the examples in this approach involve single sentences. "But in this approach the emphasis on grammar in context means that the examples also frequently contain several sentences or short conversational extracts and show grammar at work across the boundary of the sentence or the individual speaking turn"(Carter et al,2009:vii). This is an approach that provides wide opportunity to the learners to practice grammatical choices drawing attention to language that occur in particular contexts. In fact formal grammar adopts 'grammar as structure' whereas grammar in context adopts 'grammar as choice' which means: when is it normal to use ellipses? Are some forms of ellipses more likely to be used in spoken than in written modes? etc"(Ibid:vii). Further grammar in context highlights difference between grammar in formal and informal contexts of use as well.

According to Nunan(1998) grammar in context is a reaction against the 'focus on form's format of traditional language teaching syllabi that present discrete units focus on a particular grammar point before moving on to another grammar points"(qtd in Cowan,2009:34). Cowan quotes Nunan's version further in the following words: "'*…strictly linear approach to language leaning, one grammatical item at a time… before moving on to the next'* is an unrealistic view of how any student learns a second language"(2009:34). In fact grammar in context advocates an approach of language teaching that encourages students to 'become active explorers of language' (Cowan:34)…and of the relationship between grammar and discourse. The characteristics of the grammar in context can be summarized in the following points:

- expose learners to many examples of authentic (natural) language, i.e. the texts or conversations which are not primarily designed for teaching purpose.
- provide them with opportunities to use language that they have not been exposed to or have not practiced in any systematic way.
- give them opportunities for collaborating with other students and comparing their efforts.
- let the students revise and compare their final efforts with the language in the original text. (Cowan,2009:34)

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4. Steps in teaching grammar in context

Language is context-sensitive, as we have elaborated above. To understand language we need to have some knowledge of its context. Context can also determine the kind of language that is used. The focus of concern in this article is the context as vehicle to present the grammar item in the language class so as to bring about the effective leaning achievement. Context can be used as the best means to teach grammar. Here are the procedural steps chosen to teach present simple tense. The planning of teaching present simple tense through context is presented in many steps in order to observe the use of the context in teaching grammar.

To teach present simple tense in context, following scripted dialogue is taken as a vehicle:

Prem: What do you do on the weekend?

Apsara: Well, that depends. During the school year, I usually have to study on Fridays.

Prem: And how about on Saturdays?

Apsara: Well, we mostly go for outing, you know, the whole family.

Prem: Oh? What do you do there?

Apsara: We have lunch, go to the park and I sometimes meet the relatives.

Prem: How often do you go out of the town?

Apsara: About once a month. My uncle has a small farm in Jhapa, so I go there once a month.

Prem: That sounds good. Do you go alone?

Apsara: No, my dad, mom and my small brother.

Prem: But why do you go there?

Apsara: A lot of things: green trees, open air, and friendly people.

Step 1

The teacher tells the class that she is going to play them a conversation between two friends. She asks students to close the books and to listen to the conversation. After she has played the record of conversation, she asks the students to answer the following questions:

What are they talking about: last weekend, next weekend or every weekend?

Then she allows the students to discuss with their friends and find out the answer of the questions.

Step 2

Once she has established that the conversation is about *every weekend* she asks the students to listen to the whole conversation and to put these words in the order that they hear them: go out, lunch, park, study, walk, meet, etc. (she checks that learners are familiar with these words.) She plays the whole conversation again, allowing learners to check their answers with a friend, and she replays the tape if they seem to be having trouble with the task. She then checks the task, writing the words on the board in a list in the order they are mentioned in the tape. For the nouns in the list she elicits the appropriate verb and writes this up too like:

Study
Have lunch
Go to the park etc.

Step 3

She asks the students if they can tell her which of the activities in the list Apsara does on Fridays, on Saturdays, and about once a month. She asks one or two questions about the theme of the conversation, such as Who does she have lunch with on Fridays? Why does she go to the farm? Who with? etc.

Step 4

The teacher then asks learners to listen for the following words and to match them with the words in the list on the board: usually, always, sometimes etc. She allows students to check with their neighbor, and then she checks the task, writing the appropriate adverb against the word on the list on the board. For example:

usually study
always have lunch
sometimes go to the park etc.

Step 5

She then asks learners to focus their attention on two or three of these sentences and to tell her exactly what the speaker says. She replays the relative sections of tape, until learners are able to provide the full sentences, which she writes on the board. For example:

We always have lunch together.
I sometimes go to the park.

Step 6

The teacher draws the students' attention to the form of the structure, underlining the verbs and explaining that the present simple is used for routine activities. She draws the box around the adverbs, and points out that the adverbs come between the subject and the verb.

Step 7

She then asks learners to write two or three more sentences about Apsara, using the above sentence patterns.

Step 8

She then asks the class to open their books, and she replays the conversation while they read, checking their answers to step 7.

Step 9

She finally asks the students to write four or five original sentences about themselves, using the pattern she has highlighted.

5. Conclusion:

Language or an utterance is fully intelligible only when it is placed in its context; and there are at least three levels of contexts: the co-text, the context of situation; and the context of culture. Each of these levels of context can contribute to the meaning of the text. Grammar in context, unlike the traditional grammar, focuses on the natural language in use of everyday life. By implementing this context-sensitive view of language on grammar teaching, it can be concluded that grammar is best taught and practiced only through context. This means the whole text can be used as a context for grammar teaching.

