Editorial

Albert Einstein’s habit of reading poetry and listening to music at least for two hours before he entered his science lab with the belief that without soaring imagination, every researcher finds his/her narrow limit is equally relevant in our context, too. Both the research and creative works like literature, painting and music support each other. On one hand, researchers get help from art to be imaginative, inventive and ready for change. On the other hand, more or less, any art work starts from reality and is ultimately an indirect assessment on the same. A creative writer with enough insightful research is always better than those writers who have no trust on research. Similarly, a researcher with enough belief on the creative faculty of human mind is always better than non-creatively boring scholars who compartmentalize themselves into the limit of facts they have access into.

CET is an organization of English teachers both from the background of literary studies and pedagogy. As teaching is basically the art and science together, both the faculties of human brain need to be activated. Dealing with the facts of life and existence, teachers need to shape their learners into good human beings. A citizen with enough critical thinking capacity conjoined with imagination and humane attitude to the world is the need of present-day global society. Even for this, both research and creativity are essential for a teacher. So, CET JOURNAL has added, this issue onwards, a section of CREATIVE WRITING as its regular feature. We believe it not only gives completion to the form of a scholarly journal, but also serves Nepalese literature and culture. In this section, poetry, flash-fiction and short stories originally composed in English or translated into English by CET members are included. This time the poems by some renowned Nepalese poets have been included. We hope this combination of linguistics, literature, pedagogy and creative writing reflects the present-day academic and creative environment around us. It is the result of CET tradition of conducting monthly seminar-workshops that start with the book review session, and go through research paper presentation followed by formal and informal comments upon the paper before the workshop is conducted. All the article writers have undergone the process of presenting the article at first as seminar papers, then collecting suggestions from participants and improving it, if necessary, through group discussions. To manage a certain time for all such activities in this bizarre world of hectic existence is really a praiseworthy job. CET believes it is how we can keep our intellect alive and duty to the nation and humanity intact.

CET is cordially thankful to its well-wishers, programme venue providers and financial supporters. We are equally grateful to those scholars who have supported us with their precious comments on the journal. CET is well-aware of the faith and expectations of the public. We will try our best to turn the expectations into practically fruitful realities.

Ramji Timalsina
# Table of Contents

Editorial

**SECTION A: LINGUISTICS**

1. Phonotactics in Dhankute Tamang  
   Kedar Prasad Poudel, PhD  
   2
2. Language and Political Discourse in Nepal  
   Ramji Timalsina  
   11
3. Linguistic Imperialism in Nepal  
   Kamal Raj Dahal  
   23
4. Effects of Feminism in Honorificity and Gender Domination in Nepali Pronouns  
   Mira Pokhrel  
   30
5. Tense System in Camling (Chamling)  
   Bhabindra Kumar Rai  
   41

**SECTION B: LITERATURE**

6. Ghimire’s *Ashwathama*: A Creative Use of the Ancient Ashwathama Myth  
   Gunaraj Nepal  
   47
7. Psychic Conflicts in Ghimire’s *jiwan kaaDaak ka phool*  
   Sabitri Thapa  
   55
8. A Text’s Undecidability: A Deconstructive Reading of Robert Frost’s Poem “Stopping by Woods on a Snowy Evening”  
   Janga Bdr Bhattarai  
   62
9. Feminist Characters in Thapa’s Season of Flight  
   Asmita Bista  
   68
10. Marvell’s “To His Coy Mistress” as a Metaphysical Poem  
    Tej Raj Poudel  
    75
    Parshu Ram Shrestha  
    80
12. A Study on Symbols in Manjil’s “Uni Kabita Zibanko Rangle Lekhchin”  
    Anant Kumar Subedi  
    86
13. Use of Metaphors in Manjil’s paha:Da ra pahiro  
    Dambar Kumar Nepal  
    91
14. The Otherness on “The Telegram on the Table”  
    Krishna Prasad Bhandari  
    96
15. Representation of Culture in *Death and the King’s Horseman*  
    Gopal Karki  
    103

**SECTION C: PEDAGOGY**

16. Teaching Film  
    Kedar Man Shrestha  
    111
17. Problems in Teaching Poetry and Some Pedagogical Suggestions  
    Mohan Kumar Tumbahang  
    118
18. Teacher-Students Interaction in the Nepali Medium English Classroom: An Action Research  
    Dadhiram Dahal  
    125
19. The Communicative Language Teaching  
    Chet Nath Niraula  
    131

**SECTION D: CREATIVE WRITING: POETRY**

20. Remembering As I Leave  
    Mohan Koirala  
    136
21. The Danger / The Pigeon and the Razor-sharp Wings  
    Bikram Subba  
    137
22. Why Did You Kiss My Eyes  
    Hari Adhikari  
    137
23. The Flower and the Rock  
    Shrawan Mukarung  
    138
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Author</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Punishment</td>
<td>Manu Manjil</td>
<td>139</td>
</tr>
<tr>
<td>25</td>
<td>Lisa</td>
<td>Gita Tripathi</td>
<td>140</td>
</tr>
<tr>
<td>26</td>
<td>The Story of a Dream/ In Memory of My Little Sister</td>
<td>Upendra Subba</td>
<td>141</td>
</tr>
<tr>
<td>27</td>
<td>Door / Jestha the 15th</td>
<td>Tanka Upreti</td>
<td>142</td>
</tr>
</tbody>
</table>
SECTION A: LINGUISTICS
Phonotactics in Dhankute Tamang

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0. Abstract

The language corpus collected from Tamang speakers living in the Tamang communities of Dhankuta district has been analysed on the basis of prominence theory\(^1\) in order to study Dhankute phonotactics. This paper focuses on the syllabification and its possible types.

1. Introduction

Tamang belongs to non-pronominal Himalayan sub-branch, Tibeto-Burman branch of the Sino-Tibetan language family (Matisoff 1996:455). By the latest census report 2001, this language is spoken by 5.19% of total population in Nepal (Yadava 2003:141). Dhankute Tamang, which is spoken in Dhankuta district, is a dialect of Tamang (Poudel 2006:3).

Language contains certain constraints on sequence or position of phonemes and thereby such constraints are phonotactics of a language. Syllable contains onset and rhyme. Rhyme is further divided into nucleus and coda (Yule 2002:57).

The possible syllable structures, syllable types, onset and coda clusters, nucleus as basic vowels or diphthongs, and other special characteristics of syllabification are the matters of phonotactics. Nucleus can be basic vowel or diphthong. Nucleus of basic vowel is known as simple nucleus, whereas the diphthong makes complex nucleus. The general objective of this paper is to present ‘possible combinations of its phonemes’ (Gimson 1974: 239).

2. Segmental Phonemes

Dhankute Tamang contains 37 consonant sounds:

---

\(^1\) There are two theories to identify the syllables: prominence theory and pulse theory. Some sounds are prominent/sonorous in any utterance and such peaks of prominence are carried by vowels. Number of syllables is determined by the number of the peaks of prominence. By pulse theory, number of chest pulses in any utterance determines the number of syllables (Gimson 1974: 51-52).
Sixteen plosives: $\pi, \pi^\prime, \beta, \beta^\prime, \tau, \tau^\prime, \delta, \delta^\prime, T, T^\prime, \Delta, \Delta^\prime, k, k^\prime, \gamma, \gamma^\prime$

Four affricates: $\chi, \chi^\prime, \zeta, \zeta^\prime$

Three fricatives: $\sigma, \sigma^\prime, \eta$

Two trills: $\rho, \rho^\prime$

Two laterals: $\lambda, \lambda^\prime$

Six nasals: $\mu, \mu^\prime, \nu, \nu^\prime, N, N^\prime$

Four glides: $\omega, \omega^\prime, \psi, \psi^\prime$.

Likewise, it contains 10 basic vowels.

Five short vowels: $\iota, \varepsilon, \upsilon, \omicron, \alpha$

Five long vowels$^2$: $\iota \varepsilon, \upsilon \omicron, \alpha \alpha$

Eight diphthongs occur in Dhankute Tamang.

Four diphthongs ending at high front vowel $\iota \chi$: $\epsilon \iota, \alpha \iota, \omicron \iota, \upsilon \iota$

Three diphthongs ending at high back vowel $\upsilon \chi$: $\iota \upsilon, \epsilon \upsilon, \alpha \upsilon$

One diphthong ending at low vowel $\alpha \chi$: $\upsilon \alpha$

3. Syllabification

Under syllabification syllable structures, their types, consonant clusters, and intervocalic $\eta\chi$ deletion and hiatus are studied.

3.1 Syllable Structures

Dhankute Tamang syllable may contain onset and rhyme. Rhyme is further divided into nucleus and coda. Nucleus may have either basic vowel or diphthong, which can be known as simple or complex nucleus. Onset and coda are optional, whereas nucleus is obligatory. Onset in Dhankute Tamang may have either a single consonant or double consonants, whereas in coda only a single consonant occurs.

Syllable structures can be schematized as follows:

---

$^2$ Length is phonemic in Dhankute Tamang. If length is differently described, only 5 basic vowels can be accepted. Here, they are separately described, as they are distinctive sounds.
The above possibilities of the syllable structure in Tamang may be illustrated as follows:

Figure 2: Possible Syllable Structures

i) Syllable
   (Onset) Rhyme
   Nucleus
   Simple V

(1) \(\alpha \gamma \kappa \eta \varepsilon\) ‘grandfather’  
(First syllable \(\alpha\) of \(\alpha \gamma \kappa \gamma \varepsilon\))

ii) Syllable
    (Onset) Rhyme
    Nucleus
    Complex V V

(2) \(\alpha \iota \rho \alpha \kappa\) ‘wine’  
(First syllable \(\alpha\) of \(\alpha \gamma \rho \alpha \kappa\))

iii) Syllable
    (Onset) Rhyme
    Nucleus
    Simple V

(3) \(\delta \alpha\) ‘read’

iv) Syllable
    (Onset) Rhyme
    Nucleus
    Complex V V

(4) \(\chi \eta \omicron \iota\) ‘hang’

Radford et al. mentions onset, rhyme, nucleus and coda to describe any syllable structures (2002:92). Here, the same terms have been used to describe Dhankute Tamang syllabification.
v. Syllable
   Rhyme
   Nucleus Coda
   Simple
   V C
(5) *υρ* ‘yellow’

vi. Syllable
   Rhyme
   Nucleus Coda
   Complex
   V V C
(6) *αιν* ‘statute law’

vii. Syllable
    Onset Rhyme
    Nucleus Coda
    Simple
    C V C
(7) *κυλλ* ‘order’

viii. Syllable
    Onset Rhyme
    Nucleus Coda
    Complex
    C V V C
(8) *βαυν* ‘a Brahmin but specially a Hindu priest’

ix. Syllable
   Onset Rhyme
   Nucleus
   Simple
   C C V
(9) *κηωατ* ‘dig’

x. Syllable
   Onset Rhyme
   Nucleus
   Complex
   C C V V
(10) *ψατ* ‘an inspiring word that is used for male animal to make it excited in order to copulate with its female partner’
xi. Syllable
Onset       Rhyme
      Nucleus   Coda
Simple  CC       V       C

(11) σψα(λ  ‘wash’

xii. Syllable
Onset       Rhyme
      Nucleus   Coda
Complex CC     V V      C

(12) βλαυζ  ‘blouse’

Figure (2i-xii) contains the following possible syllable structures:

a) Nucleus alone
   i) V  simple nucleus
   ii) VV  complex nucleus

b) Onset and nucleus
   iii) CV  single onset plus simple nucleus
   iv) CVV  single onset plus complex nucleus
   v) CCV  cluster onset plus simple nucleus
   vi) CCVV  cluster onset plus complex nucleus

c) Nucleus and Coda
   vii) VC  simple nucleus plus coda
   viii) VVC  complex nucleus plus coda

d) Onset, Nucleus and Coda
   ix) CVC  single onset plus simple nucleus plus coda
   x) CVVC  single onset plus complex nucleus plus coda
   xi) CCVC  cluster onset plus simple nucleus plus coda
   xii) CCVVC cluster onset plus complex nucleus plus coda

Syllable structure can be generalized:

Syllable = (onset) + nucleus + (coda)

The segmental sequence of the general syllable structure can be drawn:

Syllable = (C) (C) {V \ V V \} (C).
This rule agrees with the syllable structures in Figure (2.i-xii). When the segmental sequence deviates from the above rule, the syllable becomes impossible, e.g.,

<table>
<thead>
<tr>
<th>Syllables</th>
<th>Syllable structure</th>
<th>Possible (√)\Impossible(×)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(13) σκυλ</td>
<td>CCVC</td>
<td>✓</td>
</tr>
<tr>
<td>(14) να</td>
<td>CV</td>
<td>✓</td>
</tr>
<tr>
<td>(15) φρταγ</td>
<td>CCCVC</td>
<td>×</td>
</tr>
<tr>
<td>(16) ηοκσ</td>
<td>CVCC</td>
<td>×</td>
</tr>
</tbody>
</table>

In (15-16), φρταγ and ηοκσ are impossible because Tamang syllable does not contain the segmental sequence of CCCVC and CVCC. Three consonants in onset and double consonants in coda are not possible in a syllable.

3.2 Types of Syllables

From the perspective of the final phonemes, the syllables in Dhankute Tamang can be categorized into two types: open and closed syllables.

a) **Open syllable**

The open syllable may have nucleus or **onset plus nucleus**.

(i) **Nucleus**

(17) ιύ 'cave' V
(18) ιαι 'you'. VV

(ii) **Onset plus nucleus**

(19) και 'sound' CVV
(20) κλι 'excreta' CCV

The open syllables in (17-20) end in vowel or diphthong. They may have onset as in (19-20) or only the nucleus as in (17-18). Open syllables lack the coda.

b) **Closed syllable**

The closed syllable in Tamang ends at coda. It does not matter whether it has onset or not. The possible syllable structures are (i) nucleus plus coda, and (ii) onset (single\double consonants) plus nucleus plus coda (single consonant).

(i) **Nucleus plus coda**, e.g.,
(21) υσ 'no' VC
(22) αιν 'statute law' VVC

(ii) Onset plus nucleus plus coda, e.g.,
(23) σψατ 'louse' CCVC
(24) ριτ 'pray/beg' CVC
(25) βλαυζ ‘blouse’ CCVVC
(26) σαυν ‘fourth month by Bikram calendar’ CVVC

The closed syllables end in a coda, viz. a single consonant.

3.3 Consonant Clusters

As mentioned above, consonant clusters occur only as the onsets in Dhankute Tamang, i.e., in the initial position. No clusters occur in the final.

There are only four consonants ω, ψ, λ, and ρ, with which other consonants are clustered. They are exemplified as follows:

i. Consonant clusters with /ω/

(27) ηωαν'βα untie-NML 'untie'
(28) ηωα'πα pain-NML 'pain'
(29) ηωα'λ 'function'
(30) Τηωαν'βα make hole-NML 'make hole'
(31) σωα 'tooth'

ii. Consonant clusters with /η/

(32) καΝ.γψα 'comb'
(33) ηψο 'thief'
(34) ηψοΝ 'move'
(35) χψαΝ'βα youngest-NML 'youngest male by birth'
(36) ηψαρ 'run away'

---

4 All consonants in Dhankute Tamang may occur as the onset. Only fifteen consonant phonemes /π, τ, δ, τh, T, κ, χ, ς, σ, ρ, λ, μ, ν, N/ occur as the coda, i.e., in the final position (Poudel 2006:18-20).
iii. Consonant clusters with /λ/

(37) κλαΝ 'play'
(38) κλεβα chop-NML 'chop'
(39) γλα 'bed'
(40) µλαΝ ‘black’
(41) βλα 'soil'

iv. Consonant clusters with /ρ/

(42) κραβα weep-NML ‘weep’
(43) κηρυβα wash-NML 'wash'
(44) κροβα burn-NML 'burn'
(45) µριΝ 'wife'
(46) πρε ‘with’

3.4 Intervocalic /η/ deletion and hiatus

Intervocalic /h/ can be deleted in Dhankute Tamang. Preceding syllable lacks its coda and succeeding syllable contains /h/ as the onset, which can be deleted, and thereby two nuclei get pronounced either as a long vowel or a diphthong, e.g.,

(47) χα.αδ <χα.ηαδ> 'festival'
(48) πα.αδ <πα.ηαδ> 'hill'
(49) γο.ι <γο.ηι> 'crocodile'
(50) µα.ι <µα.ηι> ‘tenant’
(51) χο.ο <χο.ηο> ‘president’

In (47-51), first syllables end with nucleus, whereas the second syllables have /η/ as onset, which is deleted. All these disyllabic words are pronounced as monosyllabic. Nuclei of both syllables come together and pronounced as long vowels or diphthongs. But they are not diphthongs. Rather, they are called hiatus because they are nuclei of two different syllables and onset of the second syllable is deleted.

4. Findings

Findings of this study are as follows:

i) Possible syllable structure in Dhankute Tamang is (C/CC){V\V V} (C).
Both open and closed syllables are possible in Dhankute Tamang.

As a second consonant in any clusters can be any one of $\omega, \psi, \lambda, \rho$.

Coda lacks clusters.

Rhyme contains nucleus and coda. Former is obligatory, whereas the latter is optional. This obligatory element may have either one vowel (simple nucleus) or two vowels (complex nucleus).

Intervocalic /η/ can be deleted when preceding syllable lacks its coda and succeeding syllable contains /h/ as the onset.

When the first syllable lacks coda and onset /η/ of second syllable is deleted, hiatus occurs.

**Abbreviations**

- Syllable breaker
- Consonant
- Locative marker
- Nominalizer
- Vowel

**References**


0. Background

Nepal is, now, at a significant mode of history. Many constitutional experts and all 601 members of the Constituent Assembly (henceforth, CA) have been involved in the making of the new constitution of the new federal republic of Nepal. To address different needs of the nation and demands of different types has been a regular business of the government nowadays. Problems suppressed or ignored for centuries have to be justifiably solved and the aspirations of every citizen are to be geared for the progress of the nation as a whole.

Language issue is one of these domains of problems and aspirations. Recently, the post and official rights of the first Vice President of the nation have been nullified as he denied taking the fresh oath of office in Nepali, the single official language of the country, and instead insisted on validation of his oath already taken in Hindi. Many CA members took their oath of office in their mother tongues, and when they feel necessary CA members have been allowed to speak in Hindi in CA meetings. The debate on official language, contact language and the rights to develop vernaculars is ongoing one. All these issues have attracted a significant amount of attention from both the national and international communities. Thus this has come to be a major issue of present political discourse of the nation.

This article tries to address the same in its four different parts. At first the relation among critical theory, language and politics is established followed by the next part that deals with historical relation among languages in Nepal. The major discussion concentrates on the effects of the issues of language on present Nepali politics. At last, the discussion is concluded.

1. Discourse Theory, Language and Politics

Politics is a discourse among power blocks. Language provides the space and medium of discourse. Critical theory defines what a discourse is and how it functions in relation with different power blocks. It is a postmodernist discourse theory developed mainly by Derrida and Foucault that puts such a discussion at the heart of their theories.

Discourse is a social construct with a special meaning in given context produced as a single entity through the interaction of diverse elements involved in it. It is defined as written or spoken communication or a formal discussion or debate. For

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5 This article was presented as a paper at ICOSAL-9 (International Conference on South Asian Languages) at Punjabi University, Patiala, Punjab, India in January 7-9, 2010. It is mainly related to the relation between language and political discourse in Nepal at the time when the first Constituent Assembly of Nepal is working on the formation of the new constitution of the Federal Republic of Nepal or "The New Nepal" after monarchy was abolished in Jestha 15, 2065BS(May 2009).
Derrida “discourses are produced by the ‘play of differences’ ” (Howarth 2002: 42). Howarth writes that in Foucault’s view

Discourses are concrete systems of social relations and practices that are intrinsically political, as their formation is an act of radical institution which involves the construction of antagonism and the drawing of political frontiers between ‘insiders’ and ‘outsiders’. The construction of discourses thus involves the exercise of power and a consequent structuring of the relations between different social agents. (2002: 9)

Klages (2008) states “Foucault is primarily interested in examining how discourse creates relationships of power/knowledge which then becomes the framework within which human thought and actions are possible” (p.142). Klages further writes “Power comes from exchange — the exchange of goods, the exchange of people and the exchange of ideas” (Ibid 145). So exchange and interactions are of primary importance in discourse.

Bakhtin’s opinion that language is an arena of the interaction of ideologies has a basic role in the development of such concepts within postmodernist critical theories. Bakhtin believes that language helps to get the ideologies articulated. Politics is the relation of ideologies and their play. For Bakhtin a word i.e. language is a space where ideologies interact to establish their superiority over the rest (Selden 1986: 18). For Derrida such an interaction is a ‘play’ that results into a temporary fix, and such fixes are numerous in politics. One who can use language properly in such a play can always put his/her ideology at the centre and so can be more powerful than the rest. One can put the ideology best only in the language s/he is proficient at. Every one can be better proficient in her/his mother tongue.

The power-game is what politics always goes around. For that people always want to put their language at the centre to establish the superiority of their ideology so that they will be more powerful than those whose languages and consequently their ideologies are at the margin. The history of world politics has proved it. The Roman Empire controlled its reaches with Roman language. So did French and German before English could overtake them. Even among many varieties of English, people now prefer American variety because they believe that with a certain level of command upon it they can grasp the opportunities awaiting them in American control.

Thus, every conscious language community wants to put its language at the centre of discourse so that s/he can be at the centre of power politics. Such a play is possible only in democracy based on postmodernist principles that insist on “fragmentation and a skeptical awareness of historical truth” (Walmsley 2006: 406). Postmodernism “attacks the idea of stable, autonomous being and the possibility of grounding our knowledge in certainty and truth”(Ibid 408). Using postmodernist tools like skepticism, doubt and relativity of truth, now Nepalese people are questioning every establishment. Establishing republican system replacing centuries long monarchy is the best example. Among other such questions, the question of language is a prominent one. The debate on the issue of official language of the central government, that of the federal government, local governmental bodies along with the
issue of the contact language among states, state governments and the central government has taken hold of much political thought and the process of the formation of state-restructuring in theoretically established federal system. Thus, language issues have energized the political discourse in Nepal at present.

2. History of Relations among Languages in Nepal

The history of languages in Nepal goes centuries back. The development of languages is related to the rise and fall of the monarchs and their dynasties. Most of them have their clear and recorded historical link to the time of the Kirant rulers before the beginning of both Bikram Sambat (BS) and AD. The Kirant language was displaced from the centre when Lichchhabis replaced the Kirant rulers. Then it was limited in divided forms to eastern Nepal. After the Lichchhabis, the Mallas were the rulers in the valley. They promoted Newari. Similarly, in western part of Nepal, there were different small states ruled by different ethnic kings like the Magar, the Gurung (Tamu), the Bhote etc. In the eastern terai, the Sen used Maithili in their Sen State. Western terai had other rulers and their own languages. All of them promoted their own languages only.

When the Shah king Prithvi Narayan Shah and his descendents like Pratap Singh Shah, Bahadur Shah, Rajendra Laxmi and Rana Bahadur Shah unified the nation geographically, the language they used i.e. Gorkhali Bhasa or Parbate Bhasa (the hill language) spread alongside. Modern Nepali is the developed form of the same Gorkhali or Parbate Bhasa. As Nepali was the language of the rulers and other languages belonged to the defeated groups, psychologically Nepali was dominant. For the convenience of the official use, the government went on making its rules to establish Nepali all over Nepal. Tumbahang (2009) mentions the ban on Hayoo, Sunuwar and Rai languages in eastern Nepal in the process of unification. Rana Bahadur Shah, the grandson of Prithvi Narayan Shah, passed a decree to make only Nepali the official language throughout the country. Later, the first Rana Prime Minister, Janga Bahadur Rana, made the reading and writing skill in Nepali a compulsory qualification to enter government jobs. Other Rana Prime Ministers went on solidifying his motive (p.39). After the abolition of Ranarchy in 1950, languages other than Nepali like Hindi, Maithili and Newari developed with freedom. These languages were used in print media and had some programmes in the Radio Nepal. National Education Commission 1956 decided to implement Nepali as a compulsory medium of instruction in schools. The single language other than Nepali allowed to be used in the SLC examination was English. The Constitution of the Kingdom of Nepal

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6 BS is Nepali date system and AD is English date system. BS started 56 years, 8 months and 15 days before AD.
7 Now it is divided into more than 40 languages like Limbu, Rai and so on.
8 the capital of the nation, Kathmandu valley
9 It is also called ‘Nepal Bhasa’ and is the language of a great number of people in Kathmandu valley now as well.
10 There were 46 small states called the Baise (referring to twenty-two states) and Chaubise (referring to twenty four) Rajyas (states).
7 Radio Nepal is the first and nationwide government owned radio.
1959 declared Nepali as the national language. After the beginning of partyless Panchayati System, the slogan of ‘one language, one dress’ further compelled other languages be limited to their local use, and so they gradually diminished in their value and use. Language activities of the other languages were banned and activists were troubled much. But with the end of this system and the restoration of democracy in 1990, the users of vernaculars got freedom to carry on activities in and about their languages. They were conscious of their rights to language. They came up with demands for the constitutional recognition to their vernaculars as national languages, and education in them (Poudel 2007: 47/ Tumbahang 2009: 41).

The Constitution of the Kingdom of Nepal 1990 declared Nepal a multiethnic and multilingual nation. Nepali was declared as nation language and other local languages as national languages (Poudel 2006: 226). Considering such discrimination of languages with the play of words, Poudel opines, “Nepali has got special privilege, status and relevance, whereas the rest of the languages contain the inferior constitutional capacity” (2007: 47). After that different language communities rose for their rights to language and attempted to develop their languages. Even then Nepali remained the single official language throughout the nation. Attempts to make the languages other than Nepali the official languages in local governmental bodies were banned with the interim order of the Supreme Court on Jestha 18, 2058 i.e. June 3, 1998 (Poudel 2007: 47/ Neupane 2009: 13). Tumbahang (2009) lists the following achievements in the field of recognition and development of languages by now after the restoration of democracy in 1990, and further supported by the abolition of monarchy in 2007:

- identification of 103 ethnic groups and more than 92 languages
- identification of 59 indigenous groups
- formation of text-books for primary level education in different 14 vernaculars by government owned Curriculum Development Centre
- radio programmes in 18 different languages in the Radio Nepal
- governmental commitment to transitional multilingual policy
- publication of articles and creative writings in different vernaculars and scripts in the Gorakhapatra12(2009: 43)

But the users of the vernaculars are not satisfied with this level of achievement. They want more and so have been demanding special privileges and provisions to their languages in the republican constitution that is now in the process of its making. Despite major similarities in their opinions, different language activists differ among themselves and the ideology of traditional Nepali mother-tongue speakers are creating a new discourse on language issue. It has affected a larger portion of present day Nepali politics.

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12 Gorakhapatra is the first and 109 year-old state-owned news daily traditionally publishing the writings only in Nepali.
3. Present Nepali Politics and Language

For the first time in the history of Nepal, language issue has been in the priority of socio-political discourse. So, many subjects, views and ideas are emerging alongside it. People believe that in future Nepal with federal system of government, every language will get equal opportunity of promotion and respect. Khatiwada (2009) opines that federalism can structurally address ethnic, linguistic, cultural, religious or regional diversities. It can provide every language the equal chances to develop without one’s domination over the other (Khatiwada and Dahal 23-24). In this connection Poudel (2006) writes

    Language discrimination causes the loss/death of languages, and does not create harmony among the people of different languages. Thereafter, feeling of brotherhood and national integrity may not sustain any longer. All languages should have equal chances for their preservation and development, and the language speakers should get equal recognition. Rational understanding is needed to identify the real linguistic problems and their possible solutions, and to maintain linguistic and cultural diversities for peace and prosperity of the country, too. (p.234)

This indicates that the language issue and the problems related to it have been made much complicated. Without freedom to languages, federal states cannot be federal in the real sense of the term. Some major problems, their nature and future possibilities in these regards are dealt with in this section.

3.1. Language Policy and Distribution of Languages in Nepal

Till now, no authentic linguistic survey has been conducted. Census reports that come out in every ten years is the single resource to assess the situation of languages and their speakers. So there is no clear picture of languages in use. It is because of the lack of a clearly defined language policy resulting into no consistent programme of language planning. Even this is an issue now.

The census report 2001 has listed 92 languages in Nepal. Eleven other languages are under unidentified category. Those 92 languages have been divided into Nepalese languages and non-Nepalese languages. The number is 78 and 14 respectively. Out of 78 Nepalese languages, 21 belong to Indo-European family comprising 80.868% of the total population of Nepalese languages, 53 belong to Tibeto-Burman family with 18.824% and 2 each belong to Austro-Asiatic and Dravidian language families with 0.784 and 0.128 percentage respectively (Poudel 2006). Out of these 92 languages only one and half dozen are practically in wide use. The rest are limited to especial ethnic groups with very little population in especially narrow geographical locations (Khatiwada and Dahal 2009: 35). Khatiwada (2009) writes that every language has its dialects. In comparison to the area of the nation, the number of languages and dialects, such diversity in a small area is scarce in the world (Khatiwada and Dahal 45). Guragain and Pokhrel (2005) categorize all the above mentioned languages in three groups considering their development and practical use.
i) languages with established written traditions: Nepali, Maithili, Newari, Limbu, Bhojpuri, and Awadhi,

ii) languages with emerging tradition of writing: Tharu, Tamang, Magar, Gurung, and Rai group of languages, and

iii) languages without any script or written literature: many (p. 146).

Out of 92 languages, only 12 have more than one percentage speakers in the total population. They are

<table>
<thead>
<tr>
<th>No.</th>
<th>Language</th>
<th>Mother-tongue Speakers</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.</td>
<td>Nepali</td>
<td>11,053,255</td>
<td>48.61%</td>
</tr>
<tr>
<td>02.</td>
<td>Maithili</td>
<td>2,797,582</td>
<td>12.40%</td>
</tr>
<tr>
<td>03.</td>
<td>Bhojpuri</td>
<td>1,712,536</td>
<td>7.59%</td>
</tr>
<tr>
<td>04.</td>
<td>Tharu</td>
<td>1,331,546</td>
<td>5.90%</td>
</tr>
<tr>
<td>05.</td>
<td>Tamang</td>
<td>1,179,145</td>
<td>5.19%</td>
</tr>
<tr>
<td>06.</td>
<td>Newari</td>
<td>825,458</td>
<td>3.66%</td>
</tr>
<tr>
<td>07.</td>
<td>Magar</td>
<td>770,116</td>
<td>3.41%</td>
</tr>
<tr>
<td>08.</td>
<td>Awadhi</td>
<td>560,744</td>
<td>2.48%</td>
</tr>
<tr>
<td>09.</td>
<td>Bantawa</td>
<td>371,056</td>
<td>1.64%</td>
</tr>
<tr>
<td>10.</td>
<td>Gurung</td>
<td>338,925</td>
<td>1.50%</td>
</tr>
<tr>
<td>11.</td>
<td>Limbu</td>
<td>333,633</td>
<td>1.48%</td>
</tr>
<tr>
<td>12.</td>
<td>Bajjika</td>
<td>237,947</td>
<td>1.05%</td>
</tr>
</tbody>
</table>

Except Nepali, which is spoken all over Nepal, all other languages are only in local use i.e. the limited area of the nation.

3.2. Language as Fundamental Right and Protection of Vernaculars

Rakchyaka Boki from Sidney, Australia writes that all languages are equally important for a nation. As all languages are the heritage of humanity, it is a human loss if any language suffers extinction. So, we need to come up with a feeling of ownership to every language in the nation without any privilege and priority to one (Himal: 9). All languages should get the opportunity of their protection, promotion and development in different levels (Khatiwada and Dahal 2009: 36).

Everyone is in favour of language as fundamental right and the need of their protection. There is a serious thought and discussion going on to find and finalize the best way for this. It is to be decided before the final draft of the constitution.

3.3. Language and Education

Addressing the demand from different ethnic communities and the demand of the users of the vernaculars, the Constitution of the Kingdom of Nepal, 1990 had a provision to impart primary level education in mother-tongues. For the same, schools were also established. But the practice has shown that the children of well-to-do and

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13 No. of speakers has been taken from Poudel 2006: 228-229, and their percentage from Neupane 2006: 18.
14 This includes other groups of Rai languages, too.
educationally-conscious parents haven’t joined such schools. Instead, they have been going to modernized English medium schools to be able to get access to international community and get the opportunities in the same level. But some reports have shown that children have learnt quicker in their mother-tongue classrooms than in second language medium classrooms.

