

VOL. II
NO. 1

JODEM

Journal of the Department of English
Mahendra Multiple Campus
Dharan

Department of English
Mahendra Multiple Campus, Dharan
2010

JODEM

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Published by Department of English, Mahendra Multiple Campus, Dharan

Copies: 150

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Department of English
Mahendra Multiple Campus, Dharan
2010

Best Wishes

I was really excited when the Head of English Department of this campus informed me English Department decided to publish an academic journal in Aswin 2067. After two months, I learnt that the Editorial Board was conducting a two-day long seminar to present the papers to get feedbacks in order to improve them to publish in this journal. I really appreciate such academic works of English Department. I am thankful to the members of Editorial Board and paper presenters/article contributors.

This journal is not serving only English literature and language but also the ethnic languages spoken in this periphery and Nepali literature of different genres. I have felt that English Department has served our own society. Besides, this department has attempted to make MA students do their original research works in Nepalese languages and literature. Teachers who have been involved in such activities deserve much appreciation.

I hope this journal will help in upgrading the level of English teaching in this campus in particular and in Nepal in general. I think it is a great effort and thereby a great success of the Department.

My best wishes for the successful publication of this journal.

Mr. Surya Kumar Rai
Campus Chief
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Date: August 04, 2010.....

To Whom It May Concern

When Dr. Kedar Prasad Poudel, Head, English Department, Mahendra Multiple Campus, approached me through email about writing a few words wishing for the successful publication of the 2nd issue of JODEM, the journal of the Department, I realized I was being offered a chance to communicate about three of my primary passions: teaching, reading and writing.

As a teacher, I have toiled slightly over thirty years conjuring and charting ways to lead my students on fresh pastures of learning in a way that they take it as a rocking, rolling, revealing and a healing practice done within academic locations.

As a reader, I have been many times, transported to unforeseen domains where the uncanny memory of the mundane physical existence gives way to the realization of the moment of unearthly joy, pleasure and ecstasy.

Finally, as a writer, I have always had a temptation to join the company of secret revealers to get something of my chest, to cogently remember a time, a place, an event, a book, a performance, a cultural activity, and to divulge them in words in manners, at times, funny and flippant, at times compassionate and tough, and at times enterprising and thoroughly academic.

This opportunity to write a few wishful words for the academic endeavor of my colleagues at English Department of Mahendra Multiple Campus has indeed given me immense pleasure. I believe the journal addresses the three core interests of university teachers that I have mentioned earlier. I wish all the best to the entire family of English Department and to the contributors, "the secret revealers," for the successful publication of the journal. I am sure this publication will provide thought provoking, readable material to satiate the taste and sense of inquiry of refined readers.

Anma Raj Joshi, Ph. D.
Head



Date: August 18, 2010

Best Wishes

Journal of Department of English of Mahendra Multiple Campus Dharan (JODEM) was published by the **Department of English** in its own capacity mobilizing local resources in order to encourage teachers to write research articles which might help students develop academic competence necessary for writing theses and research articles. The articles in the journal made significant contribution to the development of the students' ability to write theses and gain extra-knowledge about the things contained in the textbooks. However, its next issue could not come out due to financial constraint. The discontinuity of its publication disturbed the smooth flow of knowledge, and deprived students and teachers of their access to the journal which could be an important source for writing theses and research articles.

I am extremely glad to learn that English Department of Mahendra Multiple Campus, Dharan is continuing its publication after the interval of many years. I would like to thank the Department Head and its members for undertaking this Herculean task. Finally, I wish all the best for its successful publication.

A handwritten signature in black ink, appearing to read 'Govinda', written over a horizontal dashed line.

(Dr. Govinda Bahadur Tumbahang)
Associate Professor

Notes from Chief Editor

Works sound louder than the words. Writing and presenting papers are highly academic activities to enhance the quality. For this purpose, the Department of English has begun yearly seminar-workshop on research methodology since 2006. Every year about twelve papers on research methodology get presented by the department members. Publication is another essential part to make such trends effective and long lasting. There are many intellectual journals being published outside the campus but all of us do not have our access to them. Besides, English Department needs its own academic journal. Considering all these facts, under the leadership of the Research Committee of the Department of English, this academic journal has been successful to get published.

JODEM was first published in 1998. Thereafter, no attempts seem to have been made. We decided to revive it and give continuity by publishing at least once a year. It is my great pleasure to mention that our next issue (i.e. third number) will get published on the occasion of the New Year 2068 B S.