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Approaching Stories from the Heritage of Words

Naranath Sharma

0. Abstract

Short stories are famous, nowadays, because of their length to fit the spare time of modern man's life. They have been kept in most of the levels of school and college classes. In Nepal, too, the case is the same. To teach a short story in a higher secondary level class is both fun and challenge in our context. So this paper tries to explore them in relation to the short stories included in Heritage of Words applied in class twelve. It deals with introduction to Heritage of Words (1), short stories from Heritage of Words and their themes (2), a proposed method of teaching (3), a practical example of teaching "About Love" (4), general challenges in this teaching (5), handling the challenges (6) and at last draws the conclusion (7).

1. Introduction to *"The Heritage of Words"*

The *Heritage of Words* is a text-book which has been teaching all over Nepal to the students of class xii. It contains short stories, poems, essays, and a one-act play. The subject matters of the book focus on the reading, writing and interpreting. The course is designed with the belief that the students of upper intermediate level or class xii require wider exposure to a variety of reading and writing literary genres (Lohani et al 1998: preface). The general objectives of the book are to help readers acquire sensitivity and involvement in the act of reading, writing and look at both the abstract and tangible aspects of life with insight and understanding. (ibid)

The book has been divided under eight headings. This grouping is a heuristically productive device. (ibid) It also helps readers work out a system of reference to knowledge that the book represents. It covers a wide range of different themes including Love and Reminiscence, Ecology and Change, Humor and Satire, God and Man, Human Rights, Women and children, Crime and Confession and Playing with the Text. These themes develop readers mind to look at various aspects of reality, art and literature.

2. Short Stories in "*The Heritage of Words*" and their Themes

A short story is a brief work of prose fiction and most of the terms for analyzing the component element, the types and the various narrative techniques of the novel are applicable to the short story as well. (Abrams 1998) According to Edgar Allan Poe "A prose tale is a narrative story which can be read at one sitting from half an hour to two hours, and is limited to a certain unique or single effect to which every detail is subordinate" (ibid).

It is a simple and unelaborated narration of a single incident, which is organized with action, thought and interactions of its characters into the artful pattern of a plot of beginning, middle and ending.

"*The Heritage of Words"* contains eight short stories. They are "About Love", "A Story", "The Last Voyage of the Ghost Ship", ''The Tell Tale Heart" "Hansel and Gretel", "The Gingerbread House", "The Little Brother and the Little Sister", and "The Boarding House". All these stories are categorized into four groups, according to their themes.

The first group is “About Love” and “The Boarding House”. Both of these stories have themes of dynamic of romantic love and hatred. In “About Love” Anton Chekhov tries to show three different types of love through the narration of Alyohin. The story motivates readers to read the impression of love, blindness of love and the effect of love on the lovers.

The Boarding House is a story of adolescence in which James Joyce draws his experience of growing up in Ireland. The story has two themes. The first is the activities of strong and self-dependent woman and the second one is the blindness of love. He has shown the courageous and strong mother who is capable to fight against the patriarchal society by separating herself and children from the disruptive husband. It is also seen from the story that love is blind. Mr. Doran, a man of about 35 years is able to trap the girl of 19 years in love. In “About Love” Alyohin fell in love with a married woman and in “The Boarding House” Miss Polly fell in love with Mr. Doran. In both stories the writers show that love is not bound by position, age or matrimonial relation.

The second group is made up of ‘A Story’ and ‘The Last Voyage of the Ghost Ship’. They are categorized under the same group because the plot of stories are developed through the perspective views of children, though the style and themes are different. In ‘A Story’ a boy quietly looks at the world of grown-up people where as in “The Last Voyage of the Ghost Ship” a boy deepens his observation and at last grows out of boyhood.

“A Story” by Dylan Thomas presents the activities of adult from a child point of view. The story is about a day’s outing to Porthcawl by motor coach. During their journey the boy has observed the behaviors of the drunkards. The author even uses literary devices of simile and metaphor to compare the activities of various characters. Though, the title itself is a story it is not a complete story, because it lacks of complete beginning and ending.

“The Last Voyage of the Ghost Ship” describes the growth of an ordinary boy to an assertive young man. It traces the development of a boy into adulthood. During this development, he encounters the ghost ship many times. The more he visualizes the ship the more mature he gets. His imagination of the ship confuses himself many times about the ship. He was hated and beaten when one day he shouted about the ship. From that time on he had a great desire to show the people who he was. It was his starting point to develop into a strong and courageous boy. Gabriel Garcia Marquez gives the idea that hatred changes even the weak people into a strong and confident one. Here in the story, the hatreds of the villagers push the boy to control the situation. He becomes strong fearless and assertive courageous man due to the negligence of the villagers to him.

The third group is stories of fairy tales. They are “Hansel and Gretel”, “The Gingerbread House” and “The Little Brother and the Little Sister”. These stories are similar in many ways. They draw the reader into the magic of inter and intra textual relationship, show the very texture of human culture and compulsion as reflected through literary writing (Lohani 1998: introduction.)

Jacob and Wilhelm Grimm’s “Hansel and Gretel” is a story of two children who were left twice in the heart of the thick jungle by their father and step mother. This story has many themes. Readers can get the idea that children never forget their parents even though the parents are cruel to them. It also tells that human being must do hard work to survive. Even the non-human creatures help to those who struggle to survive.

“The Gingerbread House” is an adaptation of “Hansel and Gretel”, written by Robert Coover. In this story certain aspects of Hansel and Gretel are modified, others eliminated and some new things added. The story begins in the jungle and ends in the gingerbread house. The case of the dove is added. In “Hansel and Gretel” the children never fight with each other, but in “The Gingerbread House” they fight with each other. The author shows that love comes from the hatred. The contemporary brother and sister fight, hate, love, quarrel, discuss etc in the long run of their life.

"The Little Brother and the Little Sister" is the original version of "Hansel and Gretel". The plot and the theme of the story are similar to "Hansel and Gretel". The differences are that the children are not identified by names but by relations. In this very story, the children filled all their pockets with jewels and took to their father, after they killed the witch. They reached home so easily. But Hansel and Gretel had to go across the river.