As the right to get education in mother-tongue has already been established, it is not a debatable issue at present. But it deserves a serious attention even because the way a child gets education affects her/his personality, future and even the future of the community and the nation as a whole. Different models of education system in federal states have been suggested. They need be finalised soon.

3.4. Language and Right to Information

Different print and electronic media have already started certain programmes in the languages other than Nepali and English. The ratio is increasing. This practice is addressing the demand of ethnic people’s right to information in their own vernaculars. Some people even argue that it may create linguistic chaos if allowed in formal office functions as well. So, it needs be resolved before the final draft of the constitution.

3.5. Renaming Languages

It is a matter of happiness that no one is arguing to change the name of the nation. Nepal is acceptable to everybody. ‘Nepali’ is the adjectival form of the same. So everybody feels this word their own. But in terms of the name of the language, ‘Nepali’ is the mother-tongue of only 48.61 percentage people. So there are arguments to change the name of that language.

For this, many linguists and political activists whose mother-tongue is not ‘Nepali’, have argued to replace the present term ‘Nepali’ by ‘Parbate Bhasa’ (the hill language) or Khas Bhasa (the language of Brahmin and Kshetris only). There are other linguists and political activists who argue to add the word ‘Nepali’ after every language in Nepal and coin terms like Limbu-Nepali, Rai-Nepali, Maithili-Nepali and so on. But both of the arguments don’t seem to be acceptable. In this context, famous linguist Prof. Dr. Tank Prasad Neupane and some other linguists argue differently. They opine that all languages in Nepal should be recognized as ‘Nepalese languages’ and the term ‘Nepali’ should be maintained as it is to refer to the mother-tongue of 48.98 percent people of the nation (Khatiwada and Dahal 2009: 237). Although in English system of adjectivization both ‘Nepali’ and ‘Nepalese’ seem to be the same, in Nepali system of adjectivization they differ because ‘Nepalese’ doesn’t mean ‘Nepali’, but ‘Nepaleli’. This can be a tricky solution to the present debate on the name of languages.

3.6. Languages and Names of the Federal States

One of the most interesting, serious and much debatable issues of present Nepali political discourse is deciding the geographical boundaries and names of the would-be federal states. Many political parties, their different intra-party groups, state-restructuring specialists and different people have developed their own modalities for
this. Even their modalities are not static. For example, UCPN(Maoist), the party with the highest number of CA members, had earlier proposed 13 federal states namely Limbuwan, Kochila, Kirant, Tamsaling, Mithila, Newa, Bhojpura, Tamuwan, Awadh, Magarat, Tharuwan, Bheri-Karnali and Khasan (Khatiwada and Dahal 2009: 72). But recently it has come up with a few new names like Seti-Mahakali, Shrepa, Bhoite-Lama, and Madhesh autonomous states (The Kathmandu Post, Nov. 27, 2009). Even in them, there is a heated debate among the leaders of those proposed states. Whatever is the modification of the names of the states, this party believes that language can be the basic principle of the naming of the states. CPN (UML), the third largest party in the CA, believes on the same line and thinks that language can be the base for naming some federal states, but not all, and every federal state will be multilingual. Nepali Congress, the oldest democratic party of the nation and the second largest party in the CA, thinks that linguistic density affects federal structure. Every ethnic group and linguistic community should get equal access and participation in decision making process. But this party doesn’t link the names of languages and the names of the federal states. Many Madhes oriented parties demand terai as a single autonomous state and Hindi the national and state language (Khatiwada and Dahal 2009: 91).

The present *Interim Constitution*, in its article 138, states that ethnic and linguistic discrimination need to be ended with inclusive, democratic and federal administrative system for progressive restructuring of the state (Ibid 92). Out of the earlier proposal of UCPN (Maoist), when it was only CPN(Maoist), to name thirteen federal states, 11 names go alongside the name of 11 languages that have more than one percent of mother-tongue speakers out of the total population of the nation. They were

<table>
<thead>
<tr>
<th>S.No.</th>
<th>Ethnic Group</th>
<th>Language</th>
<th>Proposed Name for the Federal State</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.</td>
<td>Limbu</td>
<td>Limbu</td>
<td>Limbuwan</td>
</tr>
<tr>
<td>02.</td>
<td>Rai</td>
<td>Rai</td>
<td>Kirant (Khambuwan)</td>
</tr>
<tr>
<td>03.</td>
<td>Tamang</td>
<td>Tamang</td>
<td>Tamsaling</td>
</tr>
<tr>
<td>04.</td>
<td>------------</td>
<td>Maithili</td>
<td>Mithila</td>
</tr>
<tr>
<td>05.</td>
<td>Newar</td>
<td>Newari</td>
<td>Newa</td>
</tr>
<tr>
<td>06.</td>
<td>------------</td>
<td>Bhojpuri</td>
<td>Bhojpura</td>
</tr>
<tr>
<td>07.</td>
<td>------------</td>
<td>Awadhi</td>
<td>Awadh</td>
</tr>
<tr>
<td>08.</td>
<td>Gurung/Tamu</td>
<td>Gurung</td>
<td>Tamuwan</td>
</tr>
<tr>
<td>09.</td>
<td>Magar</td>
<td>Magar</td>
<td>Magarat</td>
</tr>
<tr>
<td>10.</td>
<td>Tharu</td>
<td>Tharu</td>
<td>Tharuhat</td>
</tr>
<tr>
<td>11.</td>
<td>Khas-Kshetri</td>
<td>Khas(^{15})</td>
<td>Khasan</td>
</tr>
</tbody>
</table>

Among the above states, Mithila, Awadh and Bhojpura are the terms solely referring to the languages used in the specific geographical location.

\(^{15}\)traditional term (name) used for Nepali especially related to the ethnic group
In many cases, languages are closely related to ethnic groups. So every language users except that of Bajjika and ethnic group that has more than one percentage mother-tongue speakers is demanding the separate state with their names connected to their languages. Some major political parties have already complied with such demands.

It is sure that there is no possibility of giving a separate state to each of 103 ethnic groups and 92 languages. Nepali Congress Party and some people argue that it is not a good idea to divide a nation in terms of ethnic or linguistic communities. It may lead to the complete separation of the nation in a long run like that happened to Yugoslavia. Even single language and single ethnic group may not make good state and may get further division for other benefits. Arabian countries can be good examples for this. They are the same ethnic group, and share the same language, dress, religion, culture, tradition and history, but they have their own different 17 nation-states (Khatiwada and Dahal 2009: 43). In the same line of thought, Shreekrishna Anirudra Gautam writes that the psychology of name indicates authority. The name of the state naturally makes sure the privilege to the special linguistic community, creating humiliation to all the rest of the language communities therein (Nepal, Oct 4, 2009).

All these ideas and debates indicate the nature of complexity of the division and naming of federal states and the debate it has created in present political discourse. Anyway, one solution is to be sought in time.

3.7. Official and Contact Languages

One of the major debates on language is related to the issue of official language in different levels of the government in the would-be federal republic system of the nation. Even the issue of contact language among different governments within a nation is equally acute. The case related to contact language between the Nepalese government and any other government of the world is less debatable because no language other than English can work for this. Every one agrees to it.

In the case of the contact language between the central government and the federal government only Hindi is indirectly competing with Nepali. It is surprising that Hindi which doesn’t have even one percentage of mother-tongue speakers is in this attempt. People, who favour Hindi, argue that it should at least be the official and contact language of the whole terai region, where Maithili, Bhojpuri, Tharu, Awadhi and Bajjika languages are with significantly higher number of mother-tongue speakers than that of Hindi. In the same region, Urdu and Rajbansi languages have much higher number of mother-tongue speakers than that of Hindi. Many linguists and political activists, who are in favour of Hindi, argue that it is a lingua franca of the whole terai region, like Nepali is allover Nepal, and the census report 2001 cannot be authentic now because many Hindi speaking people got the citizenship after the April Revolution 2005. But a renowned linguist Professor Neupane like many people in Nepal argue that all this is because of the Indian instruction to the political leaders and linguists of the terai rather than the feeling and demand of the people there (Neupane 2009: 20). Now the debate about Hindi has overtaken the rest of the linguistic issues.
The nullification of the official position of the first Vice President of republican Nepal is its climax. Some people even argue in favour of English as internal contact language. But Nepali seems to be established at the end of the debate. If done so, even the contact language between many or all federal governments will be Nepali.

The real problem now is to decide the official languages of the federal states. No federal states as proposed by UCPN(Maoist) and accepted in part by many other political parties has the majority of people speaking the same language as their mother-tongue except in Khas Pradesh in the far west. If the official languages and names of the federal states are decided as demanded following the names of the highest but minority in total number of population speaking their vernaculars, it will be injustice for the real majority of the people of the same state. If it is not done, many political parties have approached the people in the CA election with the same slogan and commitment. It was easy to say and take people’s sentiment for vote, but now the elected representatives themselves don’t seem to be clear on what to do the next. The debates are ongoing. Some people even argue to make the language with highest number of speakers the official language of the federal state, and provide official legitimacy to other languages in the local government bodies like district development committees and municipalities according to the highest number of speakers there. But it doesn’t seem to be logical and applicable in real life-practice.

Many linguists have proposed the three language policy i.e. three languages should get legitimacy for different levels of the government and for different purposes. Nepali as contact language among different levels of the government, mother-tongue of the specific federal state as the official language of that particular state and the contact language therein, and English as international language. It is necessary even because all languages do not have the possibility of being official languages, languages of formal education in all levels and language of communication among people in a country. If thought otherwise, it is certain to bring linguistic anarchy severely affecting future political discourse of the nation.

4. Conclusion

Postmodernism, at the least, has prepared man to question every form of establishment. Man, now, questions the way life is going on and every other idea related to it. It fosters development. Politics and language are two such prominent ideas and issues under question and development. Language incorporates belief system and plays a vital role in power mechanism. It helps its users to create their identity as a power block. Discourse finds everything political and even so believes that everything affects politics. This is seen true in connection with present Nepali politics and the effects of the issue of language in it.

History of the play of languages in Nepal has created a new kind of relation at present. Now, every language community is trying to get its space in future nation

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16 These data have been taken from Poudel 2009: 2. In his paper Dr. Poudel has shown the distribution of languages district-wise. These districts are to be joined to form proposed federal states.
exercising the power of its language. So, the issues from language as fundamental human right, including the protection of the vernaculars, education and information in them, renaming languages and names of the federal states on the basis of languages, to the decision of official and contact languages in future federal republic of Nepal are now the different elements of political discourse. Many activities and incidents including the oath of the Vice President have energized the debate. All these are sure to create greater tension in politics before they get resolved with the finalization of the federal republic constitution. Interaction among all elements will create a temporary fix where all issues and debates get resolved for a certain period of time to come into new interaction with new capacity to be further resolved for the next period. Present debate on the issue of language in Nepal is one of many phases of a permanent discourse called politics. It is a natural process of existence and evolution.

References


Linguistic Imperialism in Nepal

Kamal Raj Dahal
CET Member

1. Introduction

Linguistic imperialism is the domination of one language to other languages in the world. It is a fact of a powerful language increasing its influence over other languages through political power, education, financial aids, etc. Phillipson (2009) defines linguistic imperialism as a form of exploitation and inequalities can be found in the world (P.47). Such exploitation & inequalities can be found in the context of Nepal in two ways: one the domination of Nepali language over other languages in the country and another domination of English language over all the languages in the country including Nepali.

This paper tries to show the linguistic inequality and discrimination in Nepal. It is divided into following three sections: historical overview of languages in Nepal (2), present linguistic context (3) and conclusion (4).

2. Historical overview of Languages in Nepal

Linguistically, Nepal is a rich country. Census report 2001 listed 92 languages spoken as mother tongue. However, ‘the number of languages spoken here is 140 according to Michael’ (Tumbahang 2011:7) and ‘it is 121 according to Grimes’ (Yadava 2003:143). ‘Those languages belong to four language family viz. Indo-European, Sino-Tibetan, Austtro-Asiatic, and Dravidian’ (Yadava 2003:145). Nepal is also multicultural and multi-ethnic country though it is small in area and population. Such linguistic diversity existed even in the past. The linguistic situation of Nepal in past is glimpsed in this section.

2.1 Before Unification of Nepal

Different languages were promoted and developed in the ancient history of Nepal according to the rulers. Mainly the rulers' languages were dominant and official languages before the unification of Nepal. Kirant rulers promoted kirant language and used it as official language. Lichchhabi kings made Sanskrit language as the official language. Malla rulers developed Newari language particularly in Kathmandu valley (which was known as Nepal Khaldo at that time). There were many states outside valley during Malla Regime. Rulers' languages were dominant and local people's languages were dominated in those states. For example, ‘different ethnic kings ruled Western part of Nepal like the Magar, the Gurung, etc., who promoted their languages. Similarly, Maithili language was dominant in the Eastern Terai which was ruled by Sen' (Timalsina 2010:2). However, Sanskrit language was the medium of instruction to teach Hindu religion and
philosophy in Gurukul education. Prakit language was used in. Moreover, Pokhrel (2031 B.S.) states:

although it can be observed that Nepal was the playground of different languages since ancient time, the use of Nepali language was expanding in Far and Mid Western Nepal. It can be observed from available records of that time (in Adhikari 2056 B.S.: 81). In the beginning Nepali was known as Khas language which was spoken in Karnali region in the beginning. Before the unification, Khas (present-Nepali) language was widely used in Baise (twenty-two) states and Chaubise (Twenty-four) states for official purpose and as Royal Language (Adhikari 2056 B.S.:81).

2.2 After Unification of Nepal

After the unification of Nepal by King Prithvi Narayan Shah, Nepali Language was made the official language. King Prithvi Narayan Shah did not permit to enter Christian pastors and English people inside the boundary of Nepal. However, he was interested in Pharasi Language. So, he sent Buddiman Singh to study this language by giving scholarship. He was also in favour of Sanskrit language (Poudel 2055 B.S.:149).

2.3 During Rana Regime

Nepali Language was promoted in Rana Regime as official language. Some concrete work for standardization of Nepali happened during this period. In this respect publication of the Gorkhapatra newspaper (First published in 1958 B.S.), Akshyaranka Shikshya (First Nepali textbook), Gorkha Shikshya (part 1-3), Chandrika Byakaran, and establishment of Gorkha Bhasha Prakashini Samiti (later 'Nepali Bhasha Prakashini Samiti'), and so on can be considered important steps for the development of Nepali language as Nation and official language (Poudel 2055:155-157, Adhikari 2056:82).

However, Ranas did not also consider in developing other languages spoken in Nepal but there was extreme domination over them. Neupane (2010:82-3) states

Ram Mani A.Di. Searched and burnt about 30 thousand written materials in order to destroy the ethnics’ languages, culture and civilization in 1970 B.S. (Rai); poet Chittadhar Hridaya was imprisoned for 10 years in 1970 B.S. as he published poem Aamaa (Mother) in Newari language; and poet Siddicharan Srestha was arrested and life imprisoned in 1970 B.S. after he published poem ‘Barsha’ in Newari (Subba and others)’.

Most of the Rana rulers were in favour of English language. First Rana Prime Minister Janga Bahadur Rana established first school in English medium, i.e. Durbar School in 1910 after he returned back the country from England. The purpose was to educate his children in English and make
international relationship easier and better (Poudel 2009:1). It was upgraded upto high school and affiliated to Calcutta University (later Patna University). The medium of instruction and examination was English upto class ten. Many English medium schools were opened inside and outside valley during the period. On the other hand, very few schools were established as Nepali medium with the name Bhasha Pathshala (Language schools) that was first introduced by Prime Minister Dev Shamsher. The medium of instruction of Shresta Pathshala was also Nepali. Some Sanskrit schools and hostels were also established and run by the government and by public.

Therefore, English language was emphasized in education system and Nepali language was used as official language. The latter one was also promoted by various means during Rana Regime. And other languages were dominated and suppressed during Rana Regime.

2.4 After Democracy upto Panchayati System

After the establishment of democracy in 2007 B.S., Nepali language was much emphasized in education, administration and even in the constitution. The constitution of Kingdom of Nepal 1959 (2015 B.S.) mentioned that Nepali as the nation language. Similarly, the panchayati constitution, the constitution of Nepal (1962) states that Nepali language in Devnagari Script is the nation language of Nepal (Malla 2058 B.S.: 75).

Panchayati Regime brought the slogan of monolingual and mononational country' (Poudel 2066:3). It discouraged the development and promotion of other languages and limited them in local use. Its effect can also be seen on the enumeration of the mother tongues in the national censuses 1961, 1971 and 1981 (Yadava 2003:143) number decreased from 44 (of 1952/54 census) to 36 (in 1961), 17 (in 1971) and 18 (in 1981).

The one language policy of Panchayati government has strong effect on education system. ARNEC 1961 and NESP 1971 recommended medium of instruction in primary, lower secondary, secondary level and higher education should be Nepali. Nepali language should be made compulsory subject upto higher education. After the implementation of NESP 1971, this was strongly implemented. However, the government was not success in higher education in which English was medium of instruction. Similarly, in school level there was English language as a compulsory subject in lower secondary and secondary level (Adhikari 2056:83-84, Poudel 2055:17-18).

Moreover, the government's policy of promoting nation language (i.e. Nepali) has been slower when the government permitted to open private English medium schools since 2037 B.S. Many such English medium schools were opened particularly in urban area which followed English as the medium of instruction except the Nepali language (Adhikari 2056:84).
This way, other languages were not promoted and protected. On the other hand, Nepali was emphasized in every sector as nation language and English was emphasized and taught as UNO or international language before the restoration of democracy in 2046 B.S.

3. Present Linguistic Context

As many languages spoken, the number of speakers varies of each language as mother tongue. According to census report 2001 Nepali is spoken by 48.6 percent, Maithili by 12.3 percent, Bhojpuri by 7.4 percent, Tharu by 5.9 percent, Tamang by 5.2 percent and so on. There are many languages whose speakers are less than 1 percent like Rajbansi, Satar, Sherpa, Hindi, etc. (Yadav 2003:141). Similarly, the number varies from language to language as second language speakers. 5722151(27.36%) people speak Nepali as second language. Other second languages that are listed in census report 2001 are Maithili (115877), Bantawa (71713), Bhojpuri (64724), Tharu (64274) Magar (49378), Tamang (46078), Newar (34431), Gurung (29655), and Awadhi (23577) (Yadav 2003:164). It can be said that among the languages spoken Nepali is the most dominant in terms of mother tongue and second language speakers.

The domination of Nepali language is also found in legal provision and in education system at present though the situation has been changed after the restoration of democracy in 2046 B.S. The government and media use Nepali more widely than other languages. However, some languages like Newari, Hindi, Maithili, Bantawa, Tharu, Magar, and so on have been used by Radio Nepal in broadcasting news and other programmes. Similarly, the Gorkhapatra daily has been publishing news reports and other information in different mother tongues (e.g. Maithili, Tharu, Chamling, Awadhi, etc.) on certain pages on routine basis.

Moreover, English language is more dominant and widely used in education and other sectors among the foreign languages spoken in our country. It also affects the promotion and development of national languages including Nepali.

3.1 Constitutional Provision for Languages

As the previous two constitutions of Nepal (2015 and 2019 B.S.), the constitution of Kingdom of Nepal (1990) states that Nepali language is the nation language and official language (article 6.1). This constitution seems liberal towards other Nepalese languages since it addresses them and given the right in their promotion and protection. It states ‘all languages spoken as mother tongue in Nepal are national languages of Nepal’ (Article 6.2). ‘All Nepalese communities have the right to protect and promote their language scripts and cultures’ (article 18.1). It also states, ‘every community of Nepal can run schools in order to educate their children in mother tongue upto
primary level '(article 18.2). It also promises to protect and promote all the national languages.

The interim constitution of Nepal 2063 B.S. is also liberal towards the languages spoken in the country. It states that Nepali and all other mother tongues spoken in Nepal are nation language and Nepali is the official language. 'The interim constitution 2063 B.S. also mentions the basic education through mother tongue is a fundamental right' (Neupane 2066 B.S.:239). Neupane listed that the following records promise for mother tongue education: Interim Constitution (2063 B.S.), Local Administration Act (2055 B.S.), Local Administration Regulation (2056 B.S.), Curriculum Framework (2063 B.S.), School Improvement Programme (2064 B.S.), National Programme for Education for All (2001–2015 A.D.), and Three Year Interim Plan (2064/065-2066/067 B.S) (2066:239).

Therefore, language policy in terms of legal provision is seen liberal towards minority and ethnic languages at present than in the past. However, it is very difficult in its implication because of traditional practice and linguistic imperialism of Nepali and English.

3.2 Language in Education System

Though government has the policy of educating children in their mother tongues upto primary level, the established multilingual schools have very few students (Neupane 2066:239). Moreover, the number of students in Nepali medium government schools has been decreasing particularly in urban area. Moreover, many English medium private schools are established every year and students in those schools are also increasing.

From this, we can say that very few people are attracted towards mother tongue education. There is a bit more attraction in Nepali medium education and high attraction in English medium education. Its main reason is that there is discrimination and inequality among languages in education system. The inequality and discrimination is seen on the opportunities to be employed, to get higher education, and so on.

Domination of English language in Nepalese education system is clearly seen particularly in higher education. The medium of instruction was English ever in the first college, i.e. Tri-Chandra College. The trend is still prefered as Adhikari claimed the government's plan to publish Nepali medium textbooks for T.U. curricula has been weakened since 2040. Moreover, the amendment of T.U. Act 2049 totally rejected Nepali as the medium of instruction in T.U. campuses thinking it was a debatable issue (2056:84). He further asserts that the newly established universities have also neglected the importance of Nepali as the medium of instruction. The curricula of all the universities in Nepal are in English except the subjects of Languages. The medium of examination in those subjects is also English at least in question papers. However, answers can be written in Nepali in some
of the faculties and subjects. The curricula also prescribe books which were written in English and in most cases written by foreign writers.

4. Conclusion

Nepal has many problems because of languages, language policy and language planning. One of them is the linguistic imperialism or linguicism. The domination and discrimination among languages in Nepal is the existing situation at present from the ancient past. Nepali over other languages in our context is a clear example of linguistic imperialism. The domination and discrimination among languages in Nepal is the existing situation at present from the ancient past. Nepali is the dominant language among the mother tongues spoken in Nepal. However, Nepali is not in full-fledged development and expansion particularly in professionalism because of the domination of the international language English. English linguistic imperialism exists in Nepal in the form of professionalism, structure and legitimation.

Abbreviations

ARNEC 1961 = All Round National Education Committee 1961 (2018 B.S.)
NESP 1971 = National Education System Plan 1971 (2028 B.S.)
NNEPC= Nepal National Education Plan Commotion 2011 B.S.
T.U. = Tribhuvan University

References


Effects of Feminism in Honorificity and Gender Domination in Nepali Pronouns

Mira Pokhrel

0. Background

Three years ago, Utkhanan Nari Sahitya Pratisthan\textsuperscript{17}, Itahari\textsuperscript{18} decided to write shri:\textsuperscript{19} in front of the name of the females. Traditionally, sushri: is used before the name of unmarried females and shri:mati: is used for married ones. Shri: is only used before the name of males according to the grammar of Nepali language. Before it was brought into practice at Itahari, many feminist leaders, writers and social workers started to use it in Nepal like in other parts of the world. But till now, it is not accepted in the government bodies like the courts. Similarly, the honorific markers for males and females used in the 2\textsuperscript{nd} and 3\textsuperscript{rd} person pronouns are found to be changed in their use. This change is all because of the impact of the growing feminist consciousness in the Nepali society. Thus the development of feminism related to language that reflects the relationship between genders and its impact in social and personal relation is a relevant area of study now.

This article is based on the findings of a small research conducted among one hundred and fifty females of three different generations at Itahari. It begins with a short discussion on the relationship among feminism, gender relation and language followed by a discussion on the development of feminism in Nepal. The third part is the tabulation of Nepali personal pronouns related to honorificity. The major part is related to the data concerning the use of honorificity in Nepali pronouns that are related to how males and females address one another, and the reasons behind it, collected through questionnaire and its analysis. At last the study is concluded.

1. Feminism, Gender Relation and Language

Feminism, related to the gender issues and problems, is a social and political movement. It attempts to seek women’s right and their equality with that of men in different areas. It, being an innovative, inventive and rebellious movement, struggles against patriarchal ideologies and its false gender identification. Feminist criticism, then, as Toril Moi mentioned, is a specific kind of political discourse: a critical and theoretical practice committed to the struggle against patriarchy and sexism (Jefferson and Robey, 204). Feminists strive to avoid the sexist patriarchal stereotypes of women, and criticize its imposition of women as object for sexual satisfaction. They, moreover, attempt to seek women’s equal status with men in political, social, economic and even academic sectors.

Feminists especially are divided into three groups: liberal feminists, Marxist or socialist feminists, and radical feminists (Freedman 2002: 5). The feminists who have raised gender issue or issue of gender equality have been trying to avoid the traditional gender roles that see men as rational, strong, protective, and decisive while

\textsuperscript{17} Its English equivalent can be Female Literary Academy for Exploration
\textsuperscript{18} a town in eastern Nepal
\textsuperscript{19} shri:, sushri:, and shri:mati: are equivalent in English to Mr, Miss, and Mrs respectively.
it sees women as emotional, weak, nurturing and submissive. These roles have been used very successfully to show inequalities and imbalances between men and women or to marginalize and exclude women from equal access to leadership and decision-making positions. But today, many feminists pay their attention to such inequalities and have been raising anti-discriminatory laws that guarantee women equal pay for equal work (Tyson 2006: 85). From this very law, many women, especially the literary women are conscious of their existence and their self-confidence, and resist the false patriarchal definition which has been used to suppress women for ages.

The persistence of oppressive tendencies towards women is still visible in languages. Many writers use the negative words what we call the sexist words to describe women and a positive words to describe men. However, by the mid twentieth century, due to the growing feminist movement, many writers are aware of using such ‘generic’ words. Fortunately, we are seeing the signs of decline of this sort of language day by day.

Furthermore, many equality feminists like Simon de Beauvoir and others believe that gender is not biologically or naturally constructed fact, but a culturally or socially constructed idea. So, the women’s inferiority is not her inborn quality, but is conditioned by the society. There are some of the linguistic markers to denote one sex and another or to define gender in a hierarchical binary opposition such as male/female, son/daughter, etc.

Similarly for the post structural feminists, gender is culturally constructed idea as the language is conventional and arbitrary. So, language and gender are interrelated human constructs. They also argue that “gender is the product of illusion created by the same structure of language that creates the illusion of the ‘I’dentity’” (Klages 2008: 91). They, even more clearly, try to observe power imbalances and inequalities, and think how it should be changed to create a more equitable arrangement of social power and privilege.

The radical French post structuralist psychoanalyst feminists, especially Helen Cixous, Luce Irigaray and Julia Kristeva, argue that to get rid of patriarchal gender dominations is possible only through the same vehicle, i.e., language. They believe that this western cultural gender difference is ‘sexist’ or phallogocentric (‘phallus’, the Freudian term, and ‘logo’ and ‘center’ the Derridian terms, respectively). That is why; they argue women must produce their own language for their own identification.

On the other hand, even earlier, an American feminist, Elaine Showalter raises a bit different issue related to gender difference and language. She believes that male idea of hierarchy, authority, and individualism to identify gender is a failed value. Instead she points out that female identification should be created by females themselves through their own creation in language. However, at the same time, she states that purging language of ‘sexism’ is not going far enough because it results females to be alienated (Guerin et al 1999: 199). It means that ultimately she emphasizes her idea on the balance between male’s language and that of females. This very idea or concept of equality in language use for both female and male is highlighted in this paper.
2. Feminist Consciousness in Nepal

As in the western world, women in Nepal have been seared for ages. About 50% of Nepali women are backward in every sector: social, political, economic, etc. Patriarchal familial construction is the main hindrance to gender upliftment and women empowerment. In the series of time, many women have been conscious of their existence and aware of patriarchal domination. They have been striving to avoid social barriers and obstacles upon them.

Feminism in Nepal neither has a long history nor has its own different existence. However, it is more or less influenced by the growing western feminism. Especially Simon de Beauvoir’s *The Second Sex* (1949) and Showalter’s *Gynocriticism* have a great impact upon feminism in Nepal. Accordingly, the hopeful development of feminist consciousness in Nepali society and literature seems by the beginning of the 21\textsuperscript{st} century (in B.S.) through the representation of conscious, powerful and strong female characters in literary writings. Such female-centered literary writings have great contribution to make many Nepali women conscious of their rights in different areas. This encourages them to struggle for their rights and equalities in order to establish their own status and careers beyond patriarchal gender identifications. Similarly, the government of Nepal has passed the law to provide equal right to property for the daughters of every household like their sons. The interim constitution of Nepal 2063 has guaranteed thirty three percent seats in the parliament for females. The same is provided even in the other governmental sectors. There are many NGOs and INGOs, too, working in the field of women empowerment (Pokhrel 2009: 54-56).

The feminists like Sudha Tripathi, Gyanu Pande and other social leaders have been attempting to uplift the women’s academic, literary, social, political, economic and cultural status. They along with other literary and political personalities have been trying their best to avoid gender imbalances and inequalities. To respond this policy positively, gradually women, who were once marginalized, are now able to raise their voice for their rights in various fields and to secure their existence out of patriarchal domination. All these realities have significant impact on the use of language between the genders.

3. Honorificity and Gender Domination in Nepali Pronouns

Nepali language has various honorific markers that are used to indicate respect for people of different levels. Respect, in behavior, shows the series of honors. Such honorifics are especially seen in the use of 2\textsuperscript{nd} and 3\textsuperscript{rd} person pronouns. Such pronouns, related to gender and honorificity, are mentioned here in the table.

I. Gender Related Pronouns in Nepali Language

Table no. 1
II. Honorific Markers in Nepali Pronouns

Table no. 2

<table>
<thead>
<tr>
<th>Honorifics</th>
<th>Second Person</th>
<th>Third Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest honorific⁴</td>
<td><em>mo:suph 4</em></td>
<td></td>
</tr>
<tr>
<td>Higher honorific³</td>
<td><em>haju:r, yaha:n 3</em></td>
<td><em>uha:n</em></td>
</tr>
<tr>
<td>High honorific²</td>
<td><em>tapa:in 2</em></td>
<td><em>uha:n</em></td>
</tr>
<tr>
<td>Honorific¹</td>
<td><em>timi: 1</em></td>
<td><em>uni:, tini:, ti:, yi:, yini:haru:</em></td>
</tr>
<tr>
<td>Non-honorific</td>
<td><em>Tan</em></td>
<td><em>tyo, u:, yo</em></td>
</tr>
</tbody>
</table>

(Gyawali and Bhattarai 2008: 48)

III. Public Honorifics before Proper Pronoun

Table no. 3

<table>
<thead>
<tr>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unmarried</td>
<td>Married</td>
</tr>
<tr>
<td><em>Shri:</em> (Mr.)</td>
<td><em>Shri:</em> (Mr.)</td>
</tr>
<tr>
<td>Married</td>
<td></td>
</tr>
<tr>
<td><em>Sushri:</em> (Miss)</td>
<td><em>Shri:mati:</em> (Mrs.)</td>
</tr>
</tbody>
</table>

(Guragain and Pokhrel 2005: 48)
4. Effect of Feminism in Honorificity and Gender Domination

The way pronouns are used to address husbands and wives has been changing for four decades. The nature of such a change and the reason behind it are discussed in this part.

4.1. Reality in Data

A research was conducted to find out the exact situation of honorificity used between husbands and wives, the closest opposite gender personalities, between whom gender domination is seen the highest. Among one hundred and fifty informants, fifty were well-educated females between the age of thirty and fifty; other fifty were young people of twenty and thirty; and the last group was that of fifty females between the age of fifty and sixty-five. Different questionnaires were prepared for each group and their answers were collected in written form. The information they provided is shown below:

A. First Group: Age: 30-50./Married/ Master or Bachelor/college and school teachers, writers, social workers and government officials

I. Questions Asked: Females in Nepal have started writing shri: in place of sushri: and shri:mati:. What do you think about it? What changes has it brought to females?

Table no. 4

Views: reasons for these changes

<table>
<thead>
<tr>
<th>Reasons</th>
<th>No.of informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is necessary for gender equality. It fosters decrease or end of gender discrimination</td>
<td>26</td>
</tr>
<tr>
<td>It is an effect of equality-consciousness</td>
<td>14</td>
</tr>
<tr>
<td>It is because there is no need to mention sex and marital status in personal identity. Everyman is human being.</td>
<td>4</td>
</tr>
<tr>
<td>It indicates female-empowerment</td>
<td>6</td>
</tr>
</tbody>
</table>
Table no. 5

**Its effects on females**

<table>
<thead>
<tr>
<th>Effects</th>
<th>No.of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>There is not much change. It has come to be a mere paper work</td>
<td>18</td>
</tr>
<tr>
<td>It has helped increase in females’ self-dignity.</td>
<td>16</td>
</tr>
<tr>
<td>It has boosted females’ equality with males.</td>
<td>6</td>
</tr>
<tr>
<td>It has increased females’ self-status in society.</td>
<td>7</td>
</tr>
<tr>
<td>Females have felt self-dependent.</td>
<td>3</td>
</tr>
</tbody>
</table>

II. Questions Asked: What is your view on non-sexist language? What can be its effects in the development of females’ consciousness?