This Journal comprises 16 articles encompassing the various areas of Nepalese languages, Nepalese literature and English language teaching. Such diversity of these articles shows scholarly interest in the study of different specific activities. These studies will serve as reading materials for teaching linguistics and literature at different levels. It is promising to see such scholarly articles/papers from young emerging researchers/teachers.

This journal could come out with the cooperation of number of individuals and organizations. My gratitude goes to all paper/article contributors for their presentations at two-day seminar organized by the Department of English, Mahendra M. Campus, Dharan, and for their timely submissions.

This editorial board owes a great deal to Mr. Surya Kumar Rai, Campus-Chief of Mahendra M campus Dharan and a member of JODEM Advisory Board for his help, inspiration and praiseworthy advice. Likewise, we are equally grateful to other members of Advisory Board Prof. Dr. Tanka Prasad Neupane, Prof. Tara Bahadur Niroula and Mr. Giriraj Pathak for their fruitful suggestions.

I owe a great deal to the members of Editorial Board, especially Mr. Ramji Timalsina and Mr. Jiwan Kumar Rai for discharging their additional duties of a secretary and a treasurer, respectively.

I would like to express my gratitude to Mr. Swayam Prakash Sharma, a retired member of this department, for accepting our request to be interviewed, and providing us other information of the department. Likewise, we are equally grateful to Mr. Janak Bahadur Bhattarai, another retired member of this department, for his information about the history of this department. We are thankful to Mr. Bhupraj Rijal, a clerical staff of Mahendra Multiple Campus, for his untiring efforts to search

the previous long records of theses in MA, and other necessary helps during methodology seminars and recently held two-day seminar at the Department of English. I thank Mr. Man Bahadur Nepali for his help during the seminars.

Thanks are due to Mahendra Multiple Campus, Sagarmatha College, Dharan Higher Secondary School, Vijayapur College, Summit Higher Secondary School, DEPOT Higher Secondary School, Bishnu Memorial Higher Secondary School and AIMS Academy for their supports.

I expect feedbacks from paper/article contributors, readers and best-wishers that may provide us chances to minimize our lapses and weaknesses in the coming issues.

Lastly, I thank Bhagawaat Printing Press, Biratnagar for its prompt response and neat print.

August 04, 2010

Dr Kedar Pd Poudel
Chief-Editor & Head
Department of English
Mahendra M. Campus
Dharan

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Duplications in Nepali and Dhankute Tamang

Dr. Kedar Prasad Poudel

0. Abstract

Nepali is descended from Indo-Aryan branch of Indo-European family of languages, whereas Tamang is descended from Tibeto-Burman branch of Sino-Tibetan family. The former is widely used as a lingua franca and only the official language till now in Nepal, whereas the latter is constitutionally one of the national languages.

Obviously, Nepali is in the first position, whereas Tamang is in the fifth position in Nepal from the viewpoint of the number of native speakers¹. Dhankute Tamang is a dialect and its speakers speak Nepali as their second language in Dhankuta (Poudel 2006).

The general objective of this paper is to present a comparative study of duplication system in Nepali and Tamang, two neighbouring languages descended from different families of languages.

1. Formation of duplication

Words in both languages Dhankute Tamang and Nepali are formed by duplications in four different ways: repetitive compound, root duplication, emphatic marker plus entire stem duplication, and first syllable duplication.

1.1 Repetitive compound

Some mono-morphemic and bi-morphemic words can be duplicated in both languages, e.g.

a) Mono-morphemic word duplication

In Dhankute Tamang

- (1) i. *one*
'day before'
- ii. *one-one*
day before-DUP
'many years before'

¹ Nepali is spoken by more than 48.61 % and Tamang is spoken by 5.19% of the total population in Nepal by the latest population census 2001.