The final one is "The Tale Tell Heart" a story of crime and confession. The narrator who is suffering from homicidal mania murders an innocent old man in whose home he lives. He kills him because of his ugly eyes. Finally, he confesses his crime when he believes the beating sound of wrist watch to the beating sound of the heart of an old man.

3. A Proposed Method of Teaching

Method of teaching is used to teach students effectively. It is unable to suggest the best specific method of teaching. Teaching techniques vary from person to person. It depends on the teachers, students, environment, situation and the time.

Teaching stories of "*The Heritage of Words"* for the students of class xii is not easy. But it can be solved by adopting a certain practical method. A teacher has to use the following steps:

Pre-reading activities, While-reading activities and Post-reading activities. (William, A. Key and John Newport, teaching manual *The Heritage of Words*)

3.1 Pre-reading Activities

3.1.1. Title Speculation:

The teacher has to ask what they think the story is about from title, write some of their ideas on the board and later see if any one guessed corrects.(ibid) The teacher can ask some general questions to the related topic.

3 .1.2 Core Work

It is better the teacher writes the name of the characters and their roles on the board. The teacher also writes setting and scene of the story.

3.2 While- reading Activities

3.2.1. Students Participation

The teacher asks the students to read the lesson. If possible it is better to ask every student to read and help them if they find any difficulties.

3.2.2. Explanation

The teacher can motivate the students in this step by explaining the lesson. After the step is done, the teacher can ask some short questions to motivate the students.

3.3. Post-reading Activities

The teacher has to summarize the story. After that he/she asks some students to tell the story. And then the teacher can ask them to solve different questions. The questions may be long or short; they may be or may not be related to the very core of the lesson. Finally the teacher has to encourage the students to write summary and answer to the questions.

4. A Practical Example of Teaching "About Love"

4.1 Pre-reading Activities

4.1.1 Title Speculation

The teacher has to ask students: What they think the story is about from the title 'About Love'. The teacher has to write their ideas on the board and later see if anyone guessed correctly. The teacher can question on the text. For example the following questions can be set to foster result oriented reading that helps studying to understand the text.

Do you love to your parents? Do you love anybody? What is love? Where does it come from? When does it come? How many types of love do you know? Can you name them?

4.2 While-reading Activities

4.2.1 Students Participation

The teacher asks the students to read the story. If possible the teacher asks every student to read and help them if they find any difficulties. After reading, the teacher can ask the following questions:

Who was telling the story? Who was Nikanor? What are the three different types of love? Why did Alyohin go to town? Why did Nikanor want to marry with Pelageya? Where did Ann and Alyohin get chance to meet to each other? Who were Burkin and Ivan? etc. This process can encourage the students to be attentive for the further activities.

4.3 Post-reading Activities

The teacher has to explain the lesson detaily, if necessary. After that the teacher can summarize the story. After that he/she has to ask few students to tell the story. And then he/she asks the students to write the answers to question in the text. The teacher has to encourage the students to discuss the theme of the story. In this story they **can find to the** following theme.

Theme: About Love is a short story in which the author tries to show that love is different in every situation. The story also suggests that love is not bound by matrimonial relation. Finally, the teacher encourages the students to attempt the summary and essay type questions.

5. General Challenges in this Teaching

Teaching itself is a challenging job. In the context of teaching English to different types of students from different schools may have many difficulties and problems.

The general challenges in our context are listed below:

i) Some of the stories are out-dated and they can not impress the students to read even general words,
ii) Lack of proper time,
iii) Heterogeneous students,
iv) Difficulty in making the students familiar with the context.
v) Teachers feel uncomfortable to motivate the students,
vi) The students are not familiar with sufficient range of vocabulary and grammatical pattern so as to express their thought.
vii) Most of the students are unable to write a proper sentence.
viii) Most of the students are not interested at English and they even do not read and write (CET, *Journal* 2009: 104).

6. Handling the Challenges

The following cited hints can help to handle the challenges:

i) Motivating the students on the importance of English
ii) Be strict and familiar too,
iii) Try to listen to the student, too,
iv) Try to help the students,
v) Be smart and active,
vi) Encourage students to do the exercises,
vii) Try do give reward for those who do good,
viii) Provide the opportunities for the students to participate in reading, replying, writing, discussing, narrating the story etc (i to viii CET, *Journa*l 2009: 96).

ix) Convert long and complex sentence into short and fruitful,

x) Try to cite examples from the students' subjects of interest.(ix and x CET journal 2009: 114)

If teachers try to understand the pace of the time and need of the students, then they can solve most of the problem. The teachers are the sources of right path for the future of students. Without reaching near them, the teachers may not be able to handle them and motivate them to grasp the bright future.

7. Conclusion

Teaching story is not as complex as teaching other literary genres, but in the context of our situation it is also a challenging task. The low quality of different schools, variety of ethnic, racial, cultural diversity, languages etc make it so. However, the teachers can make it comfortable by using the practical method, emphasizing on three steps of reading activities. Teaching depends on teachers, students and situation. No, doubt, the teachers can be impressive in their job, if they modernize themselves. For this a change in the attitude of the teachers is essential. They have to identify modern and practical approaches and use them to make classrooms effective.

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Techniques of Teaching Speaking in ELT Class

Chetnath Niroula

0. Abstract

Speaking is probably one of the most useful language skills for all. It is the vehicle for excellence of social solidarity, social ranking, professional development and business. The usefulness of speaking is even greater for students as it is also a medium through which much language is learnt. Several techniques are used in language teaching, but in Nepalese school, teaching speaking skill is deprived of sufficient techniques. That is why; the main purpose of this article is to discuss different types of techniques which can be adapted for teaching speaking in ELT class.