Table no. 6

<table>
<thead>
<tr>
<th>Views</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is relevant. We should go along with time.</td>
<td>12</td>
</tr>
<tr>
<td>It is a necessary positive step for females’ betterment and improved social recognition.</td>
<td>23</td>
</tr>
<tr>
<td>It is not sufficient. The end of gender discrimination in the real, practical sense in the society and female empowerment is more necessary than this.</td>
<td>15</td>
</tr>
</tbody>
</table>

Table no. 7

**Its possible effects on females**

<table>
<thead>
<tr>
<th>Possible Effects</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>It may increase females’ preparedness for life or life career.</td>
<td>7</td>
</tr>
<tr>
<td>It may generate positive effects.</td>
<td>4</td>
</tr>
</tbody>
</table>
It helps female know themselves as human. 3
It helps female empowerment. 9
It helps create gender equality. 13
The effect is not certain. Life matters more than language 14

III. How wives address their husbands

<table>
<thead>
<tr>
<th>Home</th>
<th>No. of Informants</th>
<th>Office</th>
<th>No. of Informants</th>
<th>Reason for such address</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>haju:r</td>
<td>8</td>
<td>haju:r</td>
<td>5</td>
<td>a) culture</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b) for respect and love</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c) for social assimilation</td>
<td>3</td>
</tr>
<tr>
<td>tapa:in</td>
<td>27</td>
<td>tapa:in</td>
<td>28</td>
<td>a) common honorific</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b) male chauvinist society</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c) senior in age</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>d) equal status in the office</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>e) for social assimilation</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>f) to maintain tradition</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>g) my desire</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>h) He likes it.</td>
<td>1</td>
</tr>
<tr>
<td>timi:</td>
<td>11</td>
<td>timi:</td>
<td>13</td>
<td>a) as a friend</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b) to cope with the context</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c) He also addresses me the same.</td>
<td>4</td>
</tr>
<tr>
<td>bud$h:o</td>
<td>4</td>
<td>bud$h:o</td>
<td>4</td>
<td>due to love</td>
<td>4</td>
</tr>
</tbody>
</table>

*timi:* and *bud$h:o* are not consistent.
IV. How husbands address their wives

Table no. 9

<table>
<thead>
<tr>
<th>Home</th>
<th>No. of Informants</th>
<th>Office</th>
<th>No. of Informants</th>
<th>Reason for such address</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>timi:</td>
<td>27</td>
<td>timi:</td>
<td>19</td>
<td>a) traditional practice</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b) to show masculinity</td>
<td>9</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>at home</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c) easy to address</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>d) to be friendly</td>
<td>6</td>
</tr>
<tr>
<td>Tapa:i:n</td>
<td></td>
<td>20</td>
<td></td>
<td>moral pressure</td>
<td>20</td>
</tr>
<tr>
<td>tan</td>
<td>1</td>
<td>tan</td>
<td>4</td>
<td>a) to show masculinity</td>
<td></td>
</tr>
<tr>
<td></td>
<td>5</td>
<td></td>
<td></td>
<td>at home</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b) because of male</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>dominated society</td>
<td>2</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>c) junior in age</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>d) to express original</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>male feeling</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>e) It indicates</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>dearness.</td>
<td></td>
</tr>
<tr>
<td>Madam</td>
<td>8</td>
<td>Madam</td>
<td>7</td>
<td>a) desire of equality</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>in language</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>b) being a student</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>of language</td>
<td></td>
</tr>
</tbody>
</table>

V. What address wives like

Table no. 10

<table>
<thead>
<tr>
<th>Term</th>
<th>No. of Informants</th>
<th>Reason</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>timi:</td>
<td>29</td>
<td>a) I’m his dear object.</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>b) I’m junior to him.</td>
<td>16</td>
</tr>
</tbody>
</table>
c) to feel close  
d) to be friendly  

<table>
<thead>
<tr>
<th></th>
<th></th>
<th>6</th>
<th>3</th>
</tr>
</thead>
</table>
| tapa:in | 17  | a) We are equal.  
b) I’m against gender discrimination.  
c) to start gender equality  |
| tan  | 4   | It indicates the closest possible relation between the couple. | 4 |

B. Second Group

Age: 20-30

Reason: equality of both, and to match the spirit of the age

Table no. 11

<table>
<thead>
<tr>
<th>Husband to wife</th>
<th>No. of Informants</th>
<th>Wife to husband</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>tapa:in</td>
<td>7</td>
<td>haju:r</td>
<td>7</td>
</tr>
<tr>
<td>timi:</td>
<td>29</td>
<td>tapa:in</td>
<td>14</td>
</tr>
<tr>
<td>tan</td>
<td>14</td>
<td>timi:</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td>tan</td>
<td>3</td>
</tr>
</tbody>
</table>

C. Third Group

Age: 50-65

Reason: traditional practice

Table no. 12

<table>
<thead>
<tr>
<th>Husband to wife</th>
<th>No. of Informants</th>
<th>Wife to husband</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>Husband to wife</td>
<td>No. of Informants</td>
<td>Wife to husband</td>
<td>No. of Informants</td>
</tr>
</tbody>
</table>
4.2. An Assessment of the Situation and Change

The data collected above indicate a great change in the use of second person pronouns used to address husbands and wives in the last 40 years. The third group of informants (age 50-65) uses maximum higher honorifics to address their husbands. But the husbands use maximum general honorifics to address wives. The first group (age 30-50) is a bit liberal in their address to husbands. Higher honorific tapei:n and general honorific timi: are used more in this group. But the second group of newly married young couples (age 20-30) is very much liberal to each other and mostly address with equality. The term timi: is mostly used for both.

Each group of informants has its own logic. The senior most or oldest group (age 50-65) follows the tradition and doesn’t think of any need of changing the husband’s superiority over them (the wives). The middle-aged group (30-50) has got enough consciousness about the need of the change of the traditional unequal relation between husband and wife, the most prominent site of gender-domination. Even then, this group is not able to use their consciousness in practical life in many cases. But their consciousness is reflected practically in the young and newly married couples living in the town of Itahari. Sense of equality is highly reflected even in their practical life.

But the situation is really different in suburban areas and remote country sides. Even the youngest generation of married couples is not much gender-equality conscious in such places. It is even because of the lack of gender-equality education fostered by feminists and human right activists, who are especially content preaching the people in towns.

The informants of this research have their own views about the change of four decades.

Question: What is the reason behind such changes in the last four decades?

Answers: It is because of

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Reason for change</th>
<th>No. of Informants</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>change in culture</td>
<td>17</td>
</tr>
<tr>
<td>2</td>
<td>effect of feminist thought</td>
<td>24</td>
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<tr>
<td>3</td>
<td>female empowerment</td>
<td>5</td>
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</table>
Directly or indirectly, all the above reasons are related to feminism.

5. Conclusion

Feminism is a socio-political movement. It has brought many social changes around the world. The case of Nepal is the same. Such changes have been reflected in the relation between male and female. It is seen even in their use of language. As a result, feminist consciousness has significantly influenced the Nepali people in changing the traditional social structure of language that has been used for separating genders fostering gender discrimination for centuries. It has helped to modify the use of traditional gender related linguistic markers, especially the honorific pronouns that have been means of gender domination. Many females are very conscious and positive towards such changes in the use of honorifics or address markers. Females, now, have grown more powerful, intelligent and stronger supporters of the arguments for their own upliftment. Gender equality is reflected even in the language use or on the tendency to address male-female one another. It can foster the further development of women’s upliftment and empowerment in many fields of their lives. With such changes, feminism, in Nepal, is flourishing day by day. Even the scene of the society in the days to come looks better in social relations between the genders. It can be hoped that it will bring ultimate balance and equality in the language used, not as males’ and females’ but as human language.

References


Tense System in Camling (Chamling)

Bhabindra Kumar Rai

0. Outline

According to the population census report (2001), Kiranti people, one of the ethnic groups that include Rai, Limbu, Yakha and Sunuwar, has a population of 11,00,787 and Camling (Chamling), the largest of all the Rai sub-groups, a population of nearly 4,00,000.

This study is based on the area of research work, Ratanchha of Khotang District. The general forms of tenses have been shown in the following sections: Verb inflections (1.), Non-past (2.), Past (3.), and Conclusion (4.).

1. Verb inflections

Main verbs can be inflected into six/seven categories. Based on their meanings they can be categorized into two groups. Present participle and past participle are only the matters of aspect. They do not refer to the tense. The tense referring inflections are:

(i) -sain inflection
(ii) -sa: inflection
(iii) -si inflection
(iv) -se inflection
(v) -su inflection
(vi) -nga: inflection
(vii) -ya: inflection

Thus, it has two tenses: past and non-past. Besides -nga: and -ya:, rest of the inflections have been mentioned in the examples of the following sections.

2. Non-past

In Camling (Chamling), non-past indicates both the present and future time. Verbal inflections occur according to persons and numbers, e.g.,

(1) a. \textit{ka:n-ga: pu-sain} \\
    I-sg. \hspace{1cm} go-NPt: 1sg. \\
    \textquoteleft I go.\textquoteright

b. \textit{kai-ci pu-sa:-ce} \\
    we-di \hspace{1cm} go-NPt-1di \\
    \\textquoteleft We (two: inclusive) go.\textquoteright

c. \textit{ka:c-ka: pu-sa:c-ke} \\
    we-de \hspace{1cm} go-NPt-1de
'We (two: exclusive) go.'

d. \( kai \ pu-si-ye \)
\( \text{we-pi} \ \text{go-NPt-1pi} \)
‘We (more than two: inclusive) go.’

e. \( kai-ka: \ pu-si-ke \)
\( \text{we-pe} \ \text{go-NPt-1pe} \)
‘We (more than two: exclusive) go.’

f. \( k^h a:-na: \ ta:p-se \)
\( \text{you-sg.} \ \text{go-NPt: 2sg.} \)
‘You go.’

g. \( k^h ai-ci \ ta:p-sa:-ce \)
\( \text{you-d} \ \text{go-NPt-2d} \)
‘You (two) go.’

h. \( k^h ai-ni \ ta:p-si-ye \)
\( \text{you-p} \ \text{go-NPt-2pl} \)
‘You (more than two) go.’

i. \( k^h u \ pu-se \)
\( \text{s/he} \ \text{go-NPt: 3sg.} \)
‘S/He goes.’

j. \( k^h u-ci \ pu-sa:-ce \)
\( \text{s/he-d} \ \text{go-NPt-3d} \)
‘They (two) go.’

k. \( k^h u-ci \ mip-se \)
\( \text{s/he-pl} \ \text{go-NPt:3pl} \)
‘They (more than two) go.’

\( \text{Sain} \) in (2a) is the non-past first person singular marker, \(-sa:-ce\) in (2b) non past inclusive dual marker, \(-sa: c-ke\) in (2c) non-past exclusive dual marker, \(-si-ye\) in (2d) non-past inclusive plural marker, \(si-ke\) in (2e) non past exclusive plural marker, \(ta:-\) and \(-se\) in (2f) the non-past second person singular marker, \(ta,-\) and \(-sa: -ce\) in (2g) non-past dual marker, \(ta: \) and \(-si-ye\) in (2h) non-past plural marker, \(-se\) in (2i) the non-past third person singular marker, \(-sa: -ce\) in (2j) non past dual marker and \(mi-\) and \(-se\) in (2k) non -past plural marker.

\( \text{Pu-si-ye} \) in (2d), \(pu-si-ke\) in (2e), and \(ta:p-si-ye\) in (2h) have the same non-past marker \(-si\). Similarly, \(pu-sa:-ce\) in (2b) and (2j) and \(ta:p-sa:-ce\) in (2g) show the same non-past marker \(-sa: \) and \(ta:p-se\) in (2f) and \(mip-se\) in (2k) relates the same non-past marker \(-se\). But \(pu-sain\) in (2a) has the non-past marker \(-sain\) and it is not
identical to any other markers. The same marker-\textit{sa:c} has been used as the non-past and past marker in (2c) and (3c). All these non-past and past markers are identified on the basis of person and number.

The verbs \textit{pu-sain} in (2a), \textit{pu-sa:-ce} in (2b), \textit{pu-sa:c-ke} in (2c), \textit{pu-si-ye} in (2d), \textit{pu-si-ke} in (2e), \textit{ta:p-se} in (2f), \textit{ta:p-sa:-ce} in (2g), \textit{ta:p-si-ye} in (2h), \textit{pu-se} in (2i), \textit{pu-sa:-ce} in (2j) and \textit{mip-se} in (2k) are the inflections of the root verb, \textit{pung-ma:} that are used according to the change of person and number, i.e., subject pronouns \textit{ka:nga:} in (2a), \textit{kai-ci} in (2b), \textit{kac-ka:} in (2c), \textit{kai} in (2d), \textit{kai-ka:} in (2e), \textit{k^h:a:na} in (2f), \textit{k^h:ai-ci} in (2g), \textit{k^h:ai-ni} in (2h), \textit{k^h:u} in (2i), and \textit{k^h:u-ci} in (2j) and (2k) affect the above mentioned verbs. So, all the verbs from (2a) to (2k) denote the present and future time or state of the action. They can only be identified according to the situation of the speaker.

3. Past

In Camling (Chamling), past forms occur on the ground of persons and numbers, e.g.,

\begin{enumerate}
\item[(3)] \begin{enumerate}
  \item [a.] \textit{ka:nga: pu-su-nga:}
    I go-Pt-1sg.
    ‘I went.’
  \item [b.] \textit{kai-ci pu-sa:-ci}
    we-di go-Pt-di
    ‘We (two: inclusive) went.’
  \item [c.] \textit{kac-ka: pu-sa:c-ka:}
    we-de go-Pt-de
    ‘We (two: exclusive) went.’
  \item [d.] \textit{kai pu-si}
    we:pi go-Pt:1pl
    ‘We (more than two: inclusive) went.’
  \item [e.] \textit{kai-ka: pu-si-ka:}
    we-pe go-Pt-pe
    ‘We (more than two: exclusive) went.’
  \item [f.] \textit{k^h:a:-na: ta:p-sa:}
    you-sg. go-Pt: 2sg.
    ‘You went.’
  \item [g.] \textit{k^h:ai-ci ta:p-sa:-ci}
    you-d go-Pt-2d
    ‘You (two) went.’
  \item [h.] \textit{k^h:ai-ni ta:p-si}
    you-pl go-Pt: 2pl
\end{enumerate}
\end{enumerate}
‘You (more than two) went.’

i. \( k^h u \) \( pu-sa: \)
s/he-sg. go-Pt: 3sg.
‘S/He went.’

j. \( k^h u-ci \) \( pu-sa:-ci \)
s/he-d go-Pt-d
‘They (two) went.’

k. \( k^h u-ci \) \( mip-sa: \)
s/he-pl go-Pt: 3pl
‘They (more than two) went.’

-su-nga: in (3a) is the past first person singular marker, -sa: -ci in (3b) past inclusive dual marker, -sa:c-ka in (3c) past exclusive dual marker, -si in (3d) past inclusive plural marker, -si-ka: in (3e) past exclusive plural marker, ta: and -sa: in (3f) the past second person singular marker, ta:- and -sa: -ci in (3g) past dual marker, ta: and -si in (3h) past plural marker, -sa: in (3i) the past third person singular marker, -sa: -ci in (3j) past dual marker and mi and -sa: in (3k) past plural marker.

Pu-sa:-ci (3a), ta:p-sa: in (3f), ta:p-sa:-ci in (3g), pu-sa: in (3i), pa-sa:-ci in (3j) and mip-sa: in (3k) has the same past marker -sa: that also refers to the non past marker in pu-sa:-ce in (2b) and (2j) and ta:p-sa:-ce in (2g). Similarly, pu-si in (3d) and ta:p-si in (3h) have the same past marker -si that also represents the non-past marker in pu-si-ye in (2d), pu-si-ke in (2e), and ta:p-si-ye in (2h). Pu-sa:c-ka: in (3c) has the past marker -sa:c which is identical to that of the non-past marker in (2c).

The verbs pu-su-nga: in (3a), pu-sa:-ci in (3b), pu-sa:c-ka: in (3c), pu-si in (3d), pu-si-ka: in (3e), ta:p-sa: in (3f), ta:p-sa:-ci in (3g), ta:p-si in (3h), pu-sa: in (3i), pu-sa:-ci in (3j) and mip-sa: in (3k) are the past inflections of the root verb, pung-ma: They are inflected by the pronouns, ka:nga: in (3a), kai-ci in (3b), kac-ka: in (3c), kai in (3d), kai-ka: in (3e), k^h a:na: in (3f), k^h ai-ci in (3g), k^h ai-ni in (3h), k^h u in (3i), k^h u-ci in (3J), and (3k).

4. Conclusion

The study is concerned with the following findings.

a. Camling (Chamling) has two tenses: past and non-past.

b. Present and future time can be referred by the same tense marker.

c. Verbal inflections occur on the basis of persons and numbers.

d. Both the past and non-past have inclusive and exclusive dual and plural forms in the first person pronouns.
Abbreviations

1de First person dual exclusive marker
1di First person dual inclusive marker
1pe First person plural exclusive marker
1pi First person plural inclusive marker
1sg First person singular marker
2sg Second person singular marker
3sg Third person singular marker
NPt Non-past marker
Pt Past marker

References


SECTION B: LITERATURE
Ghimire's *Ashwatthama*: A Creative Use of the Ancient Ashwatthama Myth

Guna Raj Nepal

1. Background

Madhav Prasad Ghimire (b. 1919), popularly acclaimed as *Rastrakavi* or nation poet, is one of the most significant living Nepali poets. Famous in the eye of Nepali critics as the midpoint of Lekhanath’s classical grandeur and Devkota’s romantic vision, two other great Nepali poets, he has also been a powerful influence to the contemporary Nepali poets. He has written short and long poems, lyrical plays, songs, stories and essays.

He has written a number of lyrical plays—to be specific–song dramas, and *Ashwatthama* (1996) is one of them. According to Padma Prasad Devkota, the English translator of this lyrical play, there were three different sources of inspiration for this work: childhood memories, legends and popular beliefs, and the reality of destructive war everywhere (Introduction, 1998: viii). Like many other Nepali writers who have made good use of the material from the Mahabharata in their literary work, Ghimire in this play has drawn his imaginative power from the existence of the ancient Ashwatthama myth and sought to expose or question the global problems of war, crime and nuclear threats. On publisher’s note, Royal Nepal Academy writes "what stands out most is his successful combination of the ancient Ashwatthama myth in Mahabharata with the modern threat of Nuclear Holocaust”.

This paper offers a critical examination of the lyrical play *Ashwatthama* (1998), the English rendering by Padma Prasad Devkota, emphasizing the creative use of the Ashwatthama myth in the play. It is divided into six parts:

1. Background
2. Concept of Myth
3. The Ashwatthama Myth
4. Synopsis of the play
5. Creative use of the Ashwatthama Myth
   5.1 An elaboration on the Mahabharata story.
   5.2 The character of Ashwatthama in a new light.
   5.3 Use of Ashwatthama myth for new meaning, and
5. Conclusion

2. Concept of Myth

According to Don Cupitt,

a myth is typically a traditional sacred story of anonymous authorship and archetypal or universal significance which is recounted in a certain community and is often linked with a ritual; that it tells of the deeds of superhuman beings such as gods, demigods, heroes, spirits or ghosts; that it is set outside historical time in primal or eschatological (i.e. last, ultimate) time or in the supernatural world or
may deal with comings and goings between supernatural world and the world of human history. (Cited in Coupe, 2007:5)

In most literary contexts myths are regarded as fictional stories containing deeper truths, expressing collective attitudes to fundamental matters of life, death, divinity and existence (sometimes deemed to be universal). (Balick 2004:163)

Mythology, the body of inherited myths in any culture, is an important element of literature and ...literature is a means of extending mythology. That is, literary works may be regarded as ‘mythopoeic’, tending to create or recreate certain narratives which human beings take to be crucial to their understanding of their world (Coupe, 2007:4)

3. The Ashwatthama Myth

The Mahabharata, composed many hundreded years ago, is not a mere epic; it is a whole literature in itself, containing the heights and depths of the soul, the trials and tragedy, and the beauty and grandeur of life. “All the floating literature that was thought to be worth preserving, historical, geographical, legendary political, theological and philosophical, of nearly thirty centuries found a place in it (Chakravarti; Preface). Ashwatthama is a great warrior of the Mahabharata, which is the literary source of Ghimire’s lyrical play.

Ashwatthama is directly associated with a holy war, the dharma-yuddha which takes place between the Kaurabas and the Pandawas. Though it is termed the dharma-yuddha, the discipline of war is broken by both sides on several occasions. To observe the rashness of Ashwatthama, here is a story in a nutshell, as summarized by Chakravarti in Mahabharata and by Devkota in Ashwastthama (Introduction)

When Ashwatthama heard how Duryodhana lay mortally injured, and learnt the details of the combat, his anger swelled like the sea. The deception, practised by the Pandavas in order to bring about his father's end, had been rankling in his mind. Now, when he learnt how Duryodhana had been stricken down mortally against all rules of war, he went to the spot where Duryodhana was lying and there took an oath that he would that night destroy the race of the Pandavas. He was restless because of sorrow, indignation and hatred burnt within him. He proclaimed, "I will kill the

20 Dronacharya, Ashwatthama's father, was a mighty warrior of the Mahabharata. The only way to defeat him was by deceit. So, the Pandavas named an elephant "Ashwatthama", and killed it. Dronacharya was then told that Ashwatthama was killed in the battlefield. Even Yudhisthira, known for his truthfulness, replied him elusively that Ashwatthama-whether man or elephant, he was not sure, was dead. Believing now that his son had been killed, Dronacharya threw away all his weapons and sat down in prayer. During this time Dhristhadhyumna beheaded him.
Padavas and Dhirshadhyumna while they are asleep. He reached the Pandava camp. Dhirshadhyumna was in deep slumber in his tent. Ashwathama leapt on the sleeping warrior and before he could put himself into a posture of defense, cruelly kicked him to death. The same process was relentlessly repeated. All the innocent sons of Draupadi were killed one by one when they were plunged in sleep in their tents. Having done this deed, Ashwathama came out of the tent and set fire to the camp. When the fire spread, the sleeping soldiers were awakened and fled hither and thither in confusion and they were mercilessly slaughtered by Ashwathama. Draupadi was overwhelmed by inconsolable grief. "Is there no one to avenge my children's slaughter, by destroying this great sinner Ashawstthama?" She cried. When she said this, the Pandavas immediately went out in search of the murderer. When Ashwathama saw Pandavas approaching, he desperately used brahmastra, a very powerful weapon, with the intention of destroying both the enemy and the rest of the world. It went straight to the womb of Uttara who bore in her the son of Abhimanyu. Lord Krishna protected the child in the womb since it was to be the sole survivor of the Pandava clan. To punish such crimes in the battlefield, Lord Krishna permitted the Pandavas to cut Ashwastthama’s pig-tail along with the jewel. Taking the deep wound, Ashwastthama went away to the forest.

The Mahabharat story doesn’t speak whereabouts of Ashwathama thereafter. Despite being war criminal, he is worshipped as “Astachiranjibi” in Hindu culture. It is believed that he roams here and there in the form of the kancho-vayu or the unpurged soul. In a fruitful discussion with Ghimire, Padma Prasad Devkota, the translator of this lyrical play, comes to explore how deeply Ghimire’s sensibility was enmeshed in the spectrum of traditional beliefs, myths and legends. Devkota writes”, In his young days, shepherds reported seeing hermits and shamans in the forest; but villagers who heard their stories would say that the person the shepherd had really seen was no other than Ashwathama himself. Thus myths and legends of the Mahabharata still persist and pulsate in popular beliefs which holds that Ashwathama appears and disappears at local water springs, in forest, and in mountains. He supposedly roams the Himalayan heights where deities reside (1998: viii).

4. Synopsis of the play

The great warrior of the Mahabharata, the long-lived Ashwathama appears in the play, boldly confessing – “I am a war criminal”. He is crippled at heart and in quest of peace and liberation from his present state of existence. He arrives at Gosainkunda, a lake on the high northern mountains in Nepal. There he comes across an old father waiting the return of his son from the war. Ashwathama consoles this old man by telling him that his son will return victoriously, but also reminds him of the fact that his son will also carry the agony of the war with him.

Here, Ashwathama, the Kancho-vayu, observes the traditional ceremony of hero-worship, a ceremony of a sword-dance, which still persists among certain tribes of Nepal, at the end of which performers leave behind an offering for the hero (pako-vayu). In another part of the mountain, Ashwathama soliloquizes on the tragedy of life. In a village a pregnant woman, overcome with fear, waters the ashok tree and
weeps. Men of the village complain of someone who is shooting arrows at wombs of pregnant women and also at innocent trees. Thirsty and tired, Ashwatthama arrives at the local water place which is crowded with the village women. But he cannot drink water. When asked why he does not drink despite his immense thirst, he tells these women that he has dipped his hands in blood. Ashwatthama feels that he is unworthy of any compassion. The women, however, help him drink water from their hands and, as they do so, they also notice the wound on his head. Overcome with grief, they begin to nurse him and this life-giving gesture of women moves Ashwatthama from within. He regrets that he will not be able to repay them. Thereafter Ashwatthama is seen at the mouth of a deep cavern, observing the horrible scenes of war. He observes the fate of a mother with a child in her arms who, as she runs away from danger, is smitten into two halves by a weapon. The child continues sucking the breast of the dead mother. A soldier appears with ears plugged and eyes blindfolded. A bitch suddenly drags the human child away and starts feeding the breast. Here the All-In-All arrives celebrating his victory but the people who have been transformed into people of the defeated country, are excited and want to punish him, for he has killed so many. They call him a tyrant. Next, at the same deep cavern, Ashwatthama observes the demoniac frenzy of maniacs. Widows who have lost their senses come with loose hair and lament over the loss of their husbands. They suddenly burst out into laughter. War crippled youths look like half-human. Angry maniacs come with stones and weapons in their hands. Their madness leads them to rip off their own skins. Ashwatthama makes his final appearance in the night sky outside the poet’s window. As a poet stares at the star through the window of his room, it gradually takes the shape of Ashwatthama who appears to the poet and describes the situation of his birth with a jewel on his head which he had lost because of his own rashness. Ashwatthama requests the poet to sing of war agonies for him and for those who can’t give expression to their anguish. He tells the poet that as long as war continues taking place, he will haunt on earth. Then Ashwatthama embraces the poet and becomes one with him.

5. Creative Use of the Ashwatthama Myth

5.1. An elaboration on the traditional story

About the story of Ghimire’s Ashwatthama, Bhanubhakta Pokhrel writes,

There is not the story of the Mahabharata in the play; its story is woven joining the scrapes of events after the end of the Mahabharata war. It is based on the imaginative but original prediction of the poet. Ghimire creatively predicts that after the Mahabharata war, Ashwatthama who was left without the jewel of his head, haunted several places as kancho-vayu, and that such and such happened to him as he suffered and regretted his crime (2062:43).

After the Mahabharata war, we are told, Ashwatthama had to lose the shining jewel, which was an essential part of his head, and went away to the forest. He can’t die because he is long-lived. He can’t live a normal life as he is jewelless—he has a deep wound throbbing on his head. The Mahabharata story thus throws Ashwatthama
into a state of limbo between life and death. Ghimire forces him of a transformation; that is, the mythological crime becomes the sole cause of his suffering, and repentance purifies him to be assimilated with the poet in their desire to put an end to all wars.

Ashwatthama of the Mahabharata, said to have gone away to the forest, appears as a traveler in the play who climbs to Gosain Lake of his country and then begins his descent to the foothills of the northern mountains.

Ghimire says, “I have recreated the mythological story of Ashwatthama in this play and equalized Ashwatthama’s ‘Bramhastra’ with today’s atom bomb. I have considered atom an evil force that destroys the entire humanity…..The particles of atom are spreading across the world and in the sky, the life on earth is deteriorating and the ozone layer is also depleting. The humankind is diluting it as a slow poison. Since the pain of war is unfathomable, the humankind will be safe if they experience a foretaste of the agonies of war through art (cited in Niroula, 2009:39).

Thus, the elaboration on the story, the forecast of the poet, is one of the most original aspects of this lyrical play.

5.2. The Character of Ashwatthama in a new light

Ashwatthama, finally a defeated warrior of the Mahabharata, said to have gone to the forest, appears as traveler in Ghimire’s play. He begins his voyage from the northern Himalayan heights, arrives at the deep cavern and observes the war-torn human society, and finally appears in the night sky outside the poet’s window. During his journey he meets old and young people who are, in one way or another, affected by war.

Each person he meets see him as someone different. As kancho-vayu, he has no specific form. Fathers, widows, and young girls await their sons, husbands, and lovers. Ashwatthama takes the form of the person that each character expects to see. He appears as a war-returned soldier to old father, as a hero to novice, as a shaman to village women, and as a spirit that has returned to bid adieu to sisters and lovers to women at the local water place. In reality, he is little more than a mental projection of those he meets (Introduction, 1998: xii).

Ashwatthama knows what war has meant for him. He says,
I cannot bear unbearable pain though I try;
Despite what I want, I can neither live nor die. (4.2.9-10).

So he laments over the effects of war upon people and the world. Continuous degeneration of humanity has led him to grieve beyond measure.
Let me embrace you and weep tonight
like the hot sea weeps as rain over Himal.
In the pre-agony of war, create humanity
with one glimpse of death, create immortality (7.5.11-14).
Ashwatthama requests the poet to sing the sorrows of war. In so doing he resembles the poet’s self willing to saturate other hearts with compassion so that it may avoid another war. The poet consoles Ashwatthama thus:

Chief of all the eight long-lived ones,
you turn even suffering into a blessing,
where others defeat by immortal acts,
you defeat it by immortal suffering (7.6.9-12).

Devkota writes, "unlike Ashwatthama of the Mahabharata who apparently has no qualms of conscience, Ghimire’s Ashwatthama is condemned to an eternity of anguish” (Introduction, 1998: xiv). Ashwatthama suffers his crime thus:

I have dipped these hands in unwashable blood
I cannot drink from these cupped hands though I try
Water will turn to blood if I try to wash my hands;
Should I force myself to drink, I might thirst for blood. (4.3.7-10).

Ashwatthama sees the possible disaster imminently in the absence of reasoning, love and compassion. The place he visits and the scenes he comes across resemble the post-war world. His foreknowledge of the agonies that await human beings in the condition of another absolute war shows that he has a vision of the future of the human world.

Sensing rain, ants carry eggs
They know pain who presage the agony of pain.
Awaken the pre-agony of war, create humanity
with one glimpse of death, create immortality (7.5.7-10).

“Ashwatthama in the Mahabharata lacks such a vision. Ashwatthama of this play not only has the vision but also attempts to share it with the rest of the world (Ibid, xvi). Towards the close of the play, Ashwatthama appeals the poet thus:

I am a war criminal, grieved by experience of war;
you are a pure soul, grieved by knowledge of war
I shall always wail in the sarangee, poet dear,
I shall haunt this place as long as war lasts here (7.6.13-16).

Ashwatthama of the Mahabharata was blind with passion. Ghimire’s Ashwatthama repents his crime and suffers much for it. Moreover he has determined to roam the world as long as he doesn’t learn to live in peace and harmony. His confession and suffering make us agree with the compassionate women who say, “No one remains a criminal forever” (4.4.14).

Thus, the character of Ashwatthama has been rendered in a new light.

5.3 Use of Ashwatthama myth for new meaning

Myths, as old stories are always in the process of being recreated. So, there is an intimate connection between myth, narrative and imagination. Ashwatthama is a product of Ghimire's imagination that draws upon an ancient character from the Mahabharata. Treated cruelly by Lord Krishna – left without the jewel of his head-
Aswatthama was left only to suffer indefinitely. Ghimire picks him up and makes him wander across villages, forest, mountains and caves. Ashwatthama, the abandoned psyche, gets purged through such wandering. It might be said that it is a reinterpretation of the primal crime. Unlike the Mahabharata Story, the play exposes Ashwatthama as a repentant of his crime and ends up glorifying him – letting him to be assimilated in the poet, as the poet believes no one remains criminal forever.

What fascinated Ghimire about this story was the implicit identification of the soul with the soul of post war humans and his agonies with pre-war agonies of the post war human society. He uses the Ashwatthama myth for two purposes. First, he wants to issue a warning quite implicitly, about the possibility of a destructive nuclear war. For Ghimire, Aswatthama of the Mahabharata, who used brahmastra to destroy both the enemy and the world, is symbolic of modern tyrants and leaders blind with passion and power. Second, he wants to remains us the real value of love and compassion. Ashwatthama, who dipped his hand in unwashable blood, is treated with love and compassion in Ghimire's hand. To kindle a vision of avoiding all future wars, the poet embraces Ashwatthama, who was unworthy of any compassion in the Mahabharata. Through the assimilation, Ghimire is trying to tell us that we can win everything through love and compassion. War invites another war. Hatred strengthens hatred. So we must learn to be compassionate so that we can create a war-free world. Thus Ghimire uses the Ashwathama myth to express his deep concern for the future of humanity.

6. Conclusion

Ashwatthama is a literary elaboration on primitive myth. The rational of this elaboration is to communicate love, passion and humanity. Ghimire has created it by fusing the Ashwatthama myth and his own intuitions, visions and intellect. The play, culminating in a creative vision of love, peace and beauty, while obviously indebted to the story of crime and guilt in the Mahabharata, is original and powerful enough to be recognized as a myth in its own right. With the poet's observation that “Even without understanding the pain I am distressed” (7.4.1-2), it would not perhaps be inappropriate to regard this play as mythic in the sense of its effort to evoke pre-war agonies through Ashwatthama of the Mahabharata, as he is “Long-lived agony, grief incarnate”(7.6.8). Putting all his effort into extending the ancient myth that was left dead, the poet has been successful to proclaim it alive. The poet says,

I cannot watch destruction, nor listen to pure silence,
I cannot tolerate too much the much that happens today;
yet why do you, distant shadow, come here to me
and touch sad tunes on the strings of the sarangee? (7.4.11-14).

The play's focus is on the figure of Ashwatthama, who is not merely a war-criminal in Ghimire’s hand but ultimately the one who wants to awaken the pre-agony of war in the poet’s sarangee so that consciousness will rise against all sorts of absolute wars. If the function of myth, as German intellectual historian Hans Blumenberg puts it, "is to help human beings cope with the inexorability of reality and the course of events – a need that is not outmoded by scientific advances and
rationality" (Abrams et al, 2009:180), Ghimire’s Ashwatthama, the dramatic manipulation of the old subject matter, is very powerful in its attempt to explore the post war reality of human society which is astonishingly timely.

References


Psychic Conflicts in Ghimire’s *jiwan kaa*)Daa ki phool

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0. Abstract

*Psyche is connected with the development of life and with the complication of the forms of interaction between living beings and their surroundings* (Frolov 1980: 342). *Psychic conflicts, which are interpreted differently by different critics, are the bases of psychoanalysis. This work studies psychic conflicts in Ghimire’s *jiwan kaa*)Daa ki phool. It is mainly restricted to Freudian psychic conflicts.*

1. Introduction to psychoanalysis and psychic conflicts

Psychoanalytic criticism focuses on the writer’s psyche, the study of the creative process, the study of psychological types and principles present within works of literature, or the effects of literature upon its readers (Murfin and Ray 1998).

Psychoanalysis is said to refer to "a method of treating mental disorder by investigating the conscious and unconscious elements in the mind" (Soanes 2001: 673). These elements are widely clarified by Tyson as she mentions, "you can't always get what you consciously want, but you get what you unconsciously need" (2009:12). Everyone has unconscious store where painful experiences and emotions like fear, guilt, desires, unsolved conflicts, etc. are stored.

Freud's model of psyche contains *id*, *ego* and, *superego*. *Id* is completely unconscious part of the psyche that contains desire, wishes and fears. *Ego* is conscious part of the psyche that processes experiences and operates as a mediator between *id* and *superego*. *Superego* operates moral judgments in light of social pressures (Stevenson 1996).

Lacan's model of psyche has three elements: real, imaginary and symbolic. In the real, there is no language because there is no loss, no lack, and no absence. It means there is only complete fullness, needs and the satisfaction of needs. Hence, it is the unrepresentable in language. This phase lasts from birth till between 6 and 18 months when the baby starts to be able to distinguish between its body and everything else in the world (Stevenson 1996).

Lacan says that the *fort/da* game is about the child’s entry into the symbolic or into the structure of language itself (Stevenson 1996). When a child formulates some idea of otherness and of a self identified with its other its own mirror image, the child begins to enter the symbolic realm (Stevenson 1996). The symbolic and imaginary are
overlapping. There lacks the clear division between the two. In some respects, they always co-exist.

In Derida's sense, the centre of the system is the power that everyone is trying to get. Lacan thinks that phallus is the centre. It governs the whole structure, and it is what everyone wants to be (or have), but no one can get there. It is desire, which is never satisfied because it can never be satisfied, to be the centre, to rule the system. It is the idea of the father, the patriarchal order of culture, the ultimate idea of culture, the position which rules every thing in the world.

Freud has described erogenous zones as the mouth, the anus and the genital region. In oral stage, oral cavity is the primary focus. The child preoccupies himself with nursing, with the pleasure of sucking and accepting things into the mouth. A child frustrated at this stage is characterized by pessimism, envy, suspicion and sarcasm (Stevenson 1996).

At anal stage, (1-1.5 yrs), child’s obsession comes with the erogenous zone of anus and with the reunion or expulsion of feces. This represents classic conflict between the id, which derives pleasure from expulsion of bodily wastes, and the ego and superego, which represents the practical and societal pressures to control the bodily functions. The child meets the conflict between the parent's demands and the child’s desires and physical capabilities in one of two ways; either he puts up a fight or he simply refuses to go. In the phallic stage, the child’s erogenous zone is genital region. The child has unconscious desire to possess the opposite sexed parent and eliminate the same sexed one. Every human being has conscious and unconscious mental conflicts. Wish, guilt, shame, emotion, anxiety, etc. can be both conscious and unconscious (http://eng.wikipedia.org/wiki/psychoanalysis Retrieved: 18 August 2010).

Many distinct explanations of psychoanalytical theories have been developed after Freud and Lacan, too. Some other critics who have dealt with psychoanalysis are Shoshona Felman, Jane Gallop, Norman Holland, George Klein, Elizabeth Wright, Frederic Hoffman and Simon Lesser.

This article deals only with the psychic conflicts of psychoanalysis. Structurally, id, ego and superego are analyzed. Such three structural elements of psychic conflicts of personality can be focused. These three elements can have six possible types:

1) **Id versus ego.** i.e., to choose immediate result or delay of gratification,

2) **Id versus superego.** e.g., to decide whether to do this or that,
3) **Ego versus superego.** i.e., to choose a realistic way or potentially unrealistic standard,

4) **Id and ego versus superego.** i.e., to decide whether to retaliate or tolerate patiently,

5) **Id and superego versus ego.** i.e., to act in a realistic way that conflicts with both desires and moral convictions, and

6) **Ego and superego versus id.** i.e., to decide whether to act on impulse to get something that one cannot afford; **ego** makes the person involved in such a conflict that apprehension increases (Source: Stevenson 1996).

2. **Introduction to Ghimire’s *jiwan kaa* Ḍaa ki phool**

Jhamak Ghimire's *jiwan kaa*Ḍaa ki phool published in 2010 is an anthology of her 47 autobiographical essays, which are based on her memory, hearsay, experience and feelings of her past 28 years, as her first essay *jiwanko aarambhamaa ma* describes her birth (i.e. in 2037 BS) and 46th essay *sahamatikaa haatharu* mentions even the event of 2065 BS.

Ghimire has arranged her essays in chronological order. Last essay *jiwan kaa*Ḍaa ki phool contains her opinion whether life is a thorn or a flower. Besides, it contains her acknowledgements, too.

Ghimire seems to speak against all types of discriminations, inequalities, injustices and violence. She feels sad at the death of King Birendra, at the dissolution of the parliament, king’s direct rule, etc. She supports the changes like people's democracy, declaration of secular state and republic Nepal, etc.

3. **Psychic conflicts in Ghimire’s *jiwan kaa*Ḍaa ki phool**

i) **Id versus ego**

This type of conflict occurs when an individual feels conflicts of making the choice of something that causes immediate result or delays in gratification. We find such conflicts to a great extent in Ghimire’s the *jiwan kaa*Ḍaa ki phool.

Examples:

1) *senaaharu raksi-le maatera ma sanga aai zeThi saasu timi-laai kahilei bibahaa garna man laagdaina bhanera chhilinthe* (p 189)

   ‘Getting drunk, army-men would call me elder sister-in-law (wife’s sister) and would ask me an obscene question whether I liked to marry or not.’
Here, the term *chhilinthe* means ‘used obscene words or sexually offensive words’. This term is her expression, i.e. her perception. So, feelings of sex are deep rooted in her mind (i.e. *id*), but at the moment she is unable to enjoy such remarks. When she remembers later, perhaps she is attempting to gratify her sexual desire (i.e. *id*).

(2) *ma unle paDhi raheko Thaumo Thaungali para baaT yeso heri rahe pani chaDke aakhaale herthe ra bhuimaa basera tyehi ke kerezasto garera abhyaas garthe buDhaale thaahaa paaudainan thiye* (p52)

‘From the certain distance I could peep into my sister’s writing, and pretending as if I was playing or doing anything else, I could practise on the ground but my father would not notice what I was really doing.’

Here, Ghimire has psychic conflict between the immediate possible fear of her father and the delay of gratification of her education.

**ii) Id versus superego**

There remains mental conflict to decide whether to do this or that.

Here, through the description of psyche of the family members and neighbours, one can easily find out the psyche of the writer, concerning which one is better to choose: her long life or her immediate death. Her father says during the *Tika* of *Dashain* festival:

(3) *ta haami bhandaa baDhi nabaaces. kasle tero sahyar garcha ?* (P59)

'May you not live longer than us, who will take your care after we die?'

Later, Ghimire writes,

(4) *aaune zaane haru mrityu ko kaamanaa gardainan the. ciraayu ra pragati unnatiko kaamanaa garthe.* (P.139)

'Visitors would not wish for my death. They wished for my long life.'

In (3) her father’s *id* is his deep-rooted pity on the narrator. In reality this blessing sounds like a curse. In (4), she feels that people wished for her well-being because of her being able to earn both name and money. It means that when she becomes well, the voice gets changed.

**iii) Ego versus superego**

Such psychic conflict contains the choice whether to act in a realistic way or in an unrealistic way. Ghimire seems to have sexual desire deep rooted in her mind. She has psychic conflict between realistic and unrealistic ways. Ghimire writes,
Ghimire's desire to go to her grandmother is *id*, and her attempt to go to there is her *ego*. It is the *superego* (the rules of the society) that stops her going there.

**iv) Id and ego versus superego**

In such psychic conflict, there occurs the conflict whether to retaliate against the attack or tolerate passively. Ghimire addressing to her grandmother says,

> saakhye meri bahani laai kina dekhna sakhoun aakhir chori bhaera zanminamaa usko ke dosh. (p 37)

'Why couldn't you love my own sister? What is her mistake to be born as a daughter?'

Here, Ghimire wants to protest but she is helpless, as she cannot speak or move to show her reactions. It is only hurling in her mind. She seems to tolerate passively.

Mother tells the narrator,

> yeslaai zati lugaa kinidie pani hudaina kukurko chaalaa laaaoos… zaba ma alikati Thuli hudai gae baahaa aamaakai paakhurimaay baa jchna nikai gaarho laagna Thaalyo. kinabhane ma saanai dekhi kasailai bojh bhaera bachna caahaannathe. (167-168)

‘Even if a good number of clothes are bought to her, no clothes last any longer. She will better put on dog’s skin\leather. When I got matured, I felt difficulty on being supported by my parents, as from my childhood I did not like to be a burden of anyone else.’

Here, what her mother tells spontaneously is *id* and the reality is *ego*. This narrator does not like to live as a parasite. It is *superego*.

**v) Id and superego versus ego**

This type of conflicts occurs when an individual feels conflicts with both desires and moral convictions. Such conflicts are found to a great extent in Ghimire’s *jiwan kaa phool*.

> gaai baakhraaharu dherai karaaudaa malaai Dori kaati diu zasto laagthyo nazikai kachiyaa dekhe bhan dori kaaTidii haalthe, yeso
When the cattle cried I liked to cut the rope. If I got a sickle nearby, I would cut the rope. I could be happy to see them free.’

She mentions her both desires and moral convictions of acting in a realistic way. Here, she has conflict in her mind whether she has to release them or not. It is her real problem that she herself thinks to be like the cattle that do not have freedom. But her inner conflict shows that she wants to be free from any types of social chains and move independently in a cool breeze.

vi) **Ego and superego versus id**

An individual has the conflict to decide whether to act on impulse to get something that one cannot afford, and thereby *ego* makes the person involved in such a conflict that apprehension increases. Such psychic conflict is *ego* and *superego* versus *id*. Such conflicts are found to a great extent in Ghimire’s *jiwan kaa Daa ki phool*. For example,

(9) *apurNa ma ki timiharu? Ani samaaz ko drisTi apaang ki ma?*  

‘Who is incomplete – you or myself? Is social perception or myself incomplete?’

Ghimire compares herself with able-minded persons. It is deep-rooted *id*. She asks questions to the people and society about their perception towards her disable body. There lie her *ego* and *superego*.

4. **Conclusion**

Through the text one can study the psyche of the writer. Proper clues are found to access the writer’s psyche in Ghimire’s *jiwan kaa Daa ki phool*. All possible types of Freud’s *id*, *ego* and *superego* are clearly found. *Id* comes as a completely unconscious part of the psyche that serves as a storehouse of our desires, wishes, and fears. It contains the libido, the source of psychosexual energy. *Ego* occurs as a conscious part of the psyche that processes experiences and operates as a referee or mediator between the *id* and *superego*. Lastly, *superego* appears as the "conscience" that operates like an internal censor of moral judgments in light of social pressures. Ghimire’s mind is characterized by primarily by dynamism, seen in the distribution of psychic energy, the interplay between the different levels of consciousness, and the interaction between the various functions of the mind.
Here, this anthology of essays jiwan kaa)Daa ki phool is very much successful to explore the conflicts occurring in the writer’s mind, as it has all six possible ways of psychic conflicts intermingled together. In conclusion, this book is enough to understand the writer’s psychic conflicts.

References


A Text's Undecidability : A Deconstructive Reading of Robert Frost's Poem "Stopping By Woods On A Snowy Evening"

Janga Bahadur Bhattarai

0. Background

Knowledge of critical theory has become an educational property for university teachers and students. It can show us our world and ourselves through new and valuable lenses and can strengthen our ability to think logically, creatively, and with a good deal of insight.

Critical theories compete with one another for dominance in educational and cultural communities. Each theory tries to offer itself as the most or the only accurate means of understanding human experience. However, the interpretations of literature, we produce with the help of the critical theories, may seem completely personal or natural, but they are based on beliefs - beliefs about literature, about education, about language, about selfhood and so on.

In the same connection, this paper tries to illustrate one of the 'deconstructive reading' of Frost's poem "Stopping By Woods On A Snowy Evening". For this, the paper has been divided into four parts including the above mentioned "Background", and rest of all are:

1. Concept of Deconstructive Criticism
2. Application and
3. Conclusion

1. Concept of Deconstructive Criticism

Deconstruction is not a new phenomenon but it can be accepted as a form of theory in the late 1960s with Jacques Derrida and became a major influence on literary studies during the late 1970s. Derrida believes that language is not the reliable tool of communication, we believe it to be, but rather a fluid, ambiguous domain of complex experience in which ideologies program us without our being aware of them.

Deconstruction, theory of language, is based on the belief that language is much more slippery and ambiguous than we realize. Without changing a word, a single sentence can have several meanings. Changes in tone of voice and emphasis (stress) can further reveal the slippery quality of language. Human utterances are rarely as clear and simple as the structuralist's formula:

\[
\text{sign} = \text{signifier} + \text{signified}
\]

\[
\text{(word)} = \text{(sound, image, gesture etc)} + \text{(the concept to which the signifier refers)}
\]

(Tyson, 2008:251)

According to deconstruction a 'word' never reaches the point when it refers to a concept, a signified. The signifier refers and evokes chains of signifiers in the mind of the person who hears the utterance. And each signifier in those chains is itself constituted by another chain of signifiers, and so on. So "language is non-referential
because it refers neither to things in the world nor to our concepts of things but only to
the play of signifiers of which language itself consists" (Tyson, 2008:252).

That is why it can be said that communication is a complicated and uncertain
thing. We can rewrite the structuralist's formula as:
\[ \text{sign} = \text{signifier} + \text{signified} + \text{signified} \] (word) (Tyson, 2008:252)

Every signifier consists of and produces more signifiers in a never ending "deferral" of meaning: we seek meaning that is solid and stable but we can never really find it because we can never get beyond the play of signifiers that is language. Tyson (2008) writes:

For deconstruction, (1) Language is dynamic, ambiguous, and unstable, continually disseminating possible meanings; (2) existence has no center, no stable meaning, no fixed ground; and (3) human beings are fragmented battlefields for competing ideologies whose only "identities are the ones we invent and choose to believe. (258)

It should come as no surprise to learn that, for deconstruction, literature is as dynamic, ambiguous, and unstable as the language of which it is composed. Then, literary texts consist of multiplicity of overlapping, conflicting meanings in dynamic. Barry (2010) writes:

The deconstructive, reading of literary texts tends to make them emblems of the decentred universe we have been discussing. Texts previously regarded as unified artistic artifacts are shown to be fragmented, self-divided, and centreless... all reality is linguistic, so that there can be no meaningful talk of 'real' world... outside language. (65:66)

The deconstructionist aims to show that the text is at war with itself: it is a house divided, and disunified. "It looks for evidence of gaps, breaks, fissures and discontinuities of all kinds," according to Barry (2010: 70)

The Deconstructionists seek:

- Contradictions / paradoxes
- Shifts / Breaks in : Tone
  : Viewpoint
  : Tense
  : Time
  : Person
  : Attitude
- Conflicts
- Absences / omissions
- Linguistic quirks
- Aporia (Barry 2010:70)
They may seek these above-mentioned points to show textual disunity in the text. They deconstruct literary text "to reveal the text's undecidability" (Tyson, 2008:259). To reveal a text's undecidability is to show that the "meaning" of the text is really an indefinite, undecidable, plural, conflicting array of possible meanings and the text, therefore, has no meaning at all. Specific meanings are 'moments' of meaning that give way to more meanings. Thus, the literary text is used to illustrate the indefinite, plural, conflicting possible meanings that constitute all texts because all texts are made of language.

2. Application

This article tries to describe deconstructive process on the poem. “Stopping By Woods On A Snowy Evening”.

2.1. Apora: Contradiction, paradoxes and conflicts

Apora is an expression of doubt, a perplexing difficulty in the poem. It is popular for deconstructive criticism. It is kind of knot in the text which cannot be unraveled or solved because what is said is self-contradictory. The aporia is a textual knot can be discussed as Contradiction, paradoxes and conflicts in general.

Looking in the text for paradoxes and contradictions; for instance, the last line of 4th stanza of Frost's poem reads:

*And miles to go before I sleep* (16th line)

This statement makes confusion and contradiction itself: "Sleep" means, just "sleep" in the bed only or "death bed," we are confused. If it is a "sleep" only then it's not possible to walk miles without sleeping. Contradictions of these kinds are indicative, for the deconstructionist, of language’s unreliability and slipperiness. Other relevant tendency is to reverse the polarity of common binary oppositions like 'male' and 'female', 'day' and 'night', 'light' and 'dark' and so on, so that the second term, rather than the first, is 'privileged' and regarded as the more desirable.

In the poem it seems to be highlighted to the "darkness" rather than "light" as the poet talks:

*The darkest evening of the year* (8th line)

The word "The year" means the whole 1 year of 12 months or it indicates "whole life of the poet" upto the day poet wrote the poem: we are in confusion.

This reflects the way language doesn't reflect or convey the world we live in but an inversion of that world. For the deconstructionist language constitutes a world of its own, a kind of parallel universe or virtual reality. In the poem line No. 13 also indicates paradox, confusion and contradiction like this:

"*The woods are lovely, dark and deep.*" (13th line)

The lovely thing generally is not 'dark' and 'deep'. This statement contradicts and refutes itself: if something is called the "lovely" it must be bright, light on the surface level. Generally the woods are not deep; only the river, or ditch, lake, pond etc are
deep. Thus, we can't achieve the meaning of the words (sign) and "concept" by reading the poem but we see the "signifiers" at war with the infinite "signified". In this way the meaning of the work of art is "undecidable".

2.2. Shifts / Breaks

At this second stage the paper is looking for shifts or breaks in the continuity of the poem: they may be shifts in focus, shifts in time, or tone, or point of view, or attitude or pace or vocabulary. They may well be indicated in the grammar, for instance, in a shift from first person to third, or past tense to present or present to future. In case of this poem, for instance, there are major shift in time/ tense and shift in person; viewpoints, not a smooth chronological progression.

2.2.1. Person

There is use of 1st person "I" in 1st line but, 2nd, 3rd and 4th lines have third person, "his" and "He". Similarly, 2nd stanza uses 1st person "my" but, it shifts in to third stanza with the third person "he" and final stanza contains "I", the 1st person again. In this way there is no accuracy in the use of "person".

2.2.2. Tense and Time

The use of tense also seems shifting from "present" in the 1st line, ("whose woods these are"); and "future" in the third line, ("He will not see me"). Similarly, there is use of "Indirect question", ("whose woods these are"); and word for unexpected result ("though"); in the 1st stanza. The 2nd stanza contains 'model auxiliary' ("must") and 3rd stanza has conditional word ("if"). The word "But" has been used in the final stanza as to show contrasts in ideas. These all shifts and varieties indicate that no single wider context is provided to "frame" and contextualise the poet's reason for stopping by woods on a snowy evening; and continuity of journey again.

2.2.3. Attitude and Tone

An attitude is general way of feeling, thinking and behaving about something. The attitudes may be ‘positive’ or ‘negative’, forceful or ‘aggressive’, ‘critical’ or ‘friendly’. The speaker in Frost’s poem keeps on shifting his attitude.

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<th>stanza</th>
<th>attitude</th>
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<tr>
<td>1st</td>
<td>critical and negative</td>
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<td>2nd</td>
<td>forceful and negative</td>
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<td>3rd</td>
<td>friendly attitude</td>
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<td>4th</td>
<td>positive attitude</td>
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The speaker seems positive towards his horse but negative towards the owners of the woods. He says:

His horse is in the village though:
He will not see me stopping here (2nd and 3rd lines)

He minimizes the capacity of the owner of the woods. He seems critical and negative in attitude towards human being but he changes that aggressive attitude and shows intimacy and friendly attitude towards the animal or his horse. The poet says:

My little horse must think it queer.
To stop without a farmhouse near (5th and 6th lines)

In this way poem shows the shifts in speaker’s attitude, which makes the text divided, disunified and ambiguous. So, the meaning of the text seems really in a confusion or undecidable.

‘Tone’ is a particular quality of the voice, manner or variety of expression. It might be formal, intimate, solemn or playful, arrogant or prayerful, angry or loving, serious or ironic. Abrams(2006) writes: [… tone dates mainly from I.A. Richards’ definition of the term as expressing a literary speaker’s “attitude to his listener” ] (129). Frost begins the poem with angry and arrogant (Proud) tone to create negative attitude. He says:

Whose woods these are I think I know- (1st line)

The speaker expresses his negative attitude with angry and ironic tone and proudly says:

He will not see me stopping here (3rd lines)

He shifts his tone to create the positive attitude in the 2nd stanza to make the intimacy with the horse. He mixes the serious and solemn tone with the intimate tone with the last line of 2nd stanza:

The darkest evening of the year. (8th line)

At last, the speaker expresses his positive attitude in prayerful tone with the final lines of the poem:

But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep. (14th, 15th and 16th line)

In this way shifts in tone creates much confusion and contradictions.

2.3. Absences and Omissions

We readers are confused: what promises were there with the poet and why/ where does he go up to the miles before he sleeps. It is found gaps, breaks, fissures (crack) and discontinuities in this Frost's poem, too. The poet leaves so many questions unanswered, for instance, - why does poet stop between the woods and lake? Why does again he continue? What are his promises? and so on?

His use of these all grammatical items (‘unexpected result’, 'Indirect question', 'conditional word', 'model auxiliary') are making the readers more confused and puzzled. Readers don't see any chronology toward the contribution of single meaning of the poem ("Text"). These words are not aiming toward the "Organic Whole" but contradictions, ambiguity and multiple meanings only. So, it can be said that the "Text" or “Poem” has no final meaning but only "undecidability" is its property.

2.4. Linguistics quirks

It is peculiarity of behaviour, strangeness and unexpected tricks of language used by the writer in the text. The title of the poem itself is its example. In grammatical
rules we use “In” before the “evening” but the poet writes strangely using “On” instead of “In” like this-

“Stoping By Woods On A Snowy Evening”

3. Conclusion

Each theory tries to offer itself as most and accurate means of understanding literary texts but deconstruction tries to prove that we cannot get solid, stable and accurate meaning of the text. We find only ambiguities, contradiction, unstability and multiple meanings in the "Texts". Every "Text" has really a property; that is “undecidability”. So, it can be said that "Text" has no meaning at all.

References


Appendix

**STOPPING BY WOODS ON A SNOWY EVENING**

Robert Frost, USA (1874-1963)

Line No:

1. WHOSE Woods these are I think I know
2. His house is in the village though:
3. He will not see me stopping here
4. To watch his woods fill up with snow.

5. My little horse must think it queer.
6. To stop without a farmhouse near
7. Between the woods and frozen lake
8. The darkest evening of the year

9. He gives his harness bells a shake.
10. To ask if there is some mistake.
11. The only other sound’s the sweep.
12. Of easy wind and downy flake.

13. The woods are lovely, dark and deep.
14. But I have promises to keep,
15. And miles to go before I sleep,
16. And miles to go before I sleep.

(Nissani and Lohani 2009:434)
Feminist Characters in Thapa’s *Seasons of Flight*

Asmita Bista

0. *Abstract*

*Manjushree Thapa is an accomplished Nepali writer writing in English. She has consistently sought to give a voice to the Nepali people through her travelogues, novels, short stories and non-fiction. In her writing, she has managed to capture variegated social, cultural, political and physical landscapes of Nepal and presented it to the world.*

In the novel *Season of Flight* Thapa has depicted the female characters so boldly and beautifully that it stirs the society. In fact, it entices the females to live their life differently enjoying freedom and focusing upon their self happiness. The female characters of the novel get rid of the cultural and social mores which cannot confine them. The novel is particularly about the self-discovery, sexual awakening and search for identity of the central character Prema in a foreign land. Female characters make the journey of their life with mature consciousness about their right. Moreover, they develop themselves as free, powerful and reasonable. The novel focuses upon the feminists’ traits and ways of feeling and pursues female interests.

*This article tries to see the nature of the journey of female characters, especially that of Prema. It consists Abstract(0), Nature of feminist characters(1), Journey of female characters in *Seasons of Flight*(2) and Conclusion(3)*

2. *Nature of feminist characters*

Feminists believe that male writers, particularly anti-feminist writers, portray female characters either negatively or as too weak, irrational, foolish and dependent. Therefore, feminists denounce the role given to the female characters in literature written by males. Since they are concerned with the female empowerment and always believe upon the strength, intelligence and rationality of women they realize that they need a room of their own. Woolf (1992) says “They need exercise for their faculties and a field for their efforts, as much as their brothers do, they suffer from too rigid a restraint, too absolute a stagnation” (p 822). Feminist writers portray female characters very differently. The female characters portrayed by feminist writers have feminist traits. These feminist characters raise their voice against the discrimination forced upon them by patriarchy and demand equal opportunity to prove themselves in every sector, academic, economic, social, cultural etc. they encourage all their suppressed sisters to awake from their nightmare imposed upon them by society and to be united for their emancipation. They tempt as well as try to embolden them to cross the boundaries made for them by patriarchy and to shatter the cultural and religious taboos by taking it as a trap made by patriarchal society in order to confine the women. They encourage women to take the challenge, involve the struggle and bring success in their mission of equality.
These female characters no more want to be an angel of the house or a dutiful daughter. Instead her career; self happiness and freedom have become the subject of priority for her. Bernard (1980) rightly says

She is a person who indeed understand herself to be subject (self), not object her direction and definition from values that are her own, both of her own self perceived qualities and goals as well as these of other women, she contributes to society that which she takes to be meaningful, and does so in her own way (8).

Feminist characters want to enjoy their freedom and want to be adventurous by interring into the restricted zone and accepting the challenges in her life. She proudly takes not only the economic burden but every responsibility of her family members. She successfully run the business, leads the county and establishes law and order in the society, sometimes, more effectively than males. They criticize the traditional concept about the women. Showalter (1992) says “traditionally women have been cast in the supporting rather than the staring roles of literary scholarship” (1225). It shows how women characters have been presented in literature by anti feminist writers. Feminist writers provide a central role to the female character and portray her as a bold, revolting and successful character who strongly fights against the difficulties that come to her way. She revolts against the boundaries imposed upon her and brings redemption in her life.

Feminist characters imply the possibilities of sisterhood as a mode of resisting patriarchy by which women’s situation in the world might be improved. They advocate for the increment of women’s participation in every powerful position that have been occupied and enjoyed by males. Selden(1986) quotes Millett in these lines “in the earlier phase of modern feminist writing on literature, the emphases was often quite political in the sense that the writers were expressing angry feeling of injustice and were engaged in raising women’s political awareness of there operation by men” (138). Feminist characters seem to be aware about their happiness; they are self centered and search their identity so that they can stand in front of their male counterpart raising their head high.

2. Journey of female characters in Seasons of Flight

2.1 Prema’s journey: a feminist life-style

Prema is a self centered young woman who is guided by her self. She gets opportunity to start her independent journey of her life after the completion of her high school in time of Maoist insurgency that has been recruiting the youth of village. She leaves her village, gets college education in city and eventually finds a job in an NGO as a senior forester. She is an intelligent, bold, clever, career oriented, and far sighted girl. These qualities of hers lead her towards a well paid job. Consequently she does not need to confine herself at home. Unlike traditional women, Prema’s condition is very different as she has not been trained to be a good housewife so that she can be handed over proudly to her rightful owner (husband). She is always concerned only to her own happiness and freedom. She develops a relationship with Rajan and spends a night or sometimes several nights in every few weeks in the town
at the base of the hills with him. But she keeps it secret in her traditional milieu because she dislikes any kind of hindrance from the society in her personal life. However, she neither feels fear nor any kind of guilt while keeping sexual relationship with Rajan, without marrying him. She is a conscious lady who keeps in touch with world affairs instead of spending time in gossip. She prefers to listening BBC national service and the world news. She makes her father proud by supporting him economically. As the narrator describes

Prema was the one who had left; she was the one who had progressed. She telephoned her father every month, and her organization’s head office, in the capital, deposited a share of her salary directly into his bank account ‘you are as good as son to me’ was how her father expressed his pride in her (Thapa, 2010: 11)

Prema takes care of her father and brings happiness as well as immense satisfaction to him. Prema’s father takes Prema no less than a son. To get the status of son is a great achievement for a female in a patriarchal society. Prema gets it with her bold actions.

Though Prema cannot visit her birth village to meet her father, her life goes smoothly without any big challenge in hill bazzar where she works. But she dislikes the life that has no challenge and adventure. Similarly she cannot be satisfied with what she has, she wants more therefore, she registers her name in the American green card lottery in order to feel some adventure in her life. She decides to enter into a complete new world without consulting her father, boss and lover since she is an independent and confident lady who rejects any kind of interference from traditional powers. She does not inform her father about the green card lottery till she arranged everything for her leaving the country forever. She is a rational and energetic lady so she arranges everything herself while preparing her flight towards America. She never needs and asks any kind of help from anybody as she is well aware of her capability. Likewise, she does not ask Rajan about the future of their relationship. The narrator says “…the issue of the future had never arisen between them. Perhaps, he was uncertain, or she was although well into the age of an arranged marriage, Prema had no desire to find husband” (Thapa, 2010: 42). Unlike traditional women, she does not believe that women need a husband to be secure in future. Her revolutionary nature shows that female are not inborn feminine as defined by patriarchy. Woolf (1992) claims “women feel just like the men feel” (822). She challenges the patriarchal belief which claims that women are subservient, they don’t have the desire of their own and they are so unselfish that the desires of their family members have been adopted by their own desire. Tyson (2006) restates such traditional believes and writes “she has no needs of her own, for she is completely satisfied by serving her family at times, she may be sad about the problems of others, and she frequently worries about those in her care” (90). In Prema’s case, her desires and happiness get the top priority.