1. Speaking Skill

Speaking is primarily a productive skill because language is primarily manifested in speech. Speech consists of pronunciation, stress, intonation, rhythm, juncture etc. Second language learners seem to be interested in learning to speak as if speaking included all the skills required for learning a language completely. In this regard Bygate (1987: 17) says "There is no debate on the primacy of speech. Basically of language is learnt for interaction. Reading and writing receive more attention than speaking and listening despite the fact that most learners are judged, on the whole, how they speak not how they read and write. Perhaps, our foreign language learning environment has been dominated more by academic flavour which puts the oral skill which is obviously a key for friendship, professional advancement social ranking, social solidarity etc." The point is that the teaching of speaking deserves considerable attention.

"Perhaps the single most important difference between writing and speaking, however, concerns the need for accuracy. Native speakers constantly make 'mistakes' when they are speaking". (Harmer 1991)

Speaking is a very sensitive process. A piece of writing can be corrected once or twice, but in speech once gone, it won't return. If one misunderstands a piece of information, his whole understanding on the subject matter will be affected. To be an efficient speaker, he/she needs the mastery of the sound system, vocabulary, grammar and social interaction strategies. It further requires the knowledge of linguistic context and awareness of the features like formality, politeness, social relationship and roles. The speaker should be able to speak purposefully with proper use of linguistic and paralinguistic feature.

John Munby (1979) has identified the following sub-skills of speaking

- Articulating sounds in isolate forms.
- Articulating sounds in connected speech.
- Manipulating variation is stress in connected speech.
- Manipulating the use of stress in connected speech.
- Producing intonation patterns and expressing attitudinal meaning through variations in pitch, height, pitch range and pause.

2. Technique

Technique refers what actually takes place in a classroom while teaching learning activities are going on. Technique is actually applied in the classroom, so it is called implementational. A technique is particular a trick which is used to accomplish the immediate objective in the class. Edward Anthony (1963:67 cited in Richard and Rodgers 2001) defines. "A technique is implementational which actually takes place in a classroom. It is a particularly a trick, stratagem or contrivance used to accomplish an immediate objective. Technique must be consistent with a method and therefore in harmony with an approach as well" The appropriate selection of technique depends on subject matter, class composition, and availability of teaching materials and so on. There are various techniques being practiced in the field of language teaching.

2.1 Role Play

Role play is very beneficial in teaching speaking. It is a speaking exercise. Role play is a classroom activity which gives the students an opportunity to practice the language, the aspects of role behaviour and the actual roles they may need outside the classroom. It improves confidence and self assurance in a very effective way. Role play makes classroom interactive. Role play focuses on developing speech fluency as well as accuracy.

2.2 Elicitation

It is not doubt that in many classes during the presentation stage, It is the teacher who goes on talking, while the students listen attentively closing their lips. It is possible to involve students more in the presentation by asking them for their ideas and suggestion and encouraging them to guess new words meaning. This type of activity is known as eliciting. Eliciting is very beneficial in teaching speaking. This technique helps the teacher to engage the class by focusing student's attention and making them think. It give teachers chance to see what students know, what they do not know and what has to be presented to that level.

2.3 Communication Game Activity

This technique is highly useful to develop speaking proficiency of the students. In this technique, the teacher selects three or four students to make the experts from classroom and the subject matter to be discussed in decided, then the students make questions on that subject matter. The groups of experts have to answer the questions raised by the rest of the students.

2.4 Discussion

Discussion refers to the way of taking part in the spontaneous conversation for certain purpose. It helps to create fluent language use. It is generally used for intermediate and upper intermediate level students, the discussion issues may be generated in the classroom from the students for example, the topic of discussion may be like "pre-marital sex is bad for life" Here, the students may generate their own opinion, comments or provide the evidence they have been acquainted with.

2.5 Pair Work and Group Work

Pair work is a useful technique to help students develop speaking habits. It dramatically increases the amount of speaking time anyone gets in the class. It also allows students to work and interact independently without necessary guidance of the teacher. In this technique, the class is divided into different pairs and they are assigned the roles or tasks to be completed. Each pair is supposed to find out the solution to it.

In group work, small group of students (around five) can get involved in conversation with the guidance of their teacher. The teacher can give a topic for discussion or a problem for solution. This technique promotes learner autonomy by allowing students to make their own decisions in the group without being controlled by the teacher.

2.6 Information-gap Activities

Information gap activities can be used for teaching speaking communicatively. They are communicative in nature. They can promote real communication between the students. Here, two speakers have different bits of information there is gap between them. One popular information – gap activity is called describe and draw task in which one speaker has a picture and another speaker does not have. The first speaker describes the pictures and the second has to draw according to that. Different types of story telling activities can be provided to the learners where there is information gap.

2.7 Surveys

One of the best way to get students exchange their opinion is to conduct the questionnaire and surveys for example, they can design a questionnaire about people's sleeping habits with questions like "How many hours do you normally sleep?" Have you ever walked in your sleep or talked in your sleep? Have you ever fallen out of bed? Etc. Then, go round the class asking each other their questions. This technique is highly useful to develop speaking habit of the students mainly of elementary level.

3. Conclusion

The ability to speak fluently is the final outcome expected from the students. If the students can participate in free conversation or give a spontaneous speech on some issue or topic, then we know that our students can speak English. To do so, If we recall the facts that have so far stated above, the students can develop speaking in no time.

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Issues and Challenges in English Language Teac Nepal

Laxman Pokhrel

0. Background

In ancient time, Greek and Latin languages were the prominent languages of the western world. In the middle ages, Latin became a language of international communication. By the end of the 20th century, English language has become a language used widely for communication between people who don't share the first language for many speakers of the world. The non-native speakers have outnumbered the native speakers of it.