Prema is a rational, thoughtful and carefree lady so she does not feel nervous when she reaches America. She herself manages a person to receive her in the airport who drives her to a neighborhood that is known as ‘Little Nepal’ among Nepali
immigrants. Though she works in an Indian restaurant and lives with a Nepali family, she does not feel satisfied with her life there, for the adventure seeker like her can not live a routine, challengeless life. Therefore, she decides to leave that place, a comfortable zone, in search for something new and adventurous. After leaving the ‘Little Nepal’, she has to struggle a lot but she neither complains nor does she ask anybody’s help. She invents a life that she can call her own. She keeps affairs, including one-night stands, with various American men adopting the new social mores of her adopted country. She challenges the social taboo and falsifies the belief upheld by patriarchal male chauvinism that female should always stay loyal to her husband or boyfriend and she prefers to stick with one man throughout her life. Bernard (1980) has shown the role given to women by patriarchy through these lines “She is tenderness, fragility, love charity, loyalty, submission and sacrifice carrier of main’s seed, and she is the essence of purity, totally absorbed in the activities and qualities of caring (91). Prema never feels guilty for shattering the confinement made by the society. Moreover, she takes sex as a natural instinct of human being and thinks that it’s natural to fulfill her sexual desire in her own way as she also is a human being.

She develops her relationship with Luis, an affable half-Latino and starts to live with him. But when Luis reveals his plan of buying an expensive car and a magnificent house, she realizes that she can not contribute to fulfill his dream on the one hand and on the other hand she cannot relate herself to his dream. She feels out of place and begins to think where she is. The narrator nicely exposes her condition in these lines “After this, Prema began to feel out of place where she was living in a flat at a toy street working as a homecare attendant. Ensconced swingy in Luis’s life, his very-American life. She hadn’t actually reinvented herself” (Thapa, 2010: 150). She wants to seek her identify and existence which she can not find in the company of Luis. As a result, she leaves Luis in order to dive into the sea of problems and challenges though she knows very well that it is very difficult to get all those comforts which she has been enjoying living with Luis.

Each of the decision taken by Prema poses her as an independent, self-guided person having strong commitment and firm decision. Her deeds create envy in the mind of those women who are living subservient and submissive life. Her freedom and courage inspire all the women to think about self happiness and desire. She extremely criticizes and shows her resentment towards the Hindu religion which sets male hegemony by providing supreme position for males in the society as well as in the family. Moreover, it inspires people to have a son by claiming ‘son’ as a medium to reach into heaven for parents. She also exposes the condition of thousands of women who lost their life due to the false religious teaching. She says to Luis

Luis do you know about the reality? ..... I told you, my mother…. She kept getting pregnant because she wanted a son! You know how many times? One body before me, two afterwards- they all died. And she – All these stupid white people American Hindus call this Krishna love? (Thapa, 2010: 159)
She spares nothing that suppresses the women and poses man as supreme for no reason at all. Prema dares to choose directionless, zigzag trial and exceeds the stereotype. Each of her decision shows her strength which leads her towards the freedom and satisfaction she always longs for. She neither changes herself nor compromises with the circumstances or for a person. She makes her journey full of happiness and satisfaction by living in her own.

2.2 Neeru’s Journey: struggle for exitsentence

In the beginning, Neeru is half modern and half traditional woman. Instead of confining herself at home she rather works in a restaurant and supports her family but like traditional women she also does cooking and washing at home and never complain against her husband for not doing those household chores. Though her husband works as a part timer and Neeru work fulltime, her husband does not realize that his wife is contributing more than he himself to run the family. Still he enjoys the supreme position in the family as Neeru accepts her inferior position mutely. She does not think about troding the line drawn by the patriarchy for the convenience of males. She seems unaware about the right of women and equality that each woman needs to get in the society and in her family.

Neeru’s thought cannot go beyond the traditional thought. She cannot imagine that a woman can lead her life independently and fearlessly by having knowledge about the world just like a male. Though Prema is an educated, courageous lady she thinks that Prema is unaware of the problems that may come into her life and she always gives instruction to her for avoiding the problems of her life and obstacles of her way. She gets very upset when she finds Prema leaving their house to move towards a new place. She becomes worried for Prema as she thinks that being a female she always needs protection as well as guardianship. She says “What you don’t know is that foreigners aren’t like us, Bhai ni. A cold blood flows through their veins. Watch out for your safety, don’t let anyone take advantage and remember your own people” (Thapa, 2010: 102). Each words of Neeru reveal her traditional attitude towards women.

When Prema meets Neeru after a long gap Neeru has changed a lot. She not only upgrades herself as an owner of a restaurant, but she proves herself as a hardworking, reasonable woman who can run a restaurant in a most developed country like America. She takes her driving license and she stands no less than man, even a bit superior to her husband as she purchases a beautiful house and brings social status to herself and her family. She even accepts Prema’s relationship with Luis and her living with him without marring. She thinks that personal happiness outweighs the social taboos and says “It doesn’t matter. Why not live together the way foreignness do? Does he cook and clean and do the laundry and dishes?” (Thapa, 2010: 12). Neeru transforms into a conscious woman who is aware about the right of women. For her man and woman are equal, so man and woman should share their responsibility in equal manner. Neeru is an example how a female can transfer her life, thought and beliefs if she gets an exposure.
2.3 Bijaya’s Journey: a revolt against status-quo

Bijaya is the most revolutionary of feminist characters in the novel. She is guided by her own rules from the beginning. She joins the rebel group without consulting even her father and sister. Though Prema and her father dislike and disapprove her act of joining rebellion group, she ignores their thought and spends several years of her life there. She is a brave lady who courageously spends several years of her life in a people’s war. She is a social reformer too since she thinks that she performs her journey for the sake of people for the reformation of the society and the development of the country to break the status quo. She says to Prema “But I love my country. Everything I’ve done-I do-is for my country, for the liberation of my country, my people” (Thapa, 2010: 212). Bijaya’s actions and words show that she is a reasonable, bold and energetic lady who first of all scarifies her youth for mother (land) then she does her duty toward her father and her own son. Her old father gets a supporter and a responsible guide in the form of Bijaya, his daughter. Bijaya struggles throughout her youth and she is ever ready for all the challenges come to the journey of her life. She is the deconstruction of traditional image of a daughter in a Hindu family. She has broken the status-quo regarding the role of a son and a daughter in the family, in life and the liberation movement of people.

2.4. Natalie and Tina: exercise of free will

Natalie is an iron lady who is the in-charge of the house. It shows that she is challenging the conservative concept of patriarchy which never can imagine that a woman can take the inchargeship of house and does her duty successfully. She proves her intellect and strength by choosing the most challenging job of lawyer. She is a career oriented woman so she thinks that it is not her duty to look after her sick her sick grandmother. As Tyson (2006) shows the patriarchal concept “if she accepts her traditional gender role and obeys the patriarchal rules she is a good girl” (89). She dislikes the role given to the women by the patriarchal society so she says to Prema “I keep telling Dad I can’t- what am I, a baby sitter?... I can’t stand it any more” (Thapa, 2010: 202). Though she does not spend her time looking after her grand mother, she handles all the problems of her house very nicely.

Tina is a prominent female character who is guided by her happiness and needs. When she realizes that she cannot stay as Luis’s wife any longer. She dumps him without thinking twice. The social boundaries cannot confine her in the tie of marriage. She does not accept the subservient role neither at Luis’s home nor at her second husband’s home. She always lives carefree and happy life as her nature leads her into freedom.

4. Conclusion

Seasons of Flight is an inspiring and praiseworthy novel written from feministic point of view since it brings an earthquake in the fundamental traditional taboo on the one hand and on the other hand it awakens the women from their deep sleep by making them conscious about their happiness, right and freedom. Prema’s one and only goal of her life is her freedom and happiness. She makes the journey of her life
by keeping her happiness at the centre. Similarly, all the female characters accept the challenges of their life for the sake of happiness and freedom.

References


Marvell’s “To His Coy Mistress” As a Metaphysical Poem

Tej Raj Paudel

0. Abstract

Born in 1821, in England, Andrew Marvell is considered one of the most famous Metaphysical poets of the nineteenth century. As Britannica Encyclopaedia (2009) writes, ‘his “To His Coy Mistress” is a classic of Metaphysical poetry’. In this poem, “the impatient poet urges his mistress to abandon her false modesty and submit to his embraces before time and death rob them of the opportunity to love” (Metaphysical poet). This paper highlights the main features of a Metaphysical poem, and tries to explore the features employed by the poet in this poem.

This article has mainly been divided into three parts, viz. Abstract (0), Introduction to and Features of Metaphysical Poem (1), “To His Coy Mistress” as a Metaphysical Poem (2), and Conclusion (3).

1. Introduction to and Features of Metaphysical Poem

Literally, “Meta” means “beyond” and “physics” means “physical nature” (Tilak: 1999:138). In metaphysical poems, as Dr. Johnson states, “the most heterogeneous ideas are yoked by violence together; nature and art are ransacked for illustrations, comparisons, and allusions…” (in Prasad:1997:51). Metaphysical poets believe in newness of ideas, style and thought. Metaphysics itself, in Prasad’s words, is “a term of contempt signifying habitual deviation from naturalness of thought and style to novelty and quaintness” (1997:51). The metaphysical poets use far-fetched images, and their writing “abounds in artificiality of thought and hyperbolic expression” (ibid).

John Donne is considered to be the pioneer of metaphysical poems. However, it was not Donne who gave this name to the poems that he wrote. After John Dryden said in his Discourse Concerning Satire (1693) that John Donne in his poetry “affects the metaphysics”, the term became popular. In 1979, Samuel Johnson extended the term ‘metaphysical’ from Donne to a school of poets. The name is now applied to a group of seventeenth century poets, including Cowley, Marvell and Herbert. (Abrams and Harpham: 2008:166)

As a pioneer of the metaphysical poetry, Donne alienated himself from the Cavalier poets and the Elizabethan poets, and wrote “in a diction and meter modeled on the rough give-and-take of actual speech and often organized his poems as an urgent or heated argument…” (ibid). He made “ingenious use of paradox, pun, and startling parallels in simile and metaphor” (ibid).

Not all metaphysical poets are same in their treatment of subject matter. However, most of them share common belief and make use of common style. In this connection, Britannica Encyclopaedia (2009) writes:
Their work is a blend of emotion and intellectual ingenuity, characterized by conceit or “wit”— that is, by the sometimes violent yoking together of apparently unconnected ideas and things so that the reader is startled out of his complacency and forced to think through the argument of the poem. Metaphysical poetry is less concerned with expressing feeling than with analyzing it, with the poet exploring the recesses of his consciousness. The boldness of the literary devices used — especially obliquity, irony, and paradox — is often reinforced by a dramatic directness of language and by rhythms derived from that of living speech. (Metaphysical poet)

In other words, the metaphysical poets use over-elaborated similes and metaphors, drawn from the most farfetched, remote and unfamiliar sources. They perceive similarity between dissimilar objects, making readers difficult to understand their poetry. They mix “strong feelings with reason and the mixture is strange” (Thornley and Roberts: 1991:28). Tilak(1999) summarizes the features of a metaphysical poem in the following points:

1. It is complex and difficult. Most varied concepts are brought together.
2. It is intellectual in tone. There is an analysis of the most delicate shades of psychological experiences.
3. There is a fusion of emotion and intellect, as there is intellectual analysis of emotions personally experienced by the poet.
4. It is full of conceits which are learned, intellectual and over elaborated.
5. It is argumentative. There is subtle evolution of thought as the poet advances arguments after arguments to prove his point. He is often like a lawyer choosing the fittest arguments for the case.
6. Originality is achieved by the use of a new vocabulary drawn from the world of trade and commerce, the arts, and the sciences.
7. In order to arrest attention often a poem begins abruptly and colloquially, and unusual rhythms are used. Unusual, compound words are also used for the same purpose.
8. It is often dramatic in form. As has been well said, his poetry presents “a drama of ideas”. Metaphysical lyrics are dramatic.(138)

2. “To His Coy Mistress” as a Metaphysical Poem

Like most other metaphysical poems, Marvell’s “To His Coy Mistress” has the abrupt beginning as the poet starts the poem with a conditional clause “Had we but world enough, and time”. This very clause paves the way for the poet to enumerate what all he would do - and they could do - if they really had enough time and world. In the dramatic form of direct address to the lady, who remains silent throughout the poem, the poet puts forth different types of logic to convince her to succumb herself to
his passion. The poet makes a strange comparison between the lady’s coyness and crime, and with this comparison between two seemingly dissimilar things, the poet ventures into his mission of wooing the lady. He puts forth his ideas regarding the transience of beauty and youth and also of human life. He tries his best to prove how her coyness is no less than a crime. He says that along with the passage of time, the beauty of the lady will fade away and her “quaint honour” will “crumble into dust”. Her “long-preserved virginity” will be tried by worms in the grave. Therefore, she should give up her coyness and without further delay come into his embrace and enjoy the present.

In the poem, there is the fusion of emotion and intellect as the poet expresses his love, or rather lust, for the lady putting logics after logics. However, the intellect is more dominant than emotion in the sense that the poet, instead of using words to rouse an emotion and sympathy in the lady, tries to cultivate the feelings of fear and quickness in her. Assuming the role of a philosopher-turned-lover, he tries to make the lady ponder on his words and to prompt her to act before it is too late. Like the speaker in a carpe diem poem, the poet in this poem “emphasizes that life is short and time is fleeting in order to urge his auditor” (Abrams and Harpham: 2009:44), i.e. the lady, to make the most of present pleasures.

This poem makes extensive use of hyperboles, as do many other metaphysical poems. The poet’s willingness to love the lady “ten years before the Flood” despite her refusal “till the conversion of the Jews” is the extravagant exaggeration of any possibility. Still greater exaggeration can be found in the following lines:

- A hundred years should go to praise
- Thine eyes, and on thy forehead gaze;
- Two hundred to adore each breast,
- But thirty thousand to the rest;
- An age at least to every part, (in Nissani and Lohani:2008:404)

These hyperboles are ironic in the sense that human life is too short to spare so much time for all these things. By such ironic hyperboles, the poet “attests how infinitely slowly his ‘vegetable loves should grow’ if he had ‘but world enough and time’” (Abrams and Harpham: 2009:44).

Metaphysical poets may employ allusions in their poems. In this poem also the biblical allusions to the Great Flood and to the conversion of the Jews are used to emphasize the poet’s willingness to wait for a long time despite an upheaval, if he had enough time.

Farfetched similes and metaphors are abundantly used in the poem. Implicitly death has been compared with “Deserts of vast eternity” and the lady’s vagina with “marble vault”. Similarly, “In thy marble vault, shall sound my echoing song” is suggestive of sexual intercourse that is supposed to take place in the future. With the use of simile, “Youthful hue” of the lady’s skin has been compared with “morning dew”. The lady and the poet himself during their sexual intercourse, if it ever happens, will sport “like amorous birds of prey”. This is another simile. Similarly, the sensuousness has implicitly been compared with “instant fire”. Rolling all their
strength and all their sweetness up “into one ball” is suggestive of cuddling, especially during sexual intercourse.

The poem contains a paradox, too. Almost throughout the poem, the poet strives to convince the lady that time is not under their control. The clauses “had we but world enough, and time” and “though we cannot make our sun stand still” suggest the same. The former indicates that human life is transitory, and the latter indicates the ever advancing nature of time. But “yet we will make him run” of the concluding line shows that they have the power to chase time.

Imagery is used in abundance in the poem. The lines “Thou by the Indian Ganges’ side/ Shouldst rubies find; I by the tide/ Of Humber would complain” create a kind of picture in the mind of the readers. Similarly, the lines “My vegetable love should grow/ Vaster than empires, and more slow” create a picture of poet’s love for the lady that is ever increasing at a slow pace. “Time’s winged chariot hurrying near” the poet, “Deserts of vast eternity” lying before them, the poet’s “echoing song” sounding in the lady’s “marble vault”, worms trying her “long-preserved virginity”, “the youthful hue” sitting on her skin like “morning dew”, the poet and the lady sporting like “amorous birds of prey”, rolling all their strength and all their sweetness up into “one ball” are some of the images used in the poem.

3. Conclusion

Marvell’s “To His Coy Mistress” is laden with the features of a metaphysical poem. The use of almost all the features, including hyperboles, unusual metaphors and similes, allusions, dramatic form, and abrupt beginning, really make this poem a classic of the metaphysical poetry.

References


Appendix

To His Coy Mistress

Had we but world enough, and time,
This coyness, Lady, were no crime.
We would sit down, and think which way
To walk, and pass our long love’s day.
Thou by the Indian Ganges’ side
Shouldst rubies find; I by the tide
Of Humber would complain. I would
Love you ten years before the Flood,
And you should, if you please, refuse
Till the conversion of the Jews.
My vegetable love should grow
Vaster than empires, and more slow;
A hundred years should go to praise
Thine eyes, and on thy forehead gaze;
Two hundred to adore each breast,
But thirty thousand to the rest;
An age at least to every part,
And the last age should show your heart.
For, Lady, you deserve this state,
Nor would I love at lower rate.
But at my back I always hear
Time’s winged chariot hurrying near;
And yonder all before us lie
Deserts of vast eternity.
Thy beauty shall no more be found,
Nor, in thy marble vault, shall sound
My echoing song; then worms shall try
That long-preserved virginity,
And your quaint honour turn to dust,
And into ashes all my lust:
The grave’s a fine and private place,
But none, I think, do there embrace.

Now therefore, while the youthful hue
Sits on thy skin like morning dew,
And while thy willing soul transpires
At every pore with instant fires,
Now let us sport us while we may,
And now, like amorous birds of prey,
Rather at once our time devour
Than languish in his slow-chapped power.
Let us roll all our strength and all
Our sweetness up into one ball;
And tear our pleasures with rough strife
Through the iron gates of life;
Thus, though we cannot make our sun
Stand still, yet we will make him run.
Poetry Slam: A Theatrical Version of Poetry
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0. Abstract

Slam poetry or poetry slam is a new concept in Nepal. It is a combination of lyrical mastery with the power of presentation. A slam poet channels the passion contained within words and expresses this to an audience through his or her performance.

This article tries to analyze the theatrical qualities of slam poetry. This paper contains Introduction to Poetry Slam (1), Practical Example: A Discussion (2), and Conclusion (3).

1. Introduction to Poetry Slam

The literal meaning of ‘slam’, according to Oxford Advanced Learner’s Dictionary, 7th edition, is “to criticize sb/sth very strongly” (Wehmeier 2005: 1433). It helps us to guess the meaning of slam poetry that it is a strong form of expression. Another meaning of the word “slam” is: to push, to put or to throw something into a particular place or position with a lot of force. It shows that the word is related to the explicit physical actions.

Wikipedia defines slam poetry as “a competition at which poets read or recite original work” (“Poetry Slam”). The Kathmandu Post writes that it is “a performance based recital of original poetry” (8).

1.1. A Brief History of Poetry Slam

Poetry slam was developed during 1980s. Marc Smith is regarded as the first slam poet who started it in November 1984. In 1990, the first National Poetry Slam, a competitive event, was organized in Fort Mason, San Francisco. The event had a team from Chicago, a team from San Francisco, and an individual poet from New York as its participants. Now almost 80 certified teams participate in this event each year. The competition is organized for five days. Slams have spread all over the world including Nepal (“Poetry Slam”).

In Nepal, the US Department recently sponsored a campaign called “A Poetry Slam Fortnight in Nepal” under its Cultural Envoy Program. Three American poets, Karen Finneyfrock, Matt Mason and Danny Solis, were invited to Nepal to perform, lecture and teach workshops about poetry slam for ten days. During their stay in Nepal, in the first and the second weeks of December, they educated more than 800 Nepali youths and poets in Kathmandu, Biratnagar and Itahari21.

On December 14, 2010, Quixote’s Cove, a bookshop located in Kathmandu, in collaboration with the US Embassy, organized “QC Awards 2010: The Poetry Slam” competition. It is the first of its kind in Nepal. Twenty student-participants contested

in the programme for the top five positions. Emceed by two invited American Slam poets, Matt Mason and Danny Solis, and judged by Nayan Pokhrel, Viplob Pratik, Amod Bhattarai, Sarita Dewan and Karen Finneyfrock, the contest followed the standard rules of poetry slam. The top five contestants, viz. Ujjwala Maharjan, Yukta Bajracharya, Alisha Sapkota, Eliz Parajuli and Pratikshya Sharma were awarded with books from Quixote’s Cove bookstore (Maharjan 2010).

1.2. Types of Poetry Slam

According to the styles of competition, a poetry slam can be of mainly three types: Open slam, Invitational slam, and Theme slam.

Open slam is the most common type of slam. It is an open competition to all enthusiastic participants. Invitational slam is the competition for only those who are invited. Theme slam is based upon a specified theme, genre or formal limitation. The theme slam may also allow changes on the restrictions on costumes or props, the judging structure (e.g. having a specific guest judge), or the time limits (e.g. a slam with three rounds of one minute, two minutes, and three minutes, respectively). It also provides opportunity for the participation of particular and possibly underrepresented groups, e.g. high school poets, women poets, etc. (“Poetry Slam”)

1.3. Motifs and Theme in Poetry Slam

A motif is “a conspicuous element” that “occurs frequently” (Abrams 2004:169) in a literary work. It may be an incident, device, reference, or formula.

The most important elements in the poetry slams are the theatrical performance of the poets on the stage and the live audience. The poem is not only recited but also performed on the stage.

The slam poetry or “the spoken word” is “the purest form of expression” (Sellmyer 2010). According to Nepali slam poet Nayan Sindhulia, it lets him convey his “exact thoughts without the room for interpretation that exists in written poetry” (qtd. in Sellmyer 2010). It is like any other stage performance, according to another Nepali slam poet Gaurab Subba, but where the stage performance relies on melody, beats or stage productions, slam poetry is “just one man on the stage” (ibid).

In fact, poetry slam is a new form of poetry that “connects poetry with its early oral roots” (Folsom 2008). It features poets reciting their verse in competitions before boisterous audience.

The “performance component” helps to consider a slam poem as “not a poem read aloud, but a fusion of 50% poem, 50% dynamic stage performance” (“Slam Poems”). Therefore, slam poems often use comical exaggerations, and strong emotions like love, heartbreak or outrage. They also borrow a lot from hip-hop styles which use a lot of internal rhymes and rhythmic flows without a rigid rhyme scheme. ‘Slang’ words are also frequently used in a slam poem to make it different from other poems (ibid). Therefore, it is an informal poem. Besides the frequently “shifting voices and tones”, slam poets may use “tap-dancing or beatboxing or highly choreographed movements” (ibid).
By choosing the various styles and rhetorics, a poetry slam aims to “challenge the authority of anyone who claims absolute authority over literary value” (ibid). In fact, no poet is beyond critique, as everyone is dependent upon the goodwill of the audience. Since poetry slam helps to break down the “barriers between poet/performer, critic, and audience”, poet and critic Bob Holman claims that it is “the democratization of verse” (qtd. in “Poetry Slam”).

But some people criticize slam poetry. Literary critic Harold Bloom has called it “the death of art”. Poet and singer John S. Hall hates poetry slam as it is “very much like a sport” that seems “very macho, masculine form of poetry” to him (ibid).

1.4. Performance System

Poetry slam has its own specific system of performance. The event is a tough competition among the participant poets who are judged by the audience. First of all, the M. C. or host of the event chooses some representative members of the audience. They are the judges for the event. Generally, five judges are chosen for an event. Each of them awards a score to the participants. The scores generally range between zero and ten. The highest and the lowest scores are dropped, and each performance is given a rating between zero and thirty points.

The host brings up a “sacificial poet” before the actual competition begins. The judges warm up themselves by scoring the poet.

Most of the slams have multiple rounds. The lower-scoring poets are eliminated in successive rounds. But some slams do not terminate poets.

Most poetry slams have a time limit of three minutes and a grace period of ten seconds. After the time limit, a poet’s score may be deducted according to the time taken after the limit.

Props, costumes, and music are generally forbidden in slams. (ibid)

2. Practical Example: A Discussion

2.1. A Slam Poem

**Snack Cakes**

Hold me like the cream
holds the oatmeal,
like the fig grips the bar,
like the jelly holds

onto the roll. These flavors,
impermanent but inseparable,
joined for life
conceivably beyond

expiration dates and shelf-lives,
never know they grow old; they never
pass into that darkest maw
alone. 

(Mason 2006: 53)
2.2. The Poem’s Theme and Motifs

Undoubtedly, the poet’s theatrical performance and the audience’s response will be the most important factors for the effectiveness of the given poem. Since this is a poem written to be performed on the stage, the sequence of the dramatic actions will affect it very much. Almost fifty percent of the recitation will be covered by the use of comical exaggerations, and strong emotions (e.g. love, heartbreak, outrage, etc.). So, it will leave a lot of space for the subjective perceptions of both the poet and the audience.

Despite this, the given poem contains some of the basic features of the slam poems. It doesn’t have any rigid rhyme scheme, but has its own rhythmic flow.

Most of the lines of the poem contain assonance. The sound /i/ in ‘me’ and ‘cream’ (line 1), the sound /iː/ in ‘holds’ and ‘oatmeal’ (line 2), the sound /i/ in ‘fig’ and ‘grips’ (line 3), the sound /i/ in ‘impermanent’ and ‘inseparable’ (line 6), and the sound /iː/ in ‘grow’ and ‘old’ (line 10) are the assonances that provide musical aspiration to the poem. The line 10 also contains the internal rhyme ‘know/grow’ and alliteration ‘know/never’. So, it is the most musical or rhythmic line in the poem.

The lines vary in metre, and all four types of foot are present. They contain: trochee, like in

Hold me like the cream
/       U       /   U   /
holds the oatmeal, (line 1&2)
/       U       /   U   /

iamb, like in,
conceivably beyond (line 8)
U /  U /       U /

anapest, like in,
expiration dates and shelf-lives (line 9)
U U / U   /   U   U   /

and dactyl, like in
never know they grow old; they never (line 10).
/       U       /   U   U   /

2.3. The Possible Way of Performance

A slam poet applies some special theatrics to perform a poem on the stage. Even while reading the given poem, the poet would apply such theatrics.

First, while reading the first and the second lines, he might spread his both hands and slowly bring them together to hold the palms tight as if he is embracing somebody. Then he might gently touch his chest with both hands tightly clutched to each other. Opening them and spreading away from each other, he might face his both palms upwards to the sky and make a gesture of holding by gently folding his fingers. When he reads the third line, he might turn his both palms upside with his fingers upright and alert in a circular row. Then, he might suddenly make a gripping gesture by tightly folding his fingers as if he is ready to blow a punch. Then, he might spread
his fingers again to open his palms and swivel them over each other to refer to the stickiness of jelly in the fourth line.

The poet might shape his fingers and palms into a tube like structure to refer to the ‘roll’ in the fifth line. To refer to the meaning of the words ‘inseparable’ and ‘joined’, the poet might cross his fingers into a knot and try to pull them out from each other. While reading the tenth line, the poet would show his both palms to the audience and wave them in wiping movement. The audience might understand that he meant ‘never know’. He would turn both palms round up with slight shrugs of his shoulders, first tense, then, slowly relaxing to come back to the previous position. It would mean the process of growing old. Then, slowly, he would make a gesture of being afraid and peering into something with wide open eyes and spread fingers. He would, then, fly his palms and move them to make a swallowing gesture while reading the last two lines of the poem.

The poet’s voice-level would rise and fall according to the stress and sound of the syllables in the individual words. The pronunciation of the words and the punctuation marks used in the lines of the poem might also affect it which would certainly support the above-mentioned gestures for the recitation of the given poem. The tone of the speaker overall in the poem would be persuasive.

2.4. The Desired Effect of the Poem on the Audience

It is expected that the audience keenly watch all the bodily movements of the poet and get emotionally attached to him. They might feel as if they watched a one-man drama which presented their everyday experience in a new and an interesting way. They would appreciate the recitation cum performance of the poem.

3. Conclusion

Poetry slam is mainly the competition based on the theatrical recitation of a poem. So, reading aloud is not sufficient at all for a poem to be a slam poem. It expects more from the poets. A slam poet is not only a speaker but also an actor on the stage.

References


A Study on Symbols in Manjil’s
“Uni Kabita Zibanko Rangle Lekhcin”

Anant Kumar Subedi

0. Outline

This article is based on a study on symbols used in Manji’s poem "Uni Kabita: Zibanko Rangle Lekhcin". It mainly analyses symbols and their significant roles to create the theme and enrich the meaning of this poem. It has been divided into the following four sections.
1. Introduction to symbol
2. Symbols and their literal meanings
3. Use of symbols in Uni Kabita Zibanko Rangle Lekhcin, and
4. Conclusion

1. Introduction to symbol

A symbol is an object, character, figure, sound, colour or anything else that is used to represent abstract ideas or concepts. “The word symbol came from the Greek ‘symbolon’, from two root words: syn that mean ‘together’ and bol that mean ‘a throw’. Literal meaning of ‘symbolon’ is ‘to throw together’. Initially symbols were used to shorten communication messages” (Introduction to symbol).

According to Abrams, “Symbol is a thing which signifies something else. In this sense, all the words are symbols. However, the term ‘symbol’ is applied only to word or phrase that signifies an object or event which in its turn has a range of references, beyond it. Some symbols are “conventional” or “public”. Thus “the cross”, “the red, white and blue”, and “the good shepherd” are terms that return to symbolic objects of which the further significance is determined with a particular culture. Even “private” or “personal symbols” are used by many poets. Poets often do so by exploiting widely shared associations between an object or event or action and a particular concept. A few examples are the general associations of a peacock with pride and of an eagle with heroic endeavor, or the rising sun with birth and the setting sun with death, or climbing with effort or progress and descent with surrender or failure” (Abrams 311).

“A symbol can be taken as an extension of the metaphor in it, instead of saying that A is B –ish, or calling an A a B, poets present us with one half of the analogy only, and requires us to supply the missing part. This invites the reader to be creative and imaginative in a situation controlled by the poet’s imagination” (Scholes et al 543).

Thus, symbol can be understood as anything else that signifies something and it should be meaningful.
2. Symbols in "Uni Kabita: Zibanko Rangle Lekhchin"

Symbol is one of the major literary tools to enhance the poetic quality and to provide the unimagined poetic satisfaction to the readers. The wise and witty use of symbols carries literary readers to the depth of the poem. So far as Manjil’s poems are concerned, Krishnachandrasekha Pradhan, the preface writer of Andiko Aaveg says, he speaks in the language of simile and metaphor, and creates myths and symbols in his poetry. They always play and interplay in the poem and provide aesthetic satisfaction to the reader (Manjil ga). They are the product of deep thought and meditation, and prefect tools. He decorates his poems with heavy stuff of poetic devices. His poetic devices always appear to be new and fresh to provide unusual poetic touch. It helps to expand and heighten up the level of poetic horizon for the literary readers. His poem "Uni Kabita Zibanko Rangale Lekhchin" is one of the best examples of it.

2.1. Types of symbols used

Table No. 1

| Symbol based on nature                  | gha:m, biha:n, gula:ph, hariyo git, dhako ba:la:, gura:s etc. |
| Religious and cultural symbols          | puza:koTha:, dhiup, na:nglo, da:lo, goT, angeno etc.         |
| Conventional symbols                    | uni, kabita:, akshar, ghar, parewa:, gula:ph, dha:go etc.   |

2.2. Symbols and their meanings

Table No. 2

<table>
<thead>
<tr>
<th>Symbols</th>
<th>Their meanings</th>
</tr>
</thead>
<tbody>
<tr>
<td>uni</td>
<td>Female(a south Asian cultured woman)</td>
</tr>
<tr>
<td>kabita:</td>
<td>Creation or creative work</td>
</tr>
<tr>
<td>gha:m</td>
<td>Hope in life</td>
</tr>
<tr>
<td>a:gan</td>
<td>Place of homely atmosphere</td>
</tr>
<tr>
<td>angeno</td>
<td>Warmth, love and affection</td>
</tr>
<tr>
<td>Puja:koTha:</td>
<td>Holy place</td>
</tr>
<tr>
<td>dhiup</td>
<td>Pure and holy atmosphere</td>
</tr>
<tr>
<td>Biha:n</td>
<td>Clean and fair atmosphere</td>
</tr>
<tr>
<td>Akshar</td>
<td>Knowledge</td>
</tr>
<tr>
<td>ghgar</td>
<td>Place for love and affection</td>
</tr>
<tr>
<td>Gulaph</td>
<td>Love</td>
</tr>
</tbody>
</table>
toteboli  Innocence, a state of nature
Nanglo, Dalo conventional life style
and goth
Hariyo git Lively and fresh environment
D^b anko bala Nature’s beauty
Sangit Peace and happy moment
P^a teka luga, Broken emotion
Tank
d^ago, Tank Background and material for the creation of the
synergy of love, affection, beauty and peace i.e.
the creative process
Pareba Peace and harmony
Sano sansar World of creative life the world undermines

4. Relation between symbols and themes

This poem *Uni Kabita zibanko rangle lek^b c^hin* is written in the praise of a South Asian cultured woman. Manjil uses every symbol to highlight the role of a devoted woman towards her family. The woman presented in the poem is ideal one. She accomplishes her duties one after another for her family and demands nothing in return. Manjil takes every act of the lady as a matter of pride. All the symbols used in it are appropriate and essential to depict the idea he wanted to impose and to draw the ideal picture of the South Asian woman. As we study each line of this poem, we come to know that the strong relation between theme and symbols. The following stanza is one such example.