English has grown as a global language. It has been used extensively in science, technology, commerce and international relation. Mackey (2002), and Crystal (1997) express that many countries around the world consider teaching of English a major educational priority.

In Nepal, ELT to glance to its history Rana Prime minister Junga Bahadur Rana established Durbar High School. At that time, he invited two English teachers to handle the school and curriculum designing. Then, there were no strong government policy documents regarding teaching of English. The school level curriculum included English as a subject in the schools starting from grade one. The scenario seems to be different in private school, public school and college.

This Article includes mainly four sections. Section one introduces misconception of English language teaching , second section contains ELT issues and challenges in Nepal , third section presents suggestions to solve the problems and fourth section concludes the paper .

1. Misconceptions about Language and Language Teaching

A language spoken is infused with the beliefs and concept of the speaker. There were in the past, and are still at present many misconceptions about languages and language teaching. Some of them can be enlisted as follow:

i. Negligence of spoken form of language giving priority to written form of it in teaching.
ii. Teaching literature of Language neglecting communicative use of language.
iii. Classification of language in to superior and inferior.
iv. Thinking of literary language as the perfect form of language.
v. Prescribing old-fashioned rules disregarding the fact that language is dynamic and changes itself in course
of time.
vi. Teaching about language rather than the use of language.
vii. Teaching the subject matter instead of language skills.

(Sharma 2003 : 193)

2. ELT Issues and Challenges in General

English language teaching (ELT) has grown as a big industry and a profession. It has been an academic discipline as well as a vocation for some people. The English language institutes are mushrooming every next moment. There is no exact data to exhibit concretely the condition of English language teaching. Though a survey carried out in 1984 A.D. by Allen Davis and others provides a brief glimpse of that time. As the profession is expanding, new challenges too are

emerging. It is taught as a foreign language for several reasons, EFL (English as a foreign language) instruction often doesn't accomplish its objectives and leaves students without an adequate level of proficiency in English. The major share of English language teaching in the world is in the hands of non-native speaker teachers and Nepal is also not an exception. Of counted, the major issue is the EFL environment itself because there is an overall lack of English speakers for students to interact with.

2.1 ELT Issues and Challenges in Nepal

We all know that English has been the most dominant language in the world. It is used as a lingua franca through out the world in Nepal. It is a great challenge to teach English language. Dawadi et al.(2010) lists the following major challenges of ELT in Nepal.

i. Large classes (over crowed classes)
ii. Mixed-ability class groups
iii. Low payment for teachers
iv. Untrained English teachers
v. Insufficient time for instruction.
vi. Lack of resources and materials
vii. Cultural diversity
viii. Linguistic diversity and
ix. Globalization (P. 263)

The matter 'Large class' is a relative concept since a class of 40 students may be larger for some teachers and that may be an average class for some other who happen to tackle the classes with more than 80 or 100 students. For some teachers, the large class becomes a real problem and it of course is. It is certainly true that they present challenges that smaller classes don't have. However, some teachers may take large classes as opportunities to practice language. There may be a number of benefits out of large classes. Notalie Hess points out that in large classes there are always enough students to get interaction going, and there is a rich variety of human resources. She also points out that there are many possible teachers in the class who will never get bored because there are great challenges.

Mixed ability group is one of the great worries of the teachers. Many teachers complain more frequently about the classroom that they have students of different levels. Some students may be very much competent and some others aren't. Some do like to learn through interaction and some through explicit teaching by the teacher. Some learners may be at the beginning level in their journey to learn English and some may already have attained a level of communication (Though not competent). This type of classroom is also known as the mixed – ability group classroom. At the same time, language teaching is more challenging. It isn't the content, the methodology is more important. The teachers get high stress but are paid low salaries. There are no further incentives for language teachers. English language teachers teaching at any academic institution aren't provided with the training according to the changes in the methodologies A few teachers are trained. The teachers who are trained aren't encouraged to follow the methodology and if they wish to use so. They don't have sufficient resources and materials. Language teaching required an extensive amount of time, but the time provided for instruction isn't sufficient. The classrooms are under- equipped. The cultural and linguistic diversity of Nepal is another great challenge for English language teaching. The roles and the status of the teachers and students are perceived differently in different cultures. Similarly, Nepal is a country of linguistic diversity. Some language conservationists are still advocating against expansion of English since they think that English has created linguistic imperialism and is killing other indigenous language. For them, the extinction of the other vernacular languages is due to the over inclination of people towards English. The linguistic identities have

been lost due to English. Therefore, maintaining a balance between English and other languages is one of the big challenges of the English language teaching.

3. Suggestions

English language teaching in Nepal has become a challenge in educational institutions. In spite of such difficulties, the following ways can be effective to solve such problems. They are listed below:-

(i) Group work
(ii) Dealing with homework
(iii) Encouraging less motivated students
(iv) Giving feedback
(v) Providing learning strategy training
(vi) Using teaching materials

(Dawadi et al 2010 :264)

3.1. Group Work

Group work is a tactful art of teacher to teach English language in the class. Some, of the students in the class may be gifted children. They exhibit extraordinary learning abilities and skills. Many of the teachers would like to design variety of learning options around student's abilities and interests. The teachers can give them different things to listen or read. There may be group work activities for different ability students. There are different ways to deal with mixed ability classes. They are:-

- To provide the students with different materials or content to deal with.
- To reward the early finishers
- To encourage different responses
- To identify student's linguistic as well as non linguistic strengths
- To create flexible groupings where students will learn from their peers
- To respond the students monitoring their works.

3.2. Dealing with Homework

Homework is one of the most important aspects of teaching and learning. The condition is that the more time the student spend working with English, the better they get at it – Yet homework is often a dispiriting affair. Teachers sometimes give out homework with no special enthusiasm. Students don't always do it and teachers don't especially enjoy marking it. There are different ways that teachers can adopt while dealing with homework.

- Asking students orally
- Checking their homework in group work
- Taking the homework as granted where students can be evaluated by homework for final exam.
- Making post homework productive

3.3. Encouraging Less Motivated Students

Motivation is one of the key factors for successful learning. It is actually an internal drive for the learners. The more the motivation level, the better the learning. Learners in the class don't have same natures .They are really from different backgrounds. Some can be easily motivated and some can't be so. We should focus for less motivated learners in the class. There are number of ways to motivate the students.

Teacher should be fair and frank
Teacher should speak from the level of students
Teacher should allow students to speak
Teacher should use interactive activities to teach the language

Teacher should deal with the behavior, not the student personally in the class

Teacher shouldn't be partial and biased

Teacher should use advanced technology and variety of materials

(Source: Dawadi et al 2010: 271)

3.4. Giving Feedback

Feed back is one of the important factors in learning. There are a number of possibilities that learners may commit errors. To make learning successful we need to give them feedback. We can provide feedback for different purposes like informative purpose and motivational purpose. In informative purpose we correct their learning and in motivational purpose we should encourage them by many different ways so that they will be tempted to the learning task. In the class room, feedback can be defined as information that learners receive from their instructor about their performance, information that may cause them to take self corrective action and guide them in attaining that goals of the course more effectively mainly there are the following sources of feedback

- Learners themselves
- Fellow students / peers
- The learning tasks
- The instructors/ teachers
- The learning situation / Institutions

(Source: Dawadi , 2010: 272)

3.5. Providing Learning Strategy Training

Learning strategy training, as its name suggests, focuses on the strategies applied by the learners while learning the language. Learners are regarded to be more activity responsible for their own learning. In keeping with this perception in 1975 Rubin investigated what ' good language learners' did to facilitate their learning (in Larsen – Freeman 2008) . From this investigation, she identified some of their learning strategy, ' the techniques or devices which a learner may use to acquire knowledge. Good language learners according to Rubin are willing to communicate and will attempt to do so even at the risk of appearing foolish. They attend to both the meaning and the form of their massage of causes, it is very true that learners themselves are responsible in language learning but it was also realized that learners' contribution to the process wasn't sufficient. In order to maximize their potential and contribute to their autonomy, language learners need training in learning strategies.

3.6. Using Teaching Materials in ELT

The term ' teaching materials' suggests things brought into the classroom like picture, chart, realia, etc. Which help the teachers to do their job better in a language classroom. Teaching materials is a must because without using teaching materials a teacher can't present her/ his lesson effectively. Some advantages of teaching materials in the language classroom can be listed as follows:

- They can brighten up the class and bring more variety and interest in to a lesson.
- They motivate the learners to learn
- They make communicative approach to language learning easier and more natural
- They help to develop language skills
- They help to retain the information
- They save time and effort of teacher
- They bring the learners' world in to the classroom.

(Source: Dawadi et al , 2010: 279)

3. 7. Other Solutions

We have to emphasize to provide satisfactory payment for language teachers. Other subjects like classroom management, some cultural and traditional beliefs respected by local people are also responsible to make the English language teaching successful. So, these subjects should be considered while teaching English Language in the class.

4. Conclusion

ELT issue in Nepal is a burning one and needs new perspectives to get it addressed. The major issues to teach English language in Nepal are misconception about language, cultures, lack of training for teachers, class room management and facilities for teachers and learners. To decline the trend of English language teaching and learning through the mirror of Nepali language (mother tongue of speaker) in future, the theory of, 'Language for Survival' should be adopted in real communication Although hundreds of experts in ELT have been trying to find new methods of English language teaching, their efforts are some where successful and some where failure .ELT issue for second language learners is still challenging.

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Secretary's Annual Report

(Shrawan 2066 to Ashadh 2067)

CET Objectives, Activities, Achievements and Plans

1. Introduction and Objectives

It is the second year Circle of English Teachers (CET), Itahari is in its active functioning. Since its inception on December 13, 2008 i.e. Mangsir 28, 2065 and formal establishment on February 14, 2009 i.e. Phalgun 3, 2065, it has been conducting regular academic and scholarly activities. The focus is the English language and literature teachers in the colleges and higher secondary schools in and around Itahari. Established with the main objectives of academic upliftment of such teachers that can result into the same of the society concerned, it has continued its attempts, set at the beginning, to

i) find the solutions to the problems concerning teaching English language and literature in schools and colleges,
ii) develop a creative unity among English teachers,
iii) help schools and colleges to uplift the standard of teaching English,
iv) inspire creative activities and research works in language, literature and teaching, and
v) update teachers' knowledge in the field concerned.