*Uni akshar za:ndinan
Tara sundar kabita:hara lek^b chin
Saberai and^ya:rolai g^h arab:ta k^b edisakchin
G^h a: male maz^h eri ra a:ngan potisak^b in
Angenoma: nya:no pok^b isak^b in
Biha:nai g^h arah^b ari biha:n c^h irisaks^b a*

In the above mentioned stanza, the use of word ‘*Uni*’ to begin the poetic stanza symbolically stands to represent a South Asian woman. It is generally used to address the South Asian women by their husbands. Manjil, through this poem, presents a scene of a South Asian cultured woman accomplishing her daily duty at home. The use of word *akshar* in the first line symbolically draws the picture of her academic status. Here *uni akshar zandin* gives negative connotation that she has received no formal education. On the other hand, *sundar kabita*, in the second line of this stanza stands for her creation and the good deeds. Similarly, ‘darkness’ is the symbol of evil and misfortunes. Her act of chasing darkness early in the morning from the home is
the indication of the good and fair day to come. Though daughter is considered to be
the form of goddess and jewels of home in Hindu society, they are always confined
within the four walls. Daughters are assumed to learn all social and cultural norms and
values but the education to instill and excel their manner becomes matter of far cry for
them. To wake up early in the morning, take bath, smear and decorate home with
different colours, worship and to pay homage to gods and goddesses, and respect
seniors and love juniors etc. are the routine work of a married woman in this culture,
where the poet too, was brought up. gh'a:m and d'up are the cultural symbols of Hindu
people, which signify hope, love and affection, and healthy and lively environment in
the family. As we study this poem minutely, we can find number of such symbols
used to draw the picture of typical South Asian woman.

Even in the second stanza, Manjil explains the role of a devoted woman towards
her husband and children. His use of symbolic references; rosy colour of babies’
cheeks, the babbling talk of children, cheerful atmosphere at home are significant to
depict the good health and healthy environment of the home. Even rose itself is the
symbol of love. The uses of symbols like na:nglo, da:lo and b'akari give the
traditional aspects of the family. The enormous quantity of food grain into the b'akari
is the sign of prosperity and shows their dependency on the farming. Similarly, green
vegetable in the kitchen garden is the symbol of life and the swinging stem of paddy
in the field symbolically resembles her labour and product and creates natural music.
Each stanzas of this poem is equally strong with number of symbols to make the poem
meaningful.

When we study these lines, we find each and every symbols used in the poem
has significant role. Symbols like g'ar-a:gan, Ta:nk, p'ateka lugaharu are significant to
draw and to picture the warm atmosphere in the family. The wise and tactful uses of
symbolic references ultimately magnify and strengthen the personality of the woman
presented in the poem. The fair atmosphere at home he creates and is erected with
love, affection, and trust. The woman is dreamy and hopeful for future. Here dreamy eyes and pigeon symbolically stand for the free and peaceful will of the woman.

Mero yo sa: no sansa:r lekʰ ne uni nai hun
Zibanko rangale kabita: lekʰ ne uni nai hun
Mero yo oz, mero anuha:rko a:bʰa: lekʰ ne pani uni nai hun
Ra nabirsi haradin yaka pangti ma zyundo raheko kura
Gura:sle siundoma: lekʰ ne pani uni nai hun.

Finally the poet admits that the symbolic world he dwells in is her creation. It is her devotion and support that builds up strong steps of ladder and gives him a new platform to move ahead for the further success. The rhododendron on her head symbolically signifies the red vermilion on the parting line of the woman and that reminds him of his everyday existence. On the other hand, he may be accused of cultivating traditional ideas and man of chauvinistic nature by female advocates. But the powerful uses of symbols are justifiable to prove that it is a mere praise and totally dedicated poem towards his wife and contended life.

3. Conclusion

Symbols are the higher mode of expression. Unι Kabita: Zibanko Rangle Lekʰ cʰin is fully decorated with varieties of symbols drawing an impressive picture of fully dedicated and devoted woman towards her family. The symbols used in this poem resemble the long term practiced and developed culture in the Nepalese society. Manjil uses each symbol to praise her and takes each act of her as matter of pride. This poem is the product of contended and happy life.

References


Use of Metaphors in Manjil's *paha:Da ra pahiro*

Dambar Kumar Nepal

0. Outline

This article has tried to explore the metaphors in Manu Manjil's poem *paha: Da ra pahiro*. It has been divided into the following sections.

1. Introduction to metaphor
2. Types of metaphor
3. Metaphors in *paha:Da ra pahiro*
4. Conclusion

1. Introduction to Metaphor

Metaphor is a term derived from the Greek word *metaphora* meaning carrying over or beyond. It is made up of two Greek words “meta” and “pherin” which mean 'over or beyond' and to 'carry or bear' respectively. Metaphor is a figure of speech in literature especially used in poetry. Chakraborti (2002) says "it contains an implied comparison in which a word or phrase which is ordinarily or primarily used for one thing is transferred to another without formally acknowledging that any comparison is made". In the lines from "Dover Beach" by Matthew Arnold we can mark the following use of metaphor.

> The sea of faith
> Was once, too, at the full and round earth's shore.  
> (Lohani and Devkota 2001: 35).

Here, faith is compared to the tide of a sea. But the comparison is not clearly brought out. The poet means to say that as the tide of a sea is once full, so also in the past faith in the God and culture gave peace and solace to human kind. Similarly, in the line from “On His Blindness” by John Milton, we can trace the use of the following metaphor.

> Who best  
> Bear his mild yoke, they serve him best; his state.  
> (Lohani and Devkota 2001:40).

Here, a comparison is made between "yoke" that is a wooden cross-piece attached to the plough and the gentle rule of God. But the comparison is merely suggested, but not clearly explained. This means that as the oxen serve the master carrying his yoke over their necks, so also those who submit most patiently to the gentle rule or control of the God are his best servants. Thus, metaphor is a comparison between two dissimilar things where the words "as" or "like" are not used to draw the comparison like in a simile.

Metaphor is the substitution of the one idea or object with another used to assist expression or understanding. The comparison between objects through metaphor is always implicit. Hence, metaphor is a figure of speech in which the words are used to indicate something different from the literal meaning.
2. Types of Metaphor

The following are the types of metaphor found only in Manji’s paha:Da ra pahiro.

2.1. Strained Metaphor

The use of metaphor is based on certain rules of understanding but not unnecessarily strained or full of details and far-fetched. Even then sometimes poets ignore this fact and draw metaphors from unknown and abstract sources to suggest apparent resemblances and create some obscurity in meaning. Such kind of metaphor is strained metaphor. In the following lines from Shakespeare’s Macbeth, we can mark strained metaphor.

Duncan is in his grave;
After life's fitful fever, he sleeps well (Chakraborti 2002: 35).

Here, a comparison is made between life and fitful fever. But the resemblance is very far-fetched. It means that as a person after his fitful fever becomes weak and sleeps soundly, Duncan also enjoys the eternal sleep after his life of cares and worries is over. Neither domestic malice nor fear of foreign invasion can touch him now.

2.2. Mixed Metaphor

When two or more metaphors drawn from different sources are used together in dealing with the same subject, we get an instance of mixed metaphor. The following line from O. Henry’s "The Gift of the Magi" exemplifies the term; "Oh, and the next hours tripped by, on rosy wings"(Chakraborti 2002: 30). Here, two metaphors of different kinds are used together in dealing with the same subjects 'Tripped by' suggests the image of a person walking with quick light steps. 'Rosy wings', on the other hand, signifies a butterfly with rose-colored wings. One cannot really trip on wings. Thus, here two distinct metaphors applied in relation to 'hours' have been mixed up.

2.3. Personal Metaphor

As the name suggests, it is a kind of metaphor in which personal qualities or attributes are transferred to some inanimate objects and given life in them. The following lines from Tennyson’s The Eagle can be taken as the example of such kind of metaphor. The wrinkled sea beneath him crawls” (Chakraborti 2002:31). In this example, personal attributes ‘wrinkled’ and crawls have been transferred to an inanimate objects; sea.

These are the basic and common classifications of metaphors. Punter (2009) opines that there is no single, universal and historical definition of metaphor. Metaphor is what metaphor has been taken to be at various times and in various cultures (144). The term metaphor has usually been used to denote a peculiarity, or perhaps better an innate property of language.

Thus, metaphor is a figure of speech concisely comparing two things, saying that one is the other. Moreover, in a wider sense metaphor also denotes rhetorical figures of speech that achieve their effects through association, comparison and
resemblance. For example, allegory, antithesis hyperbole, metonymy and simile all are species of metaphor.

3. Metaphors in *paha:Da ra pahiro*

3.1 Strained Metaphor

The following lines from the poem *paha:Da ra pahiro* can be illustrated as an instance.

*b*\textsuperscript{h}ukampaharu: pani po a:*p*\textsuperscript{h}ae:n b*\textsuperscript{h}itraba:Ta u*T*\textsuperscript{h}irahec\textsuperscript{h}an halkae: bata:sa pani b*\textsuperscript{h}aya misiera a:*nd*\textsuperscript{h}i: baniza:ndrahec\textsuperscript{h}a(Manjil 2062:30).

(Even the earthquakes are occurring from me, the breeze turns into storm with fear.)

In the above extract, the speaker has compared life to earthquake and storm. He says that a number of earthquake and storm occur in nature, and in human life too, a number of difficulties and sorrows take place. So, the speaker's comparison between life and natural occurrence is simple to make an example of strained metaphor.

3.2 Mixed Metaphor

In the following lines natural phenomenon and human beings are compared.

*a:*nd*\textsuperscript{h}i:haru du:ra c*\textsuperscript{h}itizadek*\textsuperscript{h}i dagurdae: a:*un*\textsuperscript{h}e mero sa:mart*\textsuperscript{h}yama T*\textsuperscript{h}okkiera ba:ngint*\textsuperscript{h}e ra bepatta: hunt*\textsuperscript{h}e ba:dalaharu zulusa nika:*lt*\textsuperscript{h}e ra :p*\textsuperscript{h}ae:n pa:ni: hunt*\textsuperscript{h}e caTyazaharu s*\textsuperscript{h}u:nayata:ko ga:la: CaDKae:era katae:haru:un:*t*\textsuperscript{h}e (Manjil 2062:28).

(Storms used to come running from far horizon, used to twist and disappear getting collided with my might. Clouds used to march forward and turn into water. Thunders used to slap the silence and disappear somewhere).

In the above extract, the speaker compares human beings and the nature. Here, the storms clouds and thunder are compared to human beings. It means the storms run like an animal and twist like a wire. The clouds start march-pass like human-being and turn into water and thunder slap the silence like human being and disappear. The extract attempts to shed light on to the ineffectiveness of the natural attacks before the speaker's might. There is a comparison between two beliefs.

3.3. Personal Metaphor

The following extract from Manjil’s poem presents personal metaphors artistically.

*ma:tera b*\textsuperscript{h}ukampaharu bela: bela: makaha:n hallindae: a:*un*\textsuperscript{h}e mero padaca: pamuni(Manjil 2062:29).

(Sometimes the earthquakes used to come staggering beneath my footstep being intoxicated.)
In the above extract, the speaker compares the earthquake with drunkards. The speaker’s comparison is direct here because there is no use of as or like. As the drunkards walk staggering, earthquake also stagger beneath the poet’s foot steps. The natural phenomena is compared to human activities, likewise the following lines also gives an instance of personal metaphor.

\[ krodhle urliera a:unth e pralayaka: nadi:haru \]
\[ mala:i: sumsumya:unth e ra a:p\textsuperscript{h}no niri:hata: suseldae: samayako orha:lo b\textsuperscript{h}a:gtie (Manjil2062:29.) \]

(The rivers of destruction used to come getting flooded with anger, used to fumble me and flow away with time whistling their compulsion)

The angry mobs used to reach unto the speaker for causing his destruction, but used to find him so weak and helpless and used to run away with the flow of time. So, the destructive rivers are compared to the angry entities to the speaker who always challenges to the power of the speaker. In contrast to this, the following lies compare the power of time and the speaker himself.

\[ samaya coTa da:gne raharle mama:d\textsuperscript{h}a:ra laga:irant\textsuperscript{h}yo hardama ra a:p\textsuperscript{h}ae:n saramale cupaca:pa a:p\textsuperscript{h}na: bod\textsuperscript{h}a: c\textsuperscript{h}anharu ba:Ta:tira k\textsuperscript{h}asa:li:hinDthyo \]
\[ zaba ma a:p\textsuperscript{h}u: sa:mar\textsuperscript{h}yaka: inTa:harule baneko t\textsuperscript{h}ien(Manjil2062:29). \]

(The time always used to sharpen me with a view to hurt and silently used to work on the street with the self shyness dropping its own blunt moments, while I was made up of the bricks of vigour).

In the above extract, the time is compared to a man who always tends to hurt the speaker. But the speaker is compared to a concrete building of bricks. Hence the speaker means that even the time was shameful to challenge the speaker’s strength. In the same way the following extract again presents the similar comparison.

\[ zun din dek\textsuperscript{h}i ma pahiro za:na k t\textsuperscript{h}aleko thiye cara:harukae: cirbirle pani mala:i c;irna k\textsuperscript{h}ozirahec\textsuperscript{h}an pa:nikae: c\textsuperscript{h}iTa haru: pani mala:i p\textsuperscript{h}orna k\textsuperscript{h}ozirahec\textsuperscript{h}an ek b\textsuperscript{h}anga:lo pani nabagne bagar pani mala:i bagara bana:una khozcha.(Manjil2062:29). \]

(Since the day the landslides had started within me, even the chirping birds are trying to saw me, even the water drops are trying to break me, and even a single river less sand bank tries to turn me into a sand bank).

The extract above presents the personal metaphor. Here, the poet is compared to a sliding land and chirping birds, water drops and sandy riverbank are compared to the harmful agents to the speaker. Similarly, the following lines compared the speaker with a weak hill and his tearing eyes with flooded river.

\[ a:p\textsuperscript{h}nae:n a:nsu nae: mala:i: b\textsuperscript{h}ata:era bagna t\textsuperscript{h}a:lyo \]

94
zuna dina dekʰi ma pahiro zana ke tʰa:leko tʰiyein(Manjil 2062:30).

(Even my own tear started flowing down breaking myself, while the landslides had started within me).

In the above extract the speaker's plight is compared the broken hill of landslides. The poet becomes weak by his own falling tears. The non living quality of the hill is given to the speakers living body. Since, personal qualities are transferred here, it can be taken as a personal metaphor. Moreover, the following lines the poet again compares himself with a sliding hills and a mirror house.

ma samawedana: ko eka sisa mahala
bʰ atkane pesa:garera ba:nctae: a:eko cʰu acela
zuna dina dekʰi ma pahiro zana ke tʰaleko tʰiye(Manjil 2062:30)

(Life cracks with the own glass than the others’ stone. I, a glassy-building of sensitivity, am earning my living through the destructive job these days since I had fallen with the landslides).

The extract above expresses the speaker’s experience of being devasted due to his own weaknesses as he compares himself with a building of mirror and a land sliding hill to give a touch of personal metaphor.

4. Conclusion

The poem paha: Da ra pahiro, possesses metaphor in it. Manjil has indirectly compared life, nature and human world with the artistic use of metaphors. Sometimes the poet himself turns into inanimate entity and animates nonliving things. In totality, Manjil’s poem paha: Da ra pahiro is artistically powerful and metaphorically enriched.

References


The Otherness on "The Telegram on the Table"

Krishna Prasad Bhandari

0. Outline

Literature attempts to visualize the social realities fictionally. A short story is a brief work of prose fiction, in which a few aspects of life are focused and analysed through the presence of limited characters. A fiction can be interpreted through various perspectives and ideologies. Feminism is one of such ideologies that has been a dominant force in western literary studies since late 1970s, and has been shaped in the theory to express concerned feelings. This article endeavors to explore the position of a woman as other in the story “The Telegram on the Table”, composed by Parashu Pradhan. It consists of following sections:

1. The concept of otherness in feminist criticism
2. Synopsis of the story
3. Female characters as others, and
4. Conclusion

1. The concept of otherness in feminist criticism

The patriarchal (ruled by the father) society supposes a woman not born for herself, but merely made for man to fulfill his necessity and desires. Patriarchal woman has internalized the norms and values of patriarchy that privileges men by promoting traditional gender roles. Such roles view men rational, strong, protective, and decisive whereas women irrational, weak, nurturing and submissive. Thus, the root belief of patriarchy is to behave women innately inferior to men. Furthermore, the patriarchal society undermines women depriving them of economical, political, occupational and educational opportunities. As a result, a woman is victimized culturally. Tyson rightly opines,

"It is interesting to note that patriarchy objectifies both “bad girls” and “good girls”. That is patriarchy treats women, whatever their role is, like objects: women exist, according to patriarchy, to be used without consideration of their own perspectives, feeling or opinions. After all, from a patriarchal standpoint, women’s perspectives, feelings and opinions don’t count unless they conform to those of patriarchy (2006: 90, 91)."

The concept of “Otherness” is logically introduced in the feminist criticism, for the first time, by Simone de Beauvoir in her famous book The Second Sex in 1949. Beauvoir claims,

"The other is particularly defined according to the particular manner in which one chooses to set himself up. Everyman asserts his freedom and transcendence but they do not all give these words the same sense… he is the transcendent, he soars in the sky of heroes; woman crouches on earth, beneath his feet; it amuses him to measure the distance that separates him..."
from her; from time to time he raises her up to him, takes her, and then throws her back; never does he lower himself down to her realm of slimy shadows” (in Adams 1992: 394).

Thus, it clarifies that a woman is placed as the other. Of course, it is not as newly projected ideology. Rather it is as primordial consciousness itself, and it is prevailed in the most primitive societies and in the most ancient eastern and western mythologies. A woman is defined and differentiated with reference to man but not ‘he’ with reference to her. She is just viewed as an incidental and inessential. He is considered to be the subject whereas she is the object and the other, but he is the absolute. For the male, therefore, the ideal woman is she who incarnates most exactly the other capable of revealing him to himself.

In patriarchal society men are supposed to be independent selves with freedom, while women are thought to be dependent beings controlled by circumstances. Men play the significant role upon the world, they can change it according to their needs, give it the personal meaning while women have meaning only in relation to men. In this context, Tyson quotes Beauvoir and says,

> Women are defined not just in terms of their difference from men, but, in terms of their inadequacy in comparison to men. The word woman, therefore, has the same implications as the word other. A woman is not a person in her own right. She is man’s other. She is less than a man; she is a kind of alien in man’s world; she is not a fully developed human being the way a man is. (2006 :96).

In fact, the male dominated society has its own privileged attitude to marriage. The patriarchal society views women as they are brought to men’s home through marriage just for the continuation of generation and housework. So, the traditional way of marriage traps the intellectual growth and freedom of women. Marriage locks women so much that they are unable to unlock it so easily and are destined to face whatever the hazards and disasters come across in their lives. Here, the most noteworthy thing is that, women often try to escape their own freedom to fulfill their own potential in the world, a freedom that they often “try to avoid because it is frightening: it demands personal responsibility while offering no guarantee of success or even well-being”(Tyson 2006:96). This makes us realize that if women seem to be inessential and other that never can be the essential and one, it is because of her own failure that she cannot cope with these challenges.

On the other hand, marriage is a kind of labour contract that strongly ties women to unpaid domestic labour. They are narrowly confined within the premises of household activities and such activities are not considered important and serious enough to be analysed as a real problem and topic.

The patriarchy doesn’t take marriage as a mutual relationship of man and woman; rather it behaves woman as unpaid permanent worker and a means of child-bearing and child-rearing. A woman devotes herself throughout her life for the well-being and upliftment of her husband, children and members-of-law though her
dedication is not counted in terms of wages. In return, she is provided only her basic needs by her husband. In other words, patriarchy defines women in their domestic roles as non-workers, and, of course, non-workers should not expect to be paid. In contrast to the non-workers, men are considered as workers as they don’t involve in the housework and leave home for earning. Comparatively women work longer hours than men, though women’s house work is not recognized to be deserving of pay. Thus, the patriarchal concept of marriage also entitles a woman as other and man as one.

2. Synopsis of the story

The alliterative title “The Telegram on the Table" coined by Parashu Pradhan, a dominant author about female characters, is about the pitiable plight of a Nepali woman and men’s attitude towards her. The story begins with the reading of the telegram that was lying on the table for some few days. The central character is introduced later, but before it the author presents a short glimpse of his daily routine and occupation. The protagonist, Krishna, has been living in a city of Kathmandu for a few years. He is from a remote hilly region of Nepal. He guides mostly the western tourists, and for this he has learnt English.

In fact, he has a long preserved dream of going to the US and lying beside the ocean listening Nepali folk song. He is waiting to be invited by a tourist girl. For the achievement of his vaulted ambition and the dream of New York skyscrapers, he always remains very busy trying to make the tourists happy and satisfied explaining them how Kumari is chosen and worshipped and what the horse festival is like. He tries his best to be the perfect guide for them.

The plot of the story shifts to flashback and the author picturises the accommodation of the protagonist. He has been living in a rented room. He goes through various hardships in his professional career and tries to adjust himself with few amenities in the crowded city. It seems he is more anxious on his service rather than on his personal problems related to his living. Thus, it proves that he is more dedicated and devoted to his work that is deeply attached with the fulfillment of his dream. The author succeeds to keep the readers curious and impatient until the final part of the story, where he reveals the mysterious message of the telegram that Krishna had already received, “Your wife died yesterday”(Pradhan 2008:410).

It was lying on his table for few weeks appealing him to move to his village to attend on her funeral and mourning as soon as possible. The most surprising matter is that neither he regrets nor weeps on losing his wife forever. He seems as if he has strange wires inside him for the tragic message of the telegram could not arouse his humanity. Rather he used to glance on it almost every evening after he arrived from his work as if nothing has occurred and everything is going on as usual. Ultimately, after a few days, in one evening he bursts into tears on losing his wife and dream together.
3. Female characters as others

3.1. Protagonist as a patriarchal prototype

The story begins with “Once more he read the telegram that lay on the table” (Pradhan 2008: 410). Obviously, the protagonist, Krishna has gone through that telegram previously many times, however, it doesn’t touch him. From the very initial part to the end of the story, the death news of his wife is repeated almost six times; nevertheless, he is featured with smiling face. He is not affected; neither he takes any immediate action like preparation to move to his village nor tries to contact with his family members but continues his work. His everyday life is not disturbed and even slightly modified due to the tragic news of telegram. Instead of being grief strike and broke–hearted, he seems as though nothing has happened in his life. In fact, it cannot move him nor the tragedy brings any changes on his thought. He entered the city after he had married with a village girl but he never informed his friends that he was married. He always behaves and performs the role of a bachelor; the lock of sacred marriage has nothing to do with him as he feels as free and lonely as before he was married.

After he receives the telegram, one of his best friends from his village meets him in the city and the friend utters some words of sympathy that he is very sorry on behalf of him and the friend has heartfelt sympathy to Krishna on the death of his wife. This has not roused his hidden sense of humanity. Here, Krishna shows his strength of masculinity without being affected any more and pretending as if he is still a bachelor. We take it for granted for

Traditional gender roles dictate that men are supposed to be strong (physically powerful and emotionally strong). They are not supposed to cry because crying is considered a sign of weakness, a sign that one has been overpowered by one’s emotions… it is considered unmanly for men to show fear or pain or to express sympathy for other men. Expressing sympathy (or any loving feeling) for other men is especially taboo… (Tyson 2006: 87).

In traditional gender roles, most of the women aren’t given any specific rules and positions, rather they are considered as the inferior beings to men. Patriarchal men are supposed to be the center of the family. Such family assume that everything should be under the control and authority of men either father or son. And at the same time, the females act merely the helpers of males. If men leave home, they are not stigmatized rather they are encouraged and highly praised to be the outsider, but women are strictly prohibited and if they courageously step out of the home, they are terribly scolded, criticized and closed the doors of home for them in most of the traditional family especially in Nepal. In the context of remote mountainous regions of Nepal, even nowadays, women (mostly the married ones) are still thought to be at home and to serve her husband’s family. When she enters her father-in-law’s house, she is bound to be a dedicated unpaid servant through her life. The same case can be exactly traced in the case of Krishna’s wife. He left her home immediately after his marriage to make his fortune. He never thought to be at home around or with his wife.
and pass a simple common rural conjugal life. His male chauvinism urged him to abandon his wife to make his own path but not for her sake as he was aloof for a long time from her. He never realizes his wife as his life partner for he never comes in contact with her. He didn’t attempt to perform even the minimum responsibility to enquire his wife’s health when she was alive. He seems to be so much lost in the city that he behaves as if he has not left her at home but just an object.

Needless to say, economic career is a more significant for him than his wife. It is contextual to quote Tyson,

… the patriarchal concept of femininity which is linked to frailty, modesty, and timidity disempowers women in the real world. It is not feminine to succeed in business, to be extremely intelligent, to earn big bucks, to have strong opinions, to have a healthy appetite (for anything), or to assert one’s rights” (Tyson 2006: 88).

In the story, Krishna, leaving his newly married wife comes to the capital to perform his culturally and traditionally provided gender role to be the intelligent and economically perfect man as he doesn’t want to be the womanish, but shows the dignity of manhood interacting to the external world. Thus, he wants to place himself on the level of real, good and successful man, neglecting his wife’s death.

Generally, the patriarchal gender roles are troublesome, dangerous and destructive for men as well as for women. The protagonist also faces various hardships and obstacles out of his home while living in the city but he tries to endure all these problems himself. He has not extended his hand for help to others. He is entangled with the problems of his lodgings, water and light. Besides these, the major part is that he hasn’t still earned enough money; his plan of being economically strong and aim of flying to abroad be still shapeless though he has struggled for ten years. Traditional gender role of males has imposed upon him such a responsibility that he is unable to carry it out so easily. As a result, he is still wondering, nevertheless, he doesn’t surrender and escape away.

He desired to receive such telegram before “… he could really achieve what he aimed for. Now that he had received it, perhaps he was very happy. Very, very happy indeed”(Pradhan 2008: 408). This proves that he thinks his early marriage and his wife are the great obstacles of his career, so after her death he realizes that he is absolutely free. Beauvoir claims, “He thinks of his body as a direct and normal connection with the world, which he believes he apprehends objectively, whereas he regards the body of woman as a hindrance, a prison, weighed down by everything peculiar to it” (Beauvoir 2008: 209). The patriarchal fact is that if men get failure due to their own weakness, they blame women, curse women, and even sometimes abandon women. On the contrary, if they succeed, even with the great dedication and sacrifice of women, they think they deserve the success. They never acknowledge it as the contribution of women and women are not credited any more. In the same way, Krishna too, supposes his wife as the barrier of his ambitious career during his ten-year stay in the city, but when he gets his wife’s death news, he thinks he is relieved. Ultimately, he tears the telegram and bursts into tears not so much because of the pang
of wife’s untimely death, but on receiving the telegram lately, that he should have received earlier, and on the failure of his ten years career, that he thinks, is caused by his marital position.

3.2. The otherness in the story

Krishna’s wife, the other, is objectified as her death is merely mentioned on the telegram. She is dying the death of triviality not more than that. The heart breaking tragic message “Your wife died yesterday” (Pradhan 2008:410), neither intensified his emotions nor caused any diversions on his daily routine. Naturally, an outdated object cannot stimulate our feelings. The otherness can be traced abundantly and abruptly in these lines of the story.

The person it concerned had never meant much to him. He had never felt the need to pay much attention to her. He still lived in the city, just as he had ten years before, trying to make seedling dreams grow. The telegram should have made him weep, but it didn’t. He should have felt regret, but he didn’t. He should have fated for a while, but he didn’t. That telegram should have affected him; it should have elicited some response. But the wires inside Krishna were strange. No current ran along them. Nothing ever touched him. No grief could shake his heart. (Pradhan 2008: 408-9)

Of course, the death of his wife brings no movement on his life. No seriousness seems on his mundane life. The patriarchal definition of a male as the one and the subject, and the opposite sex as the other is considerably apt in the case of Krishna. His goal of life and, moreover, his deeply rooted unconscious cultural and historical aspect of gender role make him so much cruel and inhuman. As a result, he sees his wife as the other. Beauviors claims “No subject will readily volunteer to become the object, inessential; it is not the other who, in defining himself as the other establishes the one. The other is posed as such by the one in defining himself as the one” (Beauvoir 2008: 211). Krishna, being married too, never defines himself as a married man; he doesn’t want to establish himself as one by defining his wife, the other; rather he intends to be established and introduced through his own identity and work. His wife also never tries to be in contact with him during a decade, as she might think that is not the area of other to be close and intimate with the one. She takes it for granted that the other should be amused and glad to be far from the one, her husband. She takes it as other’s religion. It is interesting to note that Krishna’s wife is unnamed; even “his family members or relatives, like himself, also live with patriarchal ideology. Their choice of the term for Krishna’s wife speaks their ideology. They haven’t mentioned her name in the telegram. Instead, they have used “your wife” for her (Shrestha, 2009: 82). His family members were reluctant to name the woman. The address to the woman as “your wife” signifies that their son possesses her. She is identified with Krishna for he got married to her. He never wants to accept her or identify her as his wife; she is merely that woman. He objectifies her so much that he doesn’t think it is necessary to share the death news of his wife to his close friends.

The other female characters, in the story are Miss Pande and some white tourist girls. The interesting part of Krishna’s behaviour and thought to these girls is that he
addresses Nepalese girls as that Miss Pande but not to the foreign girls as they are not only the dream girls for him but the ultimate destination, too. He sometimes thinks to invite that Miss Pande from his travel office home for dinner. It is also mentioned earlier, in the story that he takes dinner at hotel. This contradiction makes us to suspect on his intention of invitation to that girl. Beauvior opines in her essay “Woman as Other”,

> Man can think of himself without woman. She cannot think of herself without man. And she is simply that man decree; thus she is called “The sex”, by which is meant that she appears essentially to the male as a sexual being. For him she is sex-absolute sex, no less. (Beauvior 2008: 209-10)

The protagonist intends to gratify his sexual desires from his colleague, Miss Pande but cannot. He has thought to have romance with that girl that resembles to the medieval romance of Middle English literature. Leaving his wife at home, he desires to be involved in courtly love. On the other hand, there’s also reference of some white girls he wants to be invited by in their country; he intensely desires to follow them and to achieve his goal of life through them. Thus, he considers the women as merely the means of fulfillment of his different desires. Neglecting the woman of remote region, he seems eager to be around the modern city girls. The surprising thing is that the demonstrative pronoun “that” is only used in the case of Nepalese woman, but not to his tourist girls for he wants to be welcomed. Here, he is victimized and overpowered by the western culture, language and thought.

3. Conclusion

The survey of this short fiction reveals that male superiority is still dominant in not only the countryside but also in the cities of Nepal and a male views a female as the other, but to him as the one. He considers him the active subject and the woman as the passive object.

References


0. Background

Culture is the basis of Identity and dignity for a person, but those who betray their culture destroy not just themselves but the whole community forever. In a country where there are hundreds of tribes of different clans but having almost the same way of life, the only means through which they can establish their recognition is their custom, their ritual that has its own tradition (Culture exerts a powerful and pervasive influence upon human civilizations, organizations and Identity (Turuki 2007:29). This Identity is important, therefore, society must preserve it at any cost. For Soyinka, any form of political repression is a suppression of the Identity. This Identity is also a force of life that helps precede a distinct self. The suppression of Identity is a suppression of very force in life. It is each individual’s responsibility in the community to fight against suppression for the preservation of the Identity of the community along with one’s own. This is the point of Death and the King’s Horseman.