2. Present Situation

By now, CET has been a name with a certain level of fame in the nation. Mainly because of its research oriented activities and regular monthly workshop seminars, and its first journal released by **Prof. Dr. Shreedhar Prasad Lohani,** the most renowned scholar and professor of English language and literature in Nepal, and **Prof. Dr. Krishnachandra Sharma,** the then Head of the Central Department of English, TU, on September 14, 2009 i. e. Bhadra 29, 2066 at Mahendra Multiple Campus Dharan amid about 100 English language and literature teachers of different TU colleges based on Eastern Development Region, its fame has grown wider. Regular workshop-seminars going around most of all colleges and higher secondary schools in the locality have made people aware of the need of such academic and scholarly unity and activities. All CET members now feel proud of being part of this organization. The participation of four of its members namely Dr. Kedar Prasad Poudel, Ramji Timalsina, Sabitri Thapa and Mira Pokhrel at ICOSAL-9 (International Conference on South Asian Languages) held at Punjabi University, Patiala in the Punjab state of India from 7-9 January, 2010 has boosted up the morale of its members. The following members are actively taking part in different CET activities.

a. Dr. Kedar Prasad Poudel
b. Mr. Kedar Man Shrestha
c. Mr. Ramji Timalsina
d. Mr. Guna Raj Nepal
e. Mr. Kamal Raj Dahal
f. Mr. Lila Bahadur Karki
g. Mrs. Sachita Pokhrel
h. Mrs. Sabitri Thapa
i. Mr. Jang Bahadur Bhattarai

j. Mr. Manu Manjil
k. Mr. Keshab Prasad Bhattarai
l. Mr. Ram Dahal
m. Mr. Tej Raj Poudel
n. Mr. Nara Nath Sharma
o. Mr. Dilli Kumar Sharma
p. Mr. Gopal Karki
q. Mr. Laxman Pokhrel
r. Mr. Tirtha Raj Acharya
s. Mr. Parshu Ram Shrestha
t. Mrs. Mira Pokhrel
u. Mr. Ram Kumar Giri
v. Mr. Chet Nath Niraula
w. Mr. Ananta Kumar Subedi
x. Mr. Bhabindra Kumar Rai
y. Mr. Dambar Kumar Nepal
z. Mr. Bhawani Shankar Adhikari

3. Academic and Scholarly Activities

From Shrawan 2066 to Ashadh 2067, CET conducted the following academic and scholarly activities.

3.1. Papers Presented

Table No. 1

S.N.	Date	Paper Presenter	Paper Title	Paper No
01	Aug.15, 2009	Vinod Sharma	Short Story as a Literary Form	15
02	Oct.10, 2009	Keshav Pd. Bhattarai	Motives for Writing	16
03	Nov.14, 2009	Dr. Kedar Pd Poudel	Ethnicity and Language Issues in the Present Context in Nepal	17
04	Dec.12, 2009	Mira Pokhrel	Effects of Feminism in Honorificity and Gender Domination in Nepali Pronouns	18
05	Dec.12, 2009	Jang Bdr. Bhattarai	An Assessment on Teaching Com. English in English Medium Higher Secondary Schools in Dharan	19
06	Feb.06, 2010	Ram Dahal Sharma	The Role of a Teacher in the Light of Existentialism	20
07	Feb.06, 2010	Tej Raj Poudel Adhikari	Satire Against Male Chauvinism in Pearson's "The Buddha's Wife"	21
08	Feb.27, 2010	Chet Nath Niraula	Nature of Translation Studies	22
09	Feb.27, 2010	Tirth Raj Acharya	Syllable: A Brief Overview	23
10	Feb.27, 2010	Ramji Pimalsina	Translating Poetry: A Case with Manjil's Poem	24
11	Feb.27, 2010	Bhabindra Kr. Rai	A Glance at Chamling Pronominalization	25
12	Feb.27, 2010	Parshu Ram Shrestha	Paipasa as a Feminist Protagonist	26
13	Feb.28, 2010	Ananta Kumar Subedi	*Sun-Shower*: A Practice on Zen Poetry	27
14	Feb.28, 2010	Kedar Man Shrestha	Tragedy: A Mode of Drama	28
15	Feb.28, 2010	Mira Pokhrel	An Introduction to B.A. II Year Com. English: New Course, TU	29
16	Feb.28, 2010	Dr. Kedar Pd. Poudel	Language Diversity, Death and Survival	30
17	Feb.28, 2010	Kamal Raj Dahal	Errors: Description and Explanation	31
18	Feb.28, 2010	Nara Nath Sharma	A Research on Class XI Nepali Medium Students in Learning Compulsory English	32
19	Feb.28, 2010	Jang Bdr. Bhattarai	Magical Realism in Devkota's "The Lunatics"	33
20	Mar.06, 2010	Sabitri Thapa	Case System in Charpane Rajbansi	34
21	Mar.06, 2010	Lila Bdr Karki	How to Approach a Poem	35
22	Mar.06, 2010	Gopal Karki	Impact of Cloze Test on Language Education and Testing	36
23	Mar.06, 2010	Ram Kumar Giri	Phonological Study of "Thirteen" from *Poems on the Hill*	37
24	Mar.06, 2010	Guna Raj Nepal	How Can a Teacher Advance in Professional Expertise and Knowledge?: A Contemplatation on Teacher Development	38
25	Mar.06, 2010	Dilli Kumar Adhikari	A Quest for Identity in *Pyashitrako Bidroha*	39
26	Mar.06, 2010	Bhawani Shankar Poudel	*Antarmanko Yatra*: Reinterpretation of Reality	40
27	June11, 2010	Bhabindra Kumar Rai	Number System in Chamling	41
28	June11, 2010	Tirtha Raj Acharya	Teaching Pronunciation	42
29	June11, 2010	Chet Nath Niraula	Techniques of Teaching Speaking in ELT Class	43
30	June11, 2010	Laxman Pokhrel	Issues and Challenges in English Language Teaching in Nepal	44
31	June11, 2010	Tej Raj Poudel Shrestha	Existentialism in Varma's "Organic Shadow"	45
32	June11, 2010	Sabitri Thapa Subedi	Personal Pronouns in Rajbansi as Spoken in Charpane	46
33	June11, 2010	Kamal Raj Dahal Shrestha	Linguistic Imperialism: An Introduction	47
34	June11, 2010	Bhawani S. Adhikari	Tharatos in *Antarmanko Yatra*	48
35	June12, 2010	Kedar Man Shrestha	Debate: An Overview	49
36	June12, 2010	Dr. Kedar Pd. Poudel	Gender System in Tamang	50
37	June12, 2010	Mira Pokhrel Sharma	Prasain's *Desra Satta* in the Light of Postmodern Feminism	51

38	June12, 2010	Jang Bdr. Bhattarai	Tagore's "The Cabuliwallah": Peeping Through the Psychological Readers' Response	52
39	June12, 2010	Nara Nath Sharma	Approaching Stories from *The Heritage of Words*	53
40	June12, 2010	Guna Raj Nepal	Exploring the Basics of Literature: A Foundation Course in Literary Analysis	54
41	June12, 2010	Parshu Ram Shrestha	Subjective Impressions in *Palpasa Cafe*	55
42	June12, 2010	Ramji Timalsina	Translating Music in Poetry: A Case with Nepali into English	56
43	June12, 2010	Anant Kumar Subedi	Use of Myth in Manjil's *"birodʰa:bʰa:Sko sa:mra:zya"*	
44	June12, 2010	Ram Dahal	Grammar in Context: Teaching Grammar with a Difference	58
45	June12, 2010	Keshav Pd. Bhattarai	Morphological and Syntactic Properties of Nouns	59

3.2. Other Activities

Along with the paper presentation, two issues of *CET JOURNAL* (Vol. 1, No.1 and Vol. 2, No.1) were published this year. In CET seminars, the members read out their **book-reviews** of the month. Each programme was reported in the written form. In the months of Asoj and Mangsir, the article writers of *CET JOURNAL* Vol. 1, No.1 shared their experiences of writing papers and articles for the first time in their life.

4. Vote of Thanks

CET, Itahari extends its coardial vote of thanks to its well-wishers, programme organizers and financial supporters through the year. Without their cooperation CET, Itahari would not have been able to sustain and develop at the rate it is doing them now. These valuable organizations are:

a. Kasturi College and Higher Secondary School, Itahari, Sunsari
b. Koshi Saint James College and Higher Secondary School, Itahari, Sunsari
c. Vishwa Adarsha College and Higher Secondary School, Itahari, Sunsari
d. Godawari College and Higher Secondary School, Itahari, Sunsari
e. Janata Multiple Campus, Itahari, Sunsari
f. Sukuna Multiple Campus, Indrapur, Morang
g. Janasahayog College and Higher Secondary School, Tarahara, Sunsari
h. Gyandarpan Academy, Tarahara, Sunsari
i. National Multiple College, Dharan, Sunsari
j. Unique Language and Computer Center, Itahari, Sunsari
k. Pathibhara Higher Secondary School, Itahari, Sunsari
l. Peace Zone Higher Secondary School, Itahari, Sunsari
m. Sajilal Higher Secondary School, Dulari, Morang
n. Mahendra Multiple Campus, Dharan, Sunsari
o. Pindeshwar Vidhyapith, Dharan, Sunsari
p. Saraswati Higher Secondary School, Duhabi, Sunsari
q. Bha. Si. Higher Secondary School, Jhumka, Sunsari

r. Bhagawati Higher Secondary School, Belbari, Morang
s. Moon Rise English School, Baklauri, Sunsari
t. Pashupati Secondary English Boarding School, Itahari, Sunsari
u. Blooming Lotus Secondary School, Itahari, Sunsari
v. Saptakoshi F. M., Itahari, Sunsari
w. Makalu Stationery, Itahari, Sunsari
x. Shanti Stationery Udhyog, Itahari, Sunsari

Such **people** are:

a. Prof. Dr. Shreedhar Prasad Lohani
b. Prof. Dr. Krishnachandra Sharma
c. Prof. Dr. Govinda Raj Bhattarai

5. Achievements and Future Plans

5.1. Achievements

> two issues of *CET JOURNAL*
> forty-five papers based on research
> fame of CET throughout the nation
> inspiration for the teachers of other subjects and other area as well
> wide exposures to CET members
> encouraging participation in workshop-seminars
> much hope in members and other concerned people
> development of multidisciplinary approach in classrooms and CET discourse
> power of creative unity seen.

5.2. Future Plans

> to run programmes focusing on special college courses
> a few-days-long paper reading seminars
> regular monthly workshop-seminars
> regular half-yearly *CET JOURNAL*: Spring Issue and Autumn Issue
> to distribute *CET JOURNALS* throughout the nation

On behalf of the CET Executive Committee, I would like to thank all CET members, participants, colleges, higher secondary schools, schools, F.M. and other institutions along with renowned scholarly people who have been helping CET in different ways and well-wishers.

HAPPY FESTIVALS — 2067

Ramji Timalsina

Secretary, CET, Itahari

Treasurer’s Annual Report

LET THE PEOPLE'S CONSTITUTION BE WRITTEN!

Best Wishes

On the auspicious occasion of Dashain and Deepawali, we heartily extend best wishes to all the guardians, teachers, students and well wishers!

Principal
And
Vishwa Adarsha College and Higher Secondary School Family
Itahari, Sunsari

May all **NEPALESE** get
PEACE, PROSPERITY AND HAPPINESS!

We wish for eternal serenity and joyous festivals
2010(2067)

Wishing and greetings for **grand success**
Of the publication of the **third issue of CET Journal**.

KOSHI SAINT JAMES COLLEGE AND HIGHER SECONDARY SCHOOL
Itahari-8, Adarsha Chowk

Contact: 025-587004, 025-586192(School section)

On the auspicious occasion, the greatest Hindu Festivals, **Dashain and Tihar**, Sukuna Multiple Campus extends its hearty felicitations to the students, staffs and the guardians for their **peace, progress and prosperity**.

Sukuna Multiple Campus
Indrapur, Morang

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