This articles especially deals with giving introduction to one of the most ancient and orthodox tribe, Yoruba of Nigeria, consisting of four parts, namely, Introduction to the background story of the drama in brief (1), Portrayal of Yoruba culture in the drama(2), and Conclusion(3).

1. Introduction the Play

Recipient of the 1986 Nobel Prize in literature, Wole Soyinka has been called one of the finest writers of Africa. He was born in Yoruba community during the colonial rule in Nigeria. The circumstances in which he was growing up made him feel from his early childhood the pull between African tradition and western modernization. As he matured, the conflict between these two divergent cultures became apparent to him. And when he started his career as a dramatist, he began to address this conflict both at physical and metaphysical levels—centrals to his dramas. In his play Death and the King’s Horseman (1975), I observe a parallel existence of two cultures. British people’s Inability to understand Yoruba values specifically those relating to ritual suicide gives the impression of confrontation of cultures. This confrontation can be read as one of the major themes of Soyinka's play. My study concentrates on this theme and endeavors to examine how Soyinka in his play represents the confrontation between these two cultures which are quite contrary to each other in nature but which are growing simultaneously within a country’s boundary.

The story of the play is simple. It is set in the southern Nigeria, the original place of Yoruba. The play opens in a town market place. A great king has died and is to be given a ceremonial burial. According to the custom of the culture, the dead king’s horseman in life his closest friend and adviser Elesion Oba must die in the ritual and be buried with the king. The preparations are in hand. On the night of his death,
Elesin, as is the custom, will take a new bride. He chooses, against advice, a young virgin. The ritual comes to the ears of the local British district officer, Simon Pilkings. Horrified at the idea of ritual suicide an act both barbaric and illegal in the eyes of the British authorities Pilkings issues orders that such act be stopped. His orders rouse anger in Yoruba Community. Olunde, also comes back to take part in his father’s Dance of Death. But then the play shows its final hand. Elesin shows his weakness to meet the ritual death. His beautiful bride is everything for him. The failure of his father to die is shameful for Yoruba people. So, Olunde takes his father’s place.

Olunde, a highly educated Yoruba youth, sacrifices his own life in a traditional ritual of his community to affirm the tradition of his people against the power of colonial rule. Through this simple story of Olunde, Soyinka is able to represent “a significant and uncompromising affirmation” (Ralph–Bowman 372) of Yoruba cultural tradition. The following historical event based on which Soyinka wrote his play confirms this affirmation:

This play is based on events which took place in Oyo, ancient Yoruba city of Nigeria, in 1946. That year, the lives of Elesin (Olari Elesin), his son, and the Colonial District officer intertwined with the disastrous results set out in the play. Soyinka in his prefatory note of Death and the King’s Horsman explains that “The colonial Factor is an incident, a catalytic incident merely. The confrontation in the play is largely metaphysical, contained in the human vehicle which is ….the universe of the Yoruba mind…….” (Author’s Note).

Such an explanation is implausible because the acts and the voices of characters in the play constantly generate a sense that they---both white and blacks ---do stand for wider cultural principles. Colonial rules are pilkings’s normative values. He seeks to enforce these values on the Yoruba and that he is “fated to clash with the man [Elesin] more than with any of the other chiefs. “His act is an antipathy to the “native law and custom” that Elesin represents (king’s 28). Similarly, Olunde frequently uses such phrases as “your People”, “you white races.” In reply to Olunde’s remarks, Jane, the wife of the white District Officer, Pilkings, says, “you have learnt to argue I can tell that, but I never said you made sense. However cleverly you try to put it, it is still and barbaric custom. It is even worse---it’s feudal! The king dies and a chieftain must be buried with him. How feudalistic can you get?” (King’s 53). If the words, phrases, and sentences are not intended to reveal a confrontation between “Colonizer Britain” and “Colonized Africa,” they are extremely verbose. In fact, of course, it is precisely a wilder confrontation of two cultures that makes Soyinka’s drama so vivid and powerful.

2. Portrayal of Yoruba's culture in the drama

Soyinka's main concern in Death and King’s Horseman is to dramatize how Yoruba culture has become the part of life of people. His purpose in using cultural elements is not to evoke the past but rather to enable them to speak to present-day humanity. In the body of the play, the portrayal of cultural ritual practices is restricted to Yoruba because Soyinka himself is a Yoruba. The death of Olunde in place of his father marks a cultural change in Yoruba ritual practices producing somewhat a
modern view of the traditional culture. Soyinka, in his play, invites us to examine every clash and conflict, and the characters role in order to introduce us and to make us understand what Yoruba culture really is.

But before saying anything about how Yoruba culture has been represented in *Death and the King's Horseman*, it is necessary to understand what Yoruba culture is. To make a brief survey of this culture, therefore, appears relevant here.

Yoruba are the third largest ethnic group in Nigeria, Africa's most populous nation. About fifty million Yoruba live in Nigeria's Western Region, constituting about seventy percent of the total population. Over five hundred thousand Yoruba are in the northern and eastern regions of Nigeria (Americana).

The Yoruba share a common language and cultural base. However, they were divided politically into independent nations throughout the nineteenth century. The slaves were carried large numbers to Brazil and Cuba, where the Yoruba language is still spoken and Yoruba deities are still worshiped. They show a remarkable capacity for survival in any part of the world. Their culture is rich. "yoruba culture," says Eldred Durosimi Jones, "survives robustly for example in Brazil and other parts of South America, the caribbean, and in Sierra Leone, areas which centuries ago, largely through the slave trade, came into contact with Yoruba of the Diaspora" (364).

The big Yoruba festivals come at the time of harvest when there is plenty to eat and drink. Harvest has association of both piety and joy. Some trees and crops are important in Yoruba culture. The Yoruba consider them to be highly symbolic. Palm wine is the universal drink. It is thirst quencher as well as drink of ceremony and celebration. The Yoruba have simple ceremonies of regular worship (the principle deities are worshiped every four days) to family ceremonies. They have bigger annual festivals of particular gods. Prayers are recited; mimetic dances are done; sacrifices are offered; and spirits are released in general dancing.

In Yoruba cosmology, Olorun is the supreme god: "Creator, King, Omnipotent, All-wise, All-knowing, Judge, Immortal, Invisible and Holy" (qtd. in Jones 364). He is worshiped through minor deities. Although Yoruba invoke him in their worship, they do not build his shrines. Physically whom the Yoruba represents as their major gods, according to Henry Louis Gates Jr. are "Orisa Nla, the principal deity under Olorun, Esu - Elegbara, the sole messenger of the gods Sango, god of lightning and electricity, Sopana of smallpox, Erinle, Esumare, and Ogun". Ogun is Soyinka's favourite god. The duality of the god Ogun gives great impression to him. Soyinka considers man as the reincarnation of Ogun because a man has, like this god, the capacity both for creation and destruction. In his essay "The Fourth Stage," for example, he writes:

As for Ogun, he is best understood in Hellenic values as a totality of the Dionysian, Apollonian and Promethean values. Nor is this all. Transcending even today, the distorted myths of his terrorist reputation, traditional poetry records him a 'protector of orphans', 'roof over the
homeless', 'terrible guardian of the sacred oath'; Ogun stands in fact for a transcendental humane but rigidly restorative justice. (364)

Below the gods, in Yoruba belief, are numerous spirits of the ancestors. The Yoruba believe life after death. Those ancestors who do well for the community and its people achieve the status of gods and are worshiped like gods even after their death. Some of the gods in fact are ancestors who have been elevated into deities. Gods and spirits of the ancestors are thus very close to each other. For the Yoruba trees, lands, rivers, among others are parts of spirits and therefore sacred.

The diviner Ositola performs rituals for members of the community. There are three different rituals that Ositola performs. The first ritual, stepping into the world, usually takes place the week after the child is born. This ritual gives the Yoruba guidelines to raise their children. To perform this ritual, Ositola takes the feet of the children nd plaves them on a holy tray in order to symbolize their introduction into the physical world. At three months age, the children undergo a second ritual entitled knowing he head: "This time the object is to learn the nature of the inner head (Oriinu) -- or personality-- that the animating spirit or soul (emi) brought to the world, so the parents can help the child coordinate the two" (Baker Jr. 1). Through this ritual Ositola helps the children get the integration of their personality and soul, and provides them with a foundation in the world of living.

From the second ritual, the path of children's life will become more definitive. There are ten paths indicative of Yoruba morals and expectations which, when ritualistically split in half, assume either negative or positive connections. Ositola's job is to relate the significance of the path on which the children travel and to determine the necessary sacrifice that will allow the children to stay on the correct course throughout their fell and our people trudged through mountain and forest to find a new home but-- Elesin Oba do you hear me? (King's 10)

The successful maintenance of this rite is tied to the health and well - being of the community as a whole. The Praise - singer, conscious of its role in the community, maintains traditional language. Its act establishes grounds for the continuance of the cultural ritual: "there is only one shell to the soul of man: there is only one world to the spirit of our race. If that world leaves its course and smashes on boulders of the great void, whose world will give us shelter?" (King's 11)

Soyinka, in his play, wants us to examine every clash and conflict, save for the one involving culture. Certainly this is the most obvious part of the play. Every element of the play is placed in terms of two extremes to show up how Yoruba culture is different from European culture and is of its own kind. Ritual sacrifice (suicide) of one's own life is no exception to this examination. It can be seen in the conflicting lights that Soyinka gives us: British vs. Yoruba, physical vs. metaphysical, personal vs. social, and an expression of failure vs. a form of redemption. In the third ritual through which the children will pass is the culmination of their initiation into Yoruba adulthood. Known as Itefa, or the establishment of self, this ritual is complex due to the children's heightened self - conscious. The Itefa ritual focuses on developing the
children's personal identity and consequent social interaction. Most importantly, Ositola is responsible for the progression of life.

The continual exchange between Elesin and the Praise-Singers in the play is very important. The Praise-singer serves as a promoter of conservative values within the indigenous Yoruba tradition. It celebrates the *egungun* ritual and plays with its drum and sing to create an aura of the Yoruba ancestral masque. It always attempts to keep Elesin within communal by worldly warnings:

PRAISE-SINGER: They love to spoil you but be aware but beware. The hands of women also weaken the unwary.... In their time the great wars came and went, the little wars came and went; the white slavers came and went, they took away the heart of our race, they bore away the mind and muscle of our race. The city fell and rebuilt; the city examining how the play divides sacrifice so completely through these lenses, one can better understand the actions of Elesin and Olunde.

In the Yoruba world, it is clear that everything exists in a large backdrop of history and awareness of the gods and the universe. While living in a personal experience, everyone is a fragment of reality. Every action has an impact on everything. All the Yoruba and the entire world are interconnected. This is why the community is so close and so attentive when it comes time for Elesin to follow his king to the afterworld. Elesin's self-sacrifice is a communal act. It affects everyone, alive or dead, because it has little to do with Elesin personally. It is not his choice or decision; it is something that will happen. Self-sacrifice in a ritual performance is a social act. Elesin is the proudest man of the community for he is honored due to his active role in continuing the Yoruba cosmos.

3. Conclusion

What we observe in the drama is Soyinka's philosophy of his life, his meditation on the nature of man and his role for the society. He sees society as being in continual need of salvation from itself. This act of salvation comes about through the vision and dedication of community which pursues its vision in spite of the opposition of external forces. Each individual is the part of community and the community benefits from his vision. It is therefore the responsibility of each individual to guide his will to the will of his community. The salvation of the society then depends on the exercise of the individual will. The act of Olunde is meaningful because he guides his will and sacrifices his life for the salvation of the community and, therefore, his act should be celebrated as the act of the deities of Yoruba, who by the exercise of their will, transform the lives of men. These heroes are the symbol for a universal idea which Yoruba mythology and religion conveniently supply.

If the community will is so important, all religions whether Christian, or Hindus, or Muslim must allow it to be exercised freely. For Soyinka, any form of political and religious repression is a suppression of this will, which in due course begets confrontation. This is the point of Soyinka's *Death and the King's Horseman*. The importance of individual will is not a Yoruba or an African idea. If it has validity, this
is a general validity. The clash between the two different ideologies which Soyinka so often portrays in his drama always seeks to crush the entire community will, but the one, who in the community, does not give up one's defeat in the battle becomes a martyr, the positive product of the clash and fortunately the universal. Olunde is such a martyr ho faces constant challenges in life but threads his way through all the contradictories. He commits ritual suicide as a means of prolonging the tradition.

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*Americana Online* <http://www.eb.com/>


SECTION C: PEDAGOGY
Teaching Film

Kedar Man Shrestha

0. Outline

The English Subject Committee of Tribhuvan University has incorporated ‘film’ in the syllabus of B.A second year under subject heading ‘Eng. 313: Drama and Film’ for the first time with 20 percent weightage out of 100 marks. Film is a part of Major English course. It has been applied from the academic session 2066/2067. The course is designed to equip students with a sound background for the serious study of literature such as drama and film. The orientation seminar-workshop has been conducted but the examination has not yet been taken.

This course probably provides wider exposure to the students to a new form of literature. It consists of four dramas and a film. The prescribed dramas are: *Oedipus Rex* (Sophocles), *King Lear* (Shakespeare), *Miss Julie* (August Strindberg) and *Krapp’s Last Tape* (Samuel Beckett). The title of the prescribed film is ‘*Citizen Kane*’. The prescribed text for film is ‘Elements of Literature’ edited by Scholes et. al.

This article is based mostly on the hands-out provided during the seminar. It has the following sections: Introduction to Film as a form of literature(1), Types of Films(2), The Function of the Camera(3), Technicality of Film(4), Citizen Kane: a glimpse(5), Methods of Teaching(6), Challenges of the Course(7), Ways of overcoming the challenges(8), and Conclusion(9).

1. Introduction to Film as a Form of Literature

The terms film, movie, cinema and motion picture are used synonymously. Motion picture is a series of images that are projected onto a screen to create the illusion of motion. A film consists of moving pictures that have been recorded so that they can be shown at the cinema or on television.

The word ‘film’ comes from a prehistoric Germanic ‘fellam’ which was related to Latin ‘pellis’ meaning ‘skin’. It was generalized from the late 16th century to any thin membrane, and was applied by early 19th century photographers to a thin layer of gel spread on photographic plates (Arto1992:227).

The term ‘cinema’ has been derived from French word ‘cinematographe’, coined by Augusted and Covic Jean Lumiere in1896 for their new invention for recording and showing moving pictures. The word is taken from Greek word ‘kinein’ which means ‘move’. Its noun derivative is ‘kinema’ meaning ‘movement’(Ibid 114). The abbreviated form ‘cinema’ of cinematographe entered English in 1909.
Film is the most complicated form of literature in comparison to other forms of literature as it involves a range of technical equipment and processes along with artistry. Film borrows its elements from other genres of literature, but the camera and all the visual quality prevent it from fitting into the scheme of the four-fold. Film manages to combine both images (of painting) and words (of the novel/drama). Like essays, film can be persuasive. It can be used for creating propaganda. Documentary films reflect its relation with prose. Film may be meditative as well as lyrical like poems. But most films have more in common with stories and plays than essays and poems (Poudel 2009:1).

Film tends to emphasize persons and events, offering us something which is partly narrative, told by the camera which shapes everything we see. Film also presents an interaction among characters who behave as if the camera is not present at all. It shares with fiction, an impulse toward narrative, toward telling of a story in linear terms (Dix 2010:110)

Film, strictly speaking, is essentially visual, and very little could be performed about film in the verbal mode of communication. We may lose many features of the composite text if we try to convert the multimodal (audio-visual) mode of communication into just verbal mode (words in paragraphs). Despite these limitations, the elements of film are to be taught in the verbal mode the way we do with play, which is written to be enacted on the stage.

Everything we see in films has gone through an extremely complicated fictional process in which all the intervening fictional processes become invisible. In order to write a poem, you need a pen and paper; in order to do drama, you need actors and a space, and sometimes a script. But to make a finished product of a film, you need a camera, film, editing equipment, laboratories, a projector, and a screen. All these apparatuses and procedures are part of the machinery we might call the material ‘fiction’ of film making.

Every film is a unique project. The individuals who are involved in a film making are the producer, script writer, director, unit production manager, casting director, director of photography, designers, film and sound editors, and music composer. Thus a film is a cooperative project between the director, the producer, the actors and the crew members.

2. Types of films

The objectives of the project categorize the film. The most categories of films are: feature film, animated film, documentary, experimental film, industrial film and
educational film. Feature films are the movies most commonly shown in large movie theatres. They typically last at least one and half hours and tell a story or a story based on real events but portrayed by actors. Thematically ‘films are comedies, tragedies, romances, musicals and detectives.’ (Britannica Learning Library 2006:274)

3. The Function of the Camera

Most films assume an invisible point of division between that which is photographed and that which the spectator or the implied observer perceives. The camera marks the line of this division. Every thing in front of the camera can potentially be shown, but we do not see the director, the extras and all the people on the set. The camera bisects a circle horizontally with it is at the bisecting point and the film crew standing behind.

Camera and narration work in counterpoint. The camera records the world while the voice of a character interprets and explains on the sound track (Scholes 1997:1470). The camera records moving images. It has the double movements- of camera and of object photographed, which accounts for much of film’s complexity. The viewers should distinguish between camera movement on a fixed base and movement of camera from one point to another. The camera makes a series of gestures when it rotates along its fixed axes. The camera records the images from varying angles such as high-angle, low-angle and eye-level. A high angle makes the subject look small and insignificant. If a represented participant is seen from a high angle, the relation between the interactive participant and the represented participant is depicted as one in which the interactive participant has power over the represented participant. They are perceived from the point of view of power. Similarly a low angle image is depicted as power over the interactive participant. The picture at eye level depicts the point of view of equality and there is no power difference involved.

Lenses are the eyes of the director. The use of the lens also maintains another dimension of relation. The subject may be seen with different close up shots. To see people close up is to see them as being more or less intimately acquainted. In this shot every detail of their face and their expression is visible. People would be made strangers if they were seen from a distance; we see them in outline, impersonally, as types rather than individuals.

The long shot shows the full figure. The close shot shows head and shoulder of the subject and the medium close up cuts off the subject approximately at the waist. The very close shot (extreme close-up) shows just two an organ of the body such as lips.
Film is the product of artistry and technicality. People involved in teaching and learning film should be acquainted with technical jargons. If not, comprehension of film becomes a nightmare. The aspect ratio, the take, the shot, the cut, montage, etc are some of the technical terms we need to be familiar with.

Images are framed within particular boundaries. The screen serves as a receptacle, and demands to be filled by an image. Spectators get disconcerted if the picture spills over the edge of the screen onto a wall or some curtains. Likewise we will be upset if the tops of heads get cut off. It is therefore accepted that the images must be centralized. The aspect ratio, the relative size of the horizontal to the vertical edge of the frame has undergone recent modification.

- 1.33:1 was the shape of image in a controlled format through the early 1950s
- 1.85:1 is the standard ratio
- 2.55:1 can be shot in road-show extravaganza (the image is about 2.5 times as wide as it is high(Scholes 1997:1455)

Most images, no matter what their aspect ratios, move toward the centre.

Each time the camera motor is turned on, a ‘take’ begins and the take is over when the motor stops. An event may be recorded as many times as desired, in as many ways as possible. A real film is cut from these takes.

A ‘shot’ differs from a take in that it designates an edited unit of the finished film. The take which is finally chosen to print in the finished film would now become designated as a ‘shot’, and it refers not to the ‘shooting’ process, but to the process of structuring which is termed ‘editing’. Shots can be as brief as the twenty four frames which elapse in a single second, or they may be as lengthy as the capacity of the camera’s magazine.

A ‘cut’ is the most fundamental procedure of editing: the joining of two hitherto separate pieces of film in order to present them as related. It is made at a point where the end of one shot and the beginning of the next will match (Poudel 2009:2).

Image and sound are recorded separately by different mechanisms. Many viewers fail to distinguish between the sound track and the image track. If words donot match a character’s lip movement, if a character speaks with a different voice, if sounds from another shot are heard, the our tendency is to think that something has gone drastically wrong with the film. Image and sound are usually married in such a way that they appear to have been harmoniously together from the beginning of the
event and it is accomplished at two stages—at the shooting and in the printing of the finally edited version. The recording apparatus is kept in time with the camera through a cable which uses crystal clock to ensure perfectly synchronous timing.

4.1 The Sequence

The purpose of editing since its inception has been the construction of a series of images into a coherent whole. A sequence may be a single lengthy shot, but more likely to a compilation of several shots. Within smaller narrative units immense distances could be covered quickly.

Theoreticians of editing were concerned more with establishing unified pattern. This simple-minded linkage can be elaborated in extremely complicated ways, but they all move us toward a sense of closure.

5. Citizen Kane: A Glimpse

‘Citizen Kane’ is the title of the prescribed film, and it has been directed and acted Orsan Welles. It was produced by RKO in 1941. It is regarded as one of the finest films ever produced. The credit of the film goes to the combined efforts of the production company, Orsan Welles (the director) and Gregg Toland (the cinematographer). The film has 118 shots and it runs for 118 minutes.

5.1 Plot in brief

The film opens with an image of distant castle on a hill. The sign ‘No Trespassing’ is shown. Then the camera shows an elderly man lying in a bedroom. The man utters the word ‘Rosebud’ and dies.

The movie, then, presents a ten-minute ‘newsreel’. It tells us that the estate is Xanadu, owned by Charles Foster Kane. The newsreel further gives the details Kane’s life which includes how he spent his childhood, how he built up his empire of newspapers, how he made controversial political pronouncements, how he obtained power and lost it.

After that Jerry Thompson, a newspaper reporter begins to discover not only the meaning of ‘Rosebud’, but also Kane’s private life. He approaches the people who have been associated with Mr. Kane, and interviews them. At first Thompson goes to Susan Alexander, Kane’s second wife, who refuses to tell him anything. He then reads the private diary of Walter Parks Thatcher. After that he interviews Mr. Bernstein, Kane’s personal business manager; Jed Leland, Kane’s best friend; Susan Alexander (the second time); and Raymond, the butler.
The film entertains the flashbacks, which show Kane’s childhood, his entry into the newspapers business, the control of the New York Inquirer, hiring the best journalists, his rise to the power. The flashbacks also depict Kane’s first marriage with Emily, their disintegration, a ‘love nest’ scandal of Kane and Susan which ends Kane’s both Kane’s first marriage and political aspirations.

The attempt to solve the mystery of Kane’s last word ‘Rosebud’ remains mysterious. The camera shows workers burning Kane’s some possession such as the sled. When the sled burns, ‘Rosebud’ is seen. ‘Citizen Kane’ ends with the final shot of the same sign “No Trespassing” at the huge gate of Kane’s estate, Xanadu.

5.2 Themes of the Film

The possible themes of Citizen Kane may be:

- the difficulty in interpreting a person’s life
- wealth cannot buy happiness
- loss of childhood innocence
- American dream(material prosperity at the cost of personal happiness)
- ‘Rosebud’ is what a person lost, but can not express in language

6. Methods of Teaching

Suggested techniques of teaching film:

- audio-visual
- explanation discussion
- project work

7. Challenges of the Course

* novel form of literature * technical jargons
*lack of teacher’s competence *lack of infrastructure

8. Ways of Overcoming the Challenges

* consulting experts * guest-lecture by technical experts
*consult reference books

The step-by-step method of teaching film can be planned as:

i) Film show: this can be the first step in which a popular film either Nepali or Hindi may be shown for entertainment/pleasure. After this, the prescribed film ‘Citizen Kane’ has to be done as a visual presentation.
ii) **Film show with pauses**: Exploring the technical part of the film is essential. Several pauses during the film show should be made with explanations of aspects of film such as shot, dissolve, montage, aspect ratio, freeze, movements of the camera, its angles and close-ups, flashbacks. A separate discussion session may be done on elements of film such as camera and image, editing and narrative, special effects, etc.

iii) **Thematic analysis**: Teacher and students should see the movie before holding the thematic analysis session. They may discuss on themes with questions such as ‘what is the meaning of ‘Rosebud’?’, ‘why does the reporter take interviews of different people?’ , ‘what is American dream?’ , and so on.

iv) **Evaluation**: The teacher can evaluate his students on the level of comprehension of different aspects of the film with assignments or project work.

9. **Conclusion**

Film, a genre of literature, requires thorough knowledge of technical and literary aspects. Understanding the roles to be played by the director, cinematographer, composer, script writer, and the rest is fundamental. As film is an expressive art, the function of the camera, which is also called narrator, may help both teachers and students to enhance the comprehension of the composite text.
Problems in Teaching Poetry and some Pedagogic Suggestions

Mohan Kumar Tumbahang

1. Introduction

Poetry is the major and most ancient form (genre) of literature. Regarding the origin of language, Jespersen (1921) opines that the genesis of language is not to be sought in the prosaic, but in the poetic side of life. So far as teaching poetry is concerned, majority of the teachers no matter which level's poetry they might be teaching, seem to frown back their foreheads and sigh disgustingly. So, keeping this thing in mind, an effort has been made to trace down the potential areas which seem to cause English teachers uncomfortable during the time of teaching poetry in the language classroom. There are, in fact some aspects in poetry which definitely pose the teaching quite intricate and challenging. If we raise the awareness of some particular aspects of poetry, it will certainly help to cope with poetry teaching related problems. Poetry teaching is not only the matter of linguistic knowledge but also the matter of knowledge of the world. Some aspects that are responsible for making the poetic language obscure are presented underneath.

2. Unusual features of language in poetry

Poetry has been characterized as deviating from the ordinary mode of speech. In this regard Lazar(1993) states that poetry re-organizes syntax, invents its own vocabulary, freely mingles the registers, creates its own punctuations, uses full range of archaisms and dialects, generates vivid new metaphors, patterns sounds and orders rhythm. These all reflect that poetry does involve completely unusual features of language. In this sense, poetry frequently breaks the rules of language but in so doing, it never fails to communicate with us in a fresh, original way. The language rather becomes sharp, pointed and cutting as well. The linguistic distortion occurs at different levels as discussed below.

2.1. Phonological (Sound) Deviation: In the metrical verse, the both types of sounds (i.e. segmental and suprasegmental) are pronounced or uttered not according to the prescribed rules of linguistics but they are mostly pronounced as required by the sense and metrical design. Let us consider the following verse lines by William Blake as example of deviation in the sound level.

Tyger tyger burning bright

In the forests of the night

Generally, prepositions and articles do not receive stress (-) but in the above example, prepositions like 'in' and 'of' have received stress. This is what we call the phonological (sound level) deviation.

2.2. Orthographical and Lexical Deviation: Orthography refers to the writing system or more specifically the spelling system. The spelling writing in poetry most
often breaks the ordinary norm by deletion, alteration and addition. This orthographical or lexical deviation occurs in order to suit the number of syllables of the preceding or subsequent lines.

e.g. tyger for tiger (spelling alteration)
o'er for over (spelling deletion)
'twas for it was
'em for them
Too...o...o for too (Spelling addition in the case of resonance)

2.3. Syntactic Deviation: 'The term syntax is concerned with 'the sentence structure of a language' (Traugott and Pratt:1980). The structure is maintained by ordering certain class of words in a particular sequence. For instance, general statement of English sentence includes 'SVO' sequence. However, poetic language does not always follow the norms of the syntactic structure. This means that sentence structures are not always found in the 'SVO' pattern. 'Subject- verb' and 'adjective- noun' inversions are very common in the poetic expressions. e.g. "Away went the car like a whirlwind" this verse line would generally be written as 'The car went away like a whirlwind' in the ordinary mode of writing. Likewise Milton's famous epic 'Paradise Lost' is an example of adjective-noun inversion. Simply the noun is preceded by adjective but here the noun 'Paradise' is followed by adjective 'Lost'. In common writing, we never write 'girl beautiful' rather we write 'beautiful girl'.

2.4. Semantic (Meaning) Deviation: Semantics refers to the meaning structure of a language. The meaning of poetic language can not be grasped only from its primary or dictionary meaning. Semantic deviation is found in both lexical (word) level and syntactic (sentence) level.

a) Semantic Deviation in the Lexical Level:
   i) Home- primarily/literally denotes a dwelling place for living with one's family.
   ii) Home- figuratively connotes as comfort, intimacy, privacy, warmth, coziness, etc;

b) Semantic Deviation in the Sentence Level:
   i) 'He barked at me' - literally denotes that he rebuked me in a coarse voice.
   ii) 'He barked at me' - figuratively connotes that he shouted at me as a stray dog which was no better than a dog barking or meaningless absurd.
   iii) His soul stretched tight across the skies' (T.S. Eliot)
   iv) 'The child is father of the man' (Wordsworth)

These above iii rd and iv th sentences are really absurd while considering them from the ordinary mode of speech but they are meaningful from the figurative point of view. T.S. Eliot's verse line quoted in Traugott and Pratt (1980) implies that 'soul' has religious meaning -'heaven' and this is 'concrete' as well which is accommodated by the 'skies'. The 'heaven' is so enormous that the single sky cannot adjust it. Similarly,
Wordsworth's verse line connotes that our childhood habit, character, manner, etc, are carried up to the old age. The other interpretations might be showing the eternity of time- 'past, present and future' that is, present is the out come of the past and the future emerges from the present.

3. Metaphorical comparison and ironical contrast: twin bases of poetry

Poetic language is generally founded on metaphorical comparison and ironical contrast. Therefore, metaphor and irony are the twin bases of the poetic language. In order to grasp the meaning of poetic language, one must be familiar with some of the rhetorical devices like imagery, irony, metaphor, symbol and so forth. Let us consider these poetic devices precisely.

a) Imagery: Imagery is the suggestion of vivid mental pictures or images by the skilful use of words (Dave et al. 1980). By means of words, a poet can suggest the mental pictures perceived through sensory or extrasensory perceptions. There are three ways in which a poet makes us see mental pictures. The ways are by description, by figure of speech and by picturesque epithets. 'A poem can be effective imagery when its words allow us to imagine that we can see, hear, smell, touch and taste the things the poem describes' (Cuddon: 1998). In other words, it is the mental picture made out of the words. It is, therefore, the whole poem can be an imagery made up of multiplicity of images.

e.g. Unloved, that beech will gather brown
And many a rose carnation feed
With summer spice the humming air....

Here, Tennyson's verse lines are suggesting the qualities of smell (spice) hearing (humming air) and 'sight' (beech, brown, rose, etc.)

b) Irony: 'It is a kind of literary device in which the real meaning is just the opposite of that which is literally conveyed by the language used' (Mundra and Sengupta: 1997). It is also said that there is difference between what the language is and what its intended meaning is.

e.g. 'The leaders are really dedicated to the concern of the people.'

c) Metaphor: Regarding the metaphor, Scholes et al. (1997) refer that metaphor is comparison of two unlike things made without using 'like' or 'as'. The two things being compared are usually linked with a form of verb 'to be' (e.g. An 'A' is a 'B'. Also, it is implied simile in which one form of appearance is found to be in other thing. For example 'life is the potato.' In this metaphorical expression 'life' is found to be in 'potato'. Dave et al. (1988) hold the view that figures of speech violet the ordinary mode of speaking by neglecting the norms of selection and restriction. Grammatically the sentence "life is the potato" seems to be correct but semantically is absurd because 'life' can never be the 'potato'. 'Life' and 'potato' are utterly different things which do not collocate.
d) **Paradox**: A literary device which seems to be contradictory on its surface level yet it turns out to be interpretable and makes a good sense.

   e.g. 'Marriage has many pains

   Yet celibacy has no pleasure'

   The two lovers say "we are one" yet they are separate.

e) **Symbol**: In its broader sense, symbol may anything which signifies some thing. But in respect of literature, symbol is an object animate or inanimate that represents or stands for some thing else. There are two types of symbols i.e. conventional and private. The conventional type of symbol is common so they are familiar and understandable but the private is obscure because the poet uses it in his own way. Some examples of conventional symbols are as follows

<table>
<thead>
<tr>
<th>Symbols-</th>
<th>referents</th>
</tr>
</thead>
<tbody>
<tr>
<td>a peacock-</td>
<td>pride</td>
</tr>
<tr>
<td>an eagle-</td>
<td>heroic endeavor</td>
</tr>
<tr>
<td>the rising sun-</td>
<td>birth</td>
</tr>
<tr>
<td>the setting sun-</td>
<td>death</td>
</tr>
<tr>
<td>climbing-</td>
<td>progress, etc.</td>
</tr>
</tbody>
</table>

   The examples of the private symbols are the ones which are used by W.B. Yeats and T.S. Eliot. W.B. Yeats uses 'tower' as a private symbol in his poem entitled 'Tower' so does T.S. Eliot 'fire' and 'water' in the poem 'Waste Land'. Like-wise Virginia Woolf uses 'the window' as a private symbol in her essay 'The Death of the Moth'.

4. **Poetic Diction**

   Literature can fairly be treated as a distinct register that involves specific terms which are not used in other fields. In this sense literature is considered as one of the registers out of fifty six different types. The dictions differing from other fields as, sports, military, medicine etc, are clearly found in the poetry. These are some examples which are used only in the field of poetry. e.g. albeit, betwixt, abode, etc, **Archaism**: is another aspect of the poetic diction which is used for achieving different effects. Archaic terms may be used to fit the metric verse or to associate with the past event/situation.

   e.g. methink, maketh, shalt, canst, doth, host, quoth, olde, etc.

   **Neologism**: It is concerned with the new coinage of words. In this regard, Crystal (1997) refers to it as the invention of new words perhaps the most obvious way to go beyond the normal resources of language, completely fresh creation. Such newly coined words also stand as stumbling block on the way to get through the meaning.

   e.g.  bubble-leded ( frivolous/flighty)

   camcorder (video camera and sound recorder)

   grammy (gramophone)

   unfather/unchilding

   lip (Kiss)

   Source: Cuddon(1998)
5. The edges of language

There has always been debate over the nature of poetic language. To some extent poetic language is special and removed from the language of everyday speech. In poetic language, authors take risk as they push the language to its limit. If they break too many rules they can fall over the edge of language into unintelligibility. This is the reason why well-known poets are criticized for verbal excesses—sacrificing meaning to the seductive patterns of sound and graphic form.

The move usually starts from center to the edge of language. 'A common literal term is used in the beginning and it moves ahead towards the increasing levels of inventiveness—that poses difficulty in understanding or interpretations. Let us consider the example (from G.N. Leech: 1969) which moves from the mundane use at one end and bizarre use at the other.

<table>
<thead>
<tr>
<th>Several hours ago</th>
<th>Mundane</th>
</tr>
</thead>
<tbody>
<tr>
<td>Many moons ago</td>
<td></td>
</tr>
<tr>
<td>Ten games ago</td>
<td></td>
</tr>
<tr>
<td>Several performances ago</td>
<td></td>
</tr>
<tr>
<td>a few cigarettes ago</td>
<td></td>
</tr>
<tr>
<td>three overcoats ago</td>
<td></td>
</tr>
<tr>
<td>two wives ago</td>
<td></td>
</tr>
<tr>
<td>a grief ago</td>
<td></td>
</tr>
<tr>
<td>a humanity ago</td>
<td>Abnormal</td>
</tr>
</tbody>
</table>

In the above example, the first line is very common one because the time adverbial 'ago' has been preceded by temporal frame. But gradually the temporal frame moves to unusual collocations putting the readers in to difficulties of understanding the meaning. It shows how deviant kind of language the poetry employs. The readers simply try to interpret the over all meaning of the stanza or the poem. It is no use struggling hard to dig out meaning from such deviant form of language.

The breach of the grammatical codes is also sometimes known as 'defamiliarization' in terms of poetic composition. The writers deliberately defamiliarize the writing in order to attract readers' attention. These writers hold the opinion that common and usual type of writing cannot be charming nor can it be attractive. The authors seem to make their writings strange and shock the readers by bending the rules to the extremity. E.E. Cumming, Ray Young Bear and other several literary figures have overtly practiced this trend. Mostly, their writings violate the semantic and syntactic norms but also ignore the punctuation rules.

6. Dealing with the poem in ELT Classroom

While planning to teach a poem in a ELT class, it could be always useful to anticipate some of the difficulties the learners are likely to face on the way to understanding a poem. If a teacher seriously considers the stumbling blocks on the
way to get through a poem, s/he can design materials which can help the learners to overcome such difficulties. While preparing for the language class, the teacher should mainly concern on the three aspects-which are precisely mentioned as follows:

a) The Background to the Poem:- To make the sense of the poem, the learners need to know about:

- Some cultural as well as historical information of the author.
- The collection from which the poem is taken.
- The genre and literary movement to which the poem belongs.

b) The Language of the poem:- The teacher needs to help his learners with:

- Unusual language in the poem which violates the norms or rules of language use.
- Unfamiliar dictions, phrases, grammatical constructions, sentence structures (syntactic features).
- Important discoursal or formal features of a poem (e.g. rhyme, meter, refrain to set literary genre or type such as sonnet, ode, elegy, ballad, etc.)
- Ambiguities in meaning (e.g. multiple meanings for a particular word or puns etc.,)
- Figurative or symbolic meaning.
- Figures of speech or rhetorical devices in the poem (e.g. metaphor, irony, paradox, etc)
- Aural or musical qualities in the poem (e.g. alliteration, assonance, resonance etc.,)

c) Motivating or involving learners:

There can be various ways of motivating or involving the learners in the poem:

- The teacher can make the topic or theme of the poem relevant to the learner's own experience;
- S/he can relate the use of a poem in the class to the syllabus and the learners' perception of their own needs. Or the poem can be used in such a way that both of these demands are met.
- S/he can introduce the most suitable learning styles of the students either by asking the learners to discuss about the poem in a very open-ended way, or by giving two set interpretations of the poem from which to choose or asking to read a lot of background to the literary period or by asking to read poem repeatedly aloud.

(Source: Lazar: 1993)
7. Conclusion

Poetic language is markedly distinct from the ordinary mode of everyday speech. This is the reason why the language teachers find it more challenging and obscure as well. The complexity emerges from the deviant of the linguistic features of the poetry. Despite the obscurity of the poetic language, there are certain hints which should be pointed out by the teacher to cope with poetic classes smoothly.

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Teacher-Students Interaction in the Nepali Medium English Classroom: An Action Research

Dadhiram Dahal

1. Background

Most Nepalese students especially from the government aided schools are usually found to be quiet in the English classroom, as they have a little experience in classroom interaction with the teacher. Traditionally Nepalese classrooms are dominated by the lecture method that does not encourage students to participate in the classroom activities. The other reason behind the students’ inactivity is the poor English background and lack of exposure in English in the lower level. So, the teaching English with student interaction is quite challenging.

This article, employing action research, attempts to explore this problem and suggests some possible ways to create a more interactive classroom. This paper is divided into the following sections: (1) Background (2) Introduction to Action Research (3) Classroom Description (4) Problem Identification and Investigation (5) Strategies/plan (6) Plan Implementation (7) Outcome (8) Conclusion

2. Introduction to Action Research

Action research is concerned with trying to improving one specific point in a teacher's technique in a particular classroom using empirical measurement. Richards, Platt & Platt (1992) have defined it as, “Teacher-initiated classroom research which seeks to increase the teacher's understanding of classroom teaching and learning and to bring about improvements in classroom practices. Action research typically involves small-scale investigate projects in the teacher's own classrooms.”

Action research is a reflective process of progressive problem solving led by individuals working with others in teams or as part of a "community of practice" to improve the way they address issues and solve problems. Action research is done simply by action, as the name suggests. Action research can also be undertaken by larger organizations or institutions, assisted or guided by professional researchers, with the aim to improving their strategies, practices, and knowledge of the environments within which they practice. As designers and stakeholders, researchers work with others to propose a new course of action to help their community improve its work practices (Center for Collaborative Action Research). Kurt Lewin, then a professor at Massachusetts Institute of Technology, first coined the term “action research” in about 1944. In his 1946 paper “Action Research and Minority Problems” he described action research as “a comparative research on the conditions and effects of various forms of social action and research leading to social action” that uses “a spiral of steps, each of which is composed of a circle of planning, action, and fact-finding about the result of the action” (retrieved: http://en.wikipedia.org/wiki/Action_research).

According to Reason & Bradbury, Action research is an interactive inquiry process that balances problem solving actions implemented in a collaborative context
with data-driven collaborative analysis or research to understand underlying causes enabling future predictions about personal and organizational change (2002). It is a reflective process that allows for inquiry and discussion as components of the “research.” Often, action research is a collaborative activity among colleagues searching for solutions to everyday, real problems experienced in schools, or looking for ways to improve instruction and increase student achievement. Within all the definitions of action research, there are four basic themes: empowerment of participants, collaboration through participation, acquisition of knowledge, and institutional change.

Generally action research is a process in which there is an observer who collects data, and together with the teacher develops a plan to bring about the desired change, act on the plan, and then observe the effects of the plan in the classroom.

3. Class Description

The class observed was a group of 48 students at Koshi Saint James Higher Secondary School in Itahari. The level of the students in the class was upper-beginners or intermediate. The students were from the heterogeneous backgrounds in regard of their social, economic, cultural as well as cognitive aspects. Out of 48 students The teacher was a student-teacher with several years teaching experience at secondary level. The goal of this required class is to teach the students reading and writing skills including listening when the teacher reads the passage aloud.

4. Problem Identification and Investigation

The students, as a class, don't respond voluntarily to the teacher's questions and do not participate in class discussions. Students also never ask the teacher questions outside one-on-one situations. Thus, the teacher receives little oral feedback. According to the teacher “Most of the class members sit looking straight ahead using minimal facial expressions, gestures and verbal utterances. What I want is for the students to be more demonstrative and more overtly communicative in their feedback. I want these behaviors: I want the students to ask questions, make comments and to respond with nods and shakes of the head, with sounds of agreement or sounds of understanding. Also, I want them to be both reactive and proactive.”

Despite the teacher's several attempts, the students don't seem responsive and interested in the teaching as well. Few of them try to respond in Nepali in submissive manner. Very few of them seem attentive but cannot respond to the teacher's questions; neither they ask any questions to the teacher about anything.

The teacher's class was first observed in the third week of the first term. In the first 25 minutes, the class went through an intermediate level reading passage. The students first listened to the teacher read and explain the text to the students with their books in their hands, then the students read the text silently themselves. Then the teacher asked them whether they understood anything, but nobody responded. Next 15 minutes, the teacher went through the text explaining the difficult word meanings to the students so that they could understand better and respond to him. He asked the following questions to them based on the text:
T: Any questions? Do you understand everything?
Ss: Š(no one responds)
T: Okay, how many people were quarrelling?
Ss: Š(no response)
T: How many people were quarrelling?
Ss: Š(no response)
T: There were three. Three people. Were they friends or strangers?
Ss: Š(no response)

The teacher asked a few other questions which also drew no response or reaction from the students. The students, then, had to write the answers of some questions about the text in their book according to the teacher's instruction. Most of the students seemed to have much trouble doing this, and if there were any questions, they readily seemed to ask few things the friends sitting next to them but didn't drew any meaningful result.

The following day the class was devoted to the work using the phrases and vocabulary from the text. The students didn't seem to enjoy this, and most tried to find the meanings of the words with little effort or no effort at all. The teacher circulated the room checking on the progress of each student but didn't see any progress in majority of them, rather their copies were found empty or they had done little with messy answers. The class atmosphere was boring, as most of them seemed silent and inactive. The students didn't ask any questions as they hadn't done any question-answers. Instead of answering the teacher's questions, they seemed to be whispering and smiling in their own personal matters. There was no eagerness and enthusiasm in the students. The teacher asked them to do the activities in the text repeatedly but one or two of them said that they didn't know the answers. The teacher said,

I want the students to be more demonstrative and more overtly communicative in their feedback. I want these behaviors: I want the students to ask me questions, make comments and to respond with nods and shakes of the head, with sounds of agreement or sounds of understanding. Also, I want them to be both reactive and proactive.

5. Strategies/Plan

After the preliminary investigation of the classroom, it was surfaced that the problem was quite serious and needed to be coped immediately. In order to make the class more interactive and participatory, certain hypotheses were made based on some scholars' empirical suggestions. The very first scholar was Jeremy Harmer whose findings and suggestions were taken as the rescue sources. According to him we need to establish an appropriate relationship with the students (2009). To clarify the relation of a teacher with students, Harmer has used a particular term 'rapport' which refers to the relationship the students have with the teacher and vice-versa. When there is a positive, enjoyable and respectful relationship between teacher and students, and students themselves, the environment for the interaction will be set up. According to Harmer (2009), successful interaction with students depends on following four characteristics:
i. **Recognizing students with their names:** Students want their teacher to know who they are. They would like their teacher to know their names and characters. There is no easy way of remembering students’ names yet it is extremely important that we do so if good rapport is to be established.

ii. **Listening to the students:** Nothing demotivates the students more than when the teacher is dismissive or uninterested in what they have to say. Of course, no one can force us to be genuinely interested absolutely in everything and everyone, but it is part of teacher’s professional personality that we should be able to convince students that we’re listening to what they say with every sign of attention.

iii. **Respecting the students:** Correcting students is always a delicate event. If we are too critical, we risk demotivating them. Whichever method of correction we choose, and whoever we are working with, students need to know that we are treating them with respect, and not using mockery or sarcasm- or expressing despair at their efforts. Respect is vital, too, when we deal with any kind of problem behavioural. Teachers who respect students do their best to see them in a positive light. They are not negative about their learners or in the way they deal with them in class.

iv. **Being even-handed:** What usually happens in the classroom is that many teachers react well to those who take part, are cheerful and cooperative, who take responsibility for their own learning, and do what is asked of them without complaint. Teachers seem less interested in those who are less forthcoming and prospective. In fact some students may not be quite extrovert or expressive. It is due to their shyness or their cultural or family backgrounds. Sometimes students are reluctant to take part overtly because of their language deficiency. In the light of these facts treating all students equally not only helps to establish and maintain rapport, but is also a mark of professionalism.

According to Mahmuda Yasmin Shaila and Beth Trudell, “To cope up the students’ inactivity and lack of interaction in the classroom, the best way the teacher may apply is to dividing the class into groups. When teachers design group work, they need to introduce the students the simple group work strategies, such as showing that they are listening to the speaker by making eye contact and nodding, and by saying such things as ‘What do you think?’ or ‘I like that idea’ in between the discussions. These skills are simple but important, as they allow all students an opportunity to effectively participate in group discussion. To enhance the quality of discourse in group work, the teacher should, sometimes, move way from routine activities and exercises that filled time but did not encourage the students to become independent learners. This entailed carefully choosing activities that can only be accomplished with collaboration and serious conversations, including comparing and contrasting.
information, summarizing readings, debating and argument essays, composing biographies and autobiographies, conducting interviews, and making presentation”(2010).

6. Plan Implementation

On the basis of techniques and skills mentioned above, the teacher was facilitated to adopt new environment to enhance the classroom interaction. First of all, the teacher decreased the intensity of the lecture in the classroom. Instead of the lecture method, he adopted the students centered method. For that he divided the class into the groups and instructed the students about the basic rules of the group work. The group work is the classroom activity which demands the students to involve in the discussion in finding the answers of the questions. Its basic norm is the discussion and collaboration. He, then, tried to remember the names of each student so that they could feel intimacy with the teacher. It took a whole week for him to remember their names successfully. As the teacher’s activities encouraging students’ participation got intensive, the classroom environment got more comfortable. He listened to the students’ minor queries with great importance so that they could feel that he was giving due attention to their problems. He never used oppressive and humiliating language in the classroom since the above plan was launched. Realizing the fact that a student is an independent, creative and talented individual, he provided them the creative environment to express his/her ideas naturally. In the group work he always encouraged the participation of each student for discussion respecting his/her self.

7. Outcome

In the eighth week of the term, the class was observed again. A lesson similar to the one in the third week was presented. In the beginning, the teacher read the text aloud, and then he began talking about the text explaining the difficult vocabulary. This went on for about twenty minutes and included general comprehension check questions such as 'do you understand?' and 'are you okay?' as well as specific questions about the text.

Regarding general comprehension questions, most of the students nodded in response and a few answered 'yes' to these questions. And it was believed that they did, in fact, understand.

With the specific questions, however, something unexpected happened. When the teacher asked a question, he was usually responded with confused-faced stares, as before. But when he moved closer, looked specifically at a student, or pair of students, and repeated the question, the students usually tried to answer. In general, it was noted, the instructor was paying much more attention to the students, moving closer to them, and looking at specific students and trying to make a better connection with them. Instead of asking questions with the feeling that they really weren't going to be answered anyway, as before, the teacher made a greater effort to communicate the questions, and acted as if he expected to get responses.

Also, toward the end of the student teacher's talk on the text, two students, without being encouraged from the teacher, asked questions before the class. Although the
questions were not related directly to the text, the fact that the questions were asked before the entire class was considered a breakthrough.

8. Conclusion

In the brief span between observations some remarkable improvements were seen. The students interacted with the teacher by nodding and showing gesture in approval; some answered the teacher's questions, and few, on their own initiation, even asked questions before the class several times. Many of them could raise simple questions on the difficult aspects of the text. In the course of discussion, the class seemed a bit noisier but the teacher showed amicable temperament to each student with cooperation and encouragement. On the whole the students became more interactive and initiative in the classroom activities. They seemed more confident and attentive in the subject matter. This action research was basically focused on the students’ improvement, but after having implemented the plan, the improvement on teacher’s performance became more distinct. The unanticipated result of the teacher becoming more concerned with the interaction was a pleasant surprise and contributed to the improvement of him himself. He became softer and friendlier with the students. In total the challenges of teaching English with interaction in the Nepali medium English classroom were covered optimistically.

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The Communicative Language Teaching

Chetnath Niroula

0. Abstract

In spite of undergoing English Language training from the primary to secondary and degree levels, students perform poorly when communicating in English. Writing a document independently and expressing one's ideas orally are difficulty for English language learners in Nepal. Most universities textbooks are in English and there are several areas which require English communication skill.

This article focuses on the communicative language teaching. It is divided into six parts:

1. Background
2. The teacher's role
3. The learner's role
4. Teaching and learning activities
5. Evaluation in language teaching
6. Conclusion

1. Background

The history of the communicative teaching belongs to the changes and movements in the field of language teaching in America, Britain and Europe. It advocates language as an instrument for conveying meaning in social setting. It focuses on the functional and communicative aspect of language. This method is based on the notion of communicative competence that Dell Hymes Proposed. Hymes (1972) says "This method gives emphasis to the rule of use without which the rules of grammar would be useless". Similarly, Richards and Rodgers (1995:71) write "language is a system for the expression of meaning, the primary function of language is for interaction and communication. The structures of language reflect its functional and communicative uses."

Numerous writings have been undertaken as the subject of communicative language teaching. However, a basic principle underlying all communicative methods is that all learners must learn not only to make grammatical sentences but also to develop the ability of using language to get things done. In the communicative method, the learner is provided with opportunities to use his/her English for communicative purposes and characteristically, attempts are made to integrate such activities into wider programme of language teaching. The communicative method is oriented to the learner's needs.

2. The teacher's role

Students make noise in the class room and the administration raise the question that the class is not in control. The central role the teacher has so far occupied is changed and students assume more power. The teacher becomes one of the
interlocutors in the class interacting with learners, the only difference being that he leads and guides the class. A teacher does not remain a teacher; he becomes facilitator, organizer, resource person, guide, need analyst, advisor, monitor, co-communicator, and counselor. In this regard, Breen and Candlin (1980:99) write "The teacher has two main roles: The first role is to facilitate the communication process and the second is to act as an independent participant with in teaching learning group".

The teacher facilitates communication in the classroom. In this role, one of the major responsibilities is to establish situations likely to promote communication. "During the activities the teacher acts as an advisor, answering student' questions and monitoring their performance. The teacher might make note of their errors to be worked on at a later time during more accuracy-based activities. At other times the teacher might be a communicator engaging in the communication activity along with students". (Little wood 1981:83)

3. The learner's role

The learners get activity involved in the process of learning. They are expected to interact primarily with each other. "Often there is no text, grammar rules are not presented, class room arrangement is non standard, students are expected to interact primarily with each other rather than with the teacher, and the correction of errors may be absent or infrequent (Richards and Rodgers 1995:77). Therefore, learners are active participants in teaching learning activities. The learners are supposed to play the role of negotiators.

Since the teacher's role is less dominant than in a teacher-centered method, students are seen as more responsible managers of their own learning. Students are communicaters (Breen and Candlin 1980:110) have stated "The role of learner as negotiator between the self, the learning process, and object of learning emerges from and interacts with the role of joint negotiator within the group and within the classroom procedures and activities which group undertakes. The implication for the learner is that he should contribute as he gains and thereby learn in an interdependent way."

Communicative approach gives emphasis on the cooperative learning rather than individualistic approach. Communicative methodologists recommend that learners learn to see that failed communication is a joint responsibility and not the fault of speaker or listener. Similarly, successful communication is an accomplishment jointly achieved and acknowledged.

4. Teaching and learning activities

The range of exercise types and activities compatible with a communicative approach is unlimited, provided that such exercises enable learners to attain the communicative objectives of the curriculum, engage learners in communication and require the use of such communicative processes as information sharing, negotiation of meaning and interaction. Classroom activities are often designed to focus on
completing tasks that are mediated through language or involve negotiation of information and information sharing.

Little Wood (1981) distinguishes between functional communicative activities and social interaction activities as major activity types in communicative language teaching. Functional communication activities include such tasks as learners comparing sets of pictures and noting similarities and differences working out a likely sequence of events in a set of pictures, discovering missing features in a map or picture. Social interaction activities include conversation and discussion sessions, dialogues and role plays, simulations activities, the learners has to activate and integrate his/her pre-communicative knowledge and skills, in order to use them for the communication of meanings. The teacher provides the learners with opportunity to practice. The activities emphasize the links between forms and meanings.

5. Evaluation of Communicative language teaching

Evaluation is the key of measuring educational attainments. It is useful to find out the strengths and weaknesses of curriculum, textbooks and teachers themselves. Though it is very important in the field of teaching and learning, it is still not applied fully in most of the educational fields of Nepal.

Generally, examination is thought to be only one means of evaluation but it is a form among the various forms of evaluation. The present teaching learning process is fully exam oriented in our schools or colleges. The tradition of measuring the students' attainments is still done only through terminal, half early or early examination.

English language teaching has been chosen for two different purposes though communicative competence is the objective in both the cases. Firstly, English is the part of the syllabi of schools and universities up to postgraduate level. Secondly, language schools, technical colleges and language institutes run non-credit English language courses. The teacher encounters diverse and mixed ability learners who create a variety of problems in need analysis and in designing lesson plans. The same thing might not be challenge for one and might be too difficult for the other. The instruments of evaluation so far used are not sufficient. The students from Darchula have to compete with students form Budhanilkantha. Even if they read at the same level, their proficiency will, no doubt, be different. To overcome this situation, evaluation should be considered as one of the continuous educational activities. The teacher should use all the devices of evaluation besides examination such as observation, interview, questionnaire etc. Teaching learning process should be purpose oriented and theme should be provision of analysis of test results and their use. Anything written in papers is not only sufficient itself. The knowledge about the newly born techniques and different types of trainings on evaluation should be given to the teacher from time to time so that they can evaluate the students appropriately. Evaluation should be considered as and inseparable part of teaching learning activities in the classroom.

6. Conclusion
The communicative method places great emphasis on helping students use the target language in a variety of contexts. It places great emphasis on learning language functions. The main goal of language teaching under this method is to develop communicative competence. Language teaching methods, techniques and classroom procedures compatible with this approach are being widely practiced in the field of language teaching. If the language teachers are promised to be dynamic enthusiastic, dedicated and challenge seeking, It could be one version among the various proposals for syllabus models, exercise types, and classroom activities. The adoption of a communicative method raises important issues for teacher training, materials development testing and evaluation.

References

SECTION: D
CREATIVE WRITING
Remembering As I Leave

Mohan Koirala

These high hills and the land
in their shadows near our village;
These green fields spreading their laps
Offering, with affection, a place
for our children.
My loving kiss for them!

The old rock covered in dead moss,
Its head crowned with the flowers from the wild
Of which we make fun and snicker;
Which braved through many lives of our ancestors,
floods and storms;
Which roars only to respond to distant echoes,
its grin and white, flashing teeth.
My loving kiss for them!

The hurried, clear stream a distance away,
her free songs mocking our love-

My dear love!
Your liberating laughter in moments
Of sad memories and pain;
your blush, and shy smiles.
My loving kiss for them!

The seasons that hurriedly left
before it was time-
The tear-soaked imitation of the eyes
of buds-
My loving kiss for them!

The fragrant wind that knows of
no humiliation and discomfort, and that
runs about whispering secrets,
which carries along my warm breath
and fills with it the laughter of infants.
A corner of that world has a courtyard
I once walked on fours
where there are cold stones and,
still warm crematoriums of the dear dead-ones-

and the chilly wind, the snow-white fog,
winter, suffering, shame, death, famine
and the fireplace I sat close to.
My warm and loving kiss for them all!

The Danger
Bikram Subba

That I'm alive
is a thing dangerous to them.
I comprehend their tyrannical will
and, to them,
this is the second most dangerous
thing.
I'm about to do a thing
and, they know, that will be
the last most dangerous thing.

The Pigeon and the Razor-sharp Wings
Bikram Subba

The pigeon landed
And pecked at the grains
In the yard.

It drank water from the
Wooden bowl there.
Then drawing its wings out
The way we draw swords
it whetted them once and flew high
into the sky,
letting me a chance to see
a peace-loving bird soar
on its razor-sharp wings.

Why did You Kiss My Eyes?
Hari Adhikari

Why did you kiss my eyes?
I'd sold but only the
parts down from my heart.

My pale, dry vagina
the nipple no longer pointed and sharp
and my ass
that vibrates and soon gets cold
in the businessman's haste.

Why did you kiss my eyes?
I'd nothing but these eyes
kept safe even from myself
the eyes that had seen once
the prince of my dream.

The Flower and the Rock
Shrawan Mukarung

It's only a matter of youth
that
the wind is shaking the flower
the rain is toying with it
the greedy bird
is drinking dew from it
and the leaves are falling.

Long ago, when someone had
sowed the seed of the
flower
he'd placed a rock, too, close
beside it.
the chest of the rock
is now covered
under the leaves that fell off
at night.

It's only a matter of time, that
some day, even this flower will
drop.
and there won't probably be
this playful wind,
this singing rain
and this beauty-drunken bird.

There will still be the
rock
silent yet heartbroken
with strange joy
and extreme pain together
and, on its chest, the wilted,
exhausted, yellow flower!
You howled at me till my heart
Cracked.
Stoned my window
Till it fell to the ground.
Then, as you went away
Leaving me alone
I thought of plans to punish you.

Much later I met you once
Shivering in the frost to the point
Of collapse,
Next time as we came across
You were burning in the Baishakh sun.
For a time again you were at a height
Crawling close to the peak of pain.
Yet again I caught sight of you
Going downhill
Like rolling tears.

I remember seeing you escape from yourself
In the city's narrow streets.
I remember you loitering around, too,
A sheer bankrupt, after selling dreams.
A devotee without land
To grow a flower for the God,
A father without a leaf
For your dear baby crying for toys,
I remember you, man, going utterly mad,
Joining the rowdiest mobs,
Shouting the loudest slogans.

Just a year ago you were seen
Being chased
Till close to life's end by the armed State.
A time later you were seen again running to death with
Rebels at your hills.
Everywhere, O unfortunate man!
I've seen your soul bleeding.
Roads stabbing feet of yours,
And, life killing you!

In this cruelest of ages,
In these most chocking hours,
My god! tell what penalty
Could befit this foe-
If not the heart's generosity
To let him live?
For so long what an utter fool
I have made myself
By thinking and thinking of ways
To punish you!

Lisa
Gita Tripathi

One fine day
Lisa had asked me, 'who is
greater daddy or mummy?'
before I read her face
I had said: 'both are great.'

she had trusted me
for what I'd said, believing
that one day,
like a couple of pigeons,
they'd fly home to meet her.

'life is the sun and shadow both',
I taught her, later.

on a certain hot day
while waiting for a cool shade
Lisa suffocated in the desert
heat.
her father arrived home with a sun,
and no shade for her.

on a certain wintry day
while waiting for a warm sun,
she froze in the cold winds.
her mother came home with a shade
and no sun for her.

she's never got a correct
answer since
and still gives me a look,
a question shining there.
The Story of a Dream
Upendra Subba

In my dream yesterday came Tageraniwafungmang and said this: young man, whatever you touch will be yours.

Excited, I touched the soil, the stone, the wind the water, the river and the fire and everything was mine.

When I was about to touch myself, I suddenly awoke. I stayed sleepless then for the rest of the night squirming in pain that I didn't touch you.

Tageraniwafungmang:- the supreme godhead in the tribal Limbu myth of Nepal.

In Memory of my Little Sister
Upendra Subba

When little sister was born we all rejoiced. We celebrated and shared joy. But little sister Only kept crying.

She passed away. We cried, wailed, screamed. We mourned her demise but she lay there.
patient and quiet.

Then we tried to comprehend life,
and drew the conclusion:
this is no poetry.

**Door**

_Tanka Upreti_

The door is closed.
If it opens to me
a flood of darkness
will come hither.

If it opens to him
a flood of light
will come thither.

Tell me,
where would you choose to stand?

**Jestha the 15th**

_Tanka Upreti_

The pond I drowned in
was made with my tears
after you disappeared.

Reflected in the same pond
I could see your astral face
on Jestha the 15th

Dear daughter,
Death, too, lost to you, didn't it?

---

22 The Republic Day of Nepal.
On the auspicious occasion of **Happy New Year 2068**, L0TUS INTERNATIONAL FOUNDATION FOR EDUCATION (LIFE) family expresses its gracious and vigorous best wishes to our students, guardians, lecturers, teachers, officials, founders as well as to all knowledge and wisdom seekers.

**Blooming Lotus Secondary School (025-587355)**  
**Chamunda Higher Secondary School (025-582655)**  
**Life International College (025-582655)**

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**BEST WISHES**  
**For**  
**HAPPY NEW YEAR 2068**  
On the auspicious occasion of New Year 2068, we heartily wish peace and prosperity to all our teaching and non-teaching staff, students, guardians and our best wishers.  
Further, our act may even transcend even what we are.

**Principal**  
Rajendra Poudel  
And  
**Janata Higher Secondary School Family**  
Singiya-7, Sunsari

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**BEST WISHES**  
**For**  
**HAPPY NEW YEAR 2068**  
On the auspicious occasion of New Year 2068, we heartily wish peace and prosperity to all our teaching and non-teaching staff, students, guardians and our best wishers.  
Further, our act may even transcend even what we are.

**Principal**  
Rohit Kumar Ghimire  
Pokhrel  
And  
**Prakash Higher Secondary School Family**  
Prakashpur, Sunsari  
**Co-ordinator**  
Chandra Raj
LET THE PEOPLE’S CONSTITUTION BE WRITTEN!

Best Wishes
On the auspicious occasion of **New Year- 2068**, we sincerely wish long life, good health and prosperity to all our guardians, teachers, students and well wishers!

Lekhnath Ghimire
Principal
and
Vishwa Adarsha College and
Higher Secondary School Family
Itahari, Sunsari
VAC, confluence of teaching learning, discipline and extra-curricular activities

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Hearty Felicitations!
On the auspicious occasion of **Happy New Year-2068BS**, Sukuna Multiple Campus extends our best wishes to students, teachers and guardians for their happiness, prosperity and good health. May the New Year inspire peace, harmony and co-operation!

**Sukuna Multiple Campus**
Indrapur, Morang

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On the auspicious occasion of **Happy New Year 2068**, our school and college family expresses gracious and vigorous best wishes to our students, guardians, teachers, officials, founders as well as to all knowledge and wisdom seekers.

**Belbari Multiple College**
Belbari, Morang
BEST WISHES!
On the auspicious occasion of New Year-2068, we heartily extend best wishes to all the guardians, teachers, students and well wishers!
Principal
and
Kasturi College and Higher Secondary School Family
Itahari, Sunsari

Hearty Felicitations!
On the auspicious occasion of Happy New Year-2068 we extend our hearty felicitations to the students, staffs and the guardians for their peace, progress and prosperity.

Pashupati Secondary English Boarding School
Itahari-2, Sunsari

BEST WISHES!
On the auspicious occasion of Happy New Year-2068, we heartily extend best wishes to all the guardians, teachers, students and well wishers!

GYANDARPAN ACADEMY
Hansposha, Tarahara
Hearty Felicitations!
On the auspicious occasion of New Year-2068, we extend our hearty felicitations to the students, staffs and the guardians for their peace, progress and prosperity.

GODAWARI COLLEGE
And
Higher Secondary School
Itahari, Sunsari

Best Wishes!
On the auspicious occasion of Happy New Year-2068, we extend our hearty felicitations to the students, staffs and the guardians for their peace, progress and prosperity.

Moon Rise English School
Baklauri, Sunsari

May all NEPALESE get PEACE, PROSPERITY AND HAPPINESS!

We wish for Happy New Year-2068

Wishing and greetings for grand success
Of the publication of the fourth issue of CET Journal.

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