- (2) i. *ʈini*
'today'
ii. *ʈini-ʈini*
today- DUP
'immediately'
- In Nepali
- (3) i. *ra:ʈo*
'red'
ii. *ra:ʈo-ra:ʈo*
red-DUP
'a bit red'
- (4) i. *seʈo*
'white'
ii. *seʈo-seʈo*
white-DUP
'a bit white'

b) Bi-morphemic word duplication

In Dhankute Tamang

- (5) i. *no-ba:*
tall-NML
'tall'
ii. *no-ba:-noba:*
tall-NML-DUP
'a bit tall'
- (6) i. *kuŋ-ba:*
sour-NML
'sour'
ii. *kuŋ-ba:-kuŋba:*
sour-NML- DUP
'a bit sour'
- In Nepali
- (7) i. *za:ða:*
go-Adv
'while going'
ii. *za:-ða:-za:ða:*
go- Adv-DUP
'going for long'

- (8) i. *pad^h-ða:*
 read- Adv
 ‘while reading’
 ii. *pad^h-ða:-pad^hða:*
 read- Adv -DUP
 ‘reading for long’

In Dhankute Tamang *one* and *tini* in (1 and 2), and in Nepali *ra:to*, and *se:to* in (3 and 4) are mono-morphemic words. Stems having Root and NML or any other inflections are duplicated in (5-6) in Dhankute Tamang and in (7-8) in Nepali.

1.2 Root duplication²

Root morpheme alone can also be duplicated in both languages, e.g.,

In Dhankute Tamang

- (9) i. *sjo-ri*
 morning-LOC
 ‘in the morning’
 ii. *sjo-ri-sjori*
 DUP-morning-LOC
 ‘in the early morning’
 (10) i. *m̥la:ŋ-ba:*
 black-NML
 ‘black’
 ii. *m̥la:ŋ-ba:-m̥la:ŋba:*
 DUP-black-NML
 ‘much black’

In Nepali

- (11) i. *g^har-ma:*
 house-LOC
 ‘at home’
 ii. *g^har-g^har-ma:*
 DUP-house-LOC
 ‘at every house’
 (12) i. *ðulo-ma:*
 hole-LOC
 ‘in a hole’
 ii. *ðulo-ðulo-ma:*

² If the whole word duplicates, the first one is considered as the original word\stem and the second one is duplication. If the root or some syllables repeat, the repeated part is called duplication.

DUP-hole-LOC

‘every hole’

Roots *sjo* in (9i) and *mɫa:ŋ* in (10i) in Dhankute Tamang are duplicated in (9ii and 10ii), respectively. Likewise, *g^har* and *ðulo* in Nepali in (11 ii and 12ii) are duplicated.

1.3 Emphatic marker plus entire stem duplication

Entire word in both languages can be duplicated, as emphatic or distributive markers *-la:* or *-n* in Dhankute Tamang, and *-ki*, *-na*, *-ai* and *-ko* in Nepali can be added just before the duplications, e. g,

In Dhankute Tamang

- (13) i. *kuŋ-ba:*
sour-NML
‘sour’
ii. *kuŋ-ba:-n-kuŋba:*
sour-NML-EMPH-DUP
‘much sour’
- (14) i. *ða:nde*
‘now’
ii. *ða:nde-la:- ða:nde*
now-EMPH-DUP
‘immediately now’

In Nepali

- (15) i. *a:za*
‘today’
ii. *a:za-ko-a:za*
today-EMPH-DUP
‘immediately today’
- (16) i. *piro*
‘hot’
ii. *piro-na-piro*
hot-EMPH-DUP
‘much hot’
- (17) i. *mað^hes*
‘Terai’
ii. *mað^hes-ki- mað^hes*
Terai-EMPH-DUP
‘Terai’
- (18) i. *ga:u*
‘village’
ii. *ga:u-ai-ga:u*

village-DISTR-DUP
'from one village to another'

Entire words in Dhankute Tamang *kuŋ-ba:* and *ða:nde* are duplicated along with emphatic markers *-n* and *-la:* in (13-14), respectively. Emphatic markers *-n* and *-la:* are not free variants, as *-la:* comes before adverb duplication, and *-n* comes before deverbal adjective duplication.

Entire words in Nepali are duplicated in (15-18) along with emphatic\distributive markers. These markers can substitute one another syntactically but they are not semantically free variants.

Likewise, in Nepali emphatic marker *-ko* comes with adverbs as in (15 ii), and *-na* precedes adjective duplication as in (16 ii). Only in Noun duplication, *-ki*, is used in (17), whereas *-ai* as in (18) may come with any major word classes.

1.4 First syllable duplication

Only the first syllable of the words can also be duplicated and such duplications precede the stems in both languages, e.g.,

In Dhankute Tamang

- (19) i. *θori*
'above'
ii. *θo-θori*
DUP-above
'far above'
- (20) i. *iza:-ri*
this-LOC
'here'
ii. *iz-iza:-ri*
DUP-this-LOC
'(very near) here'

In Nepali

- (21) i. *ð^herai*
'very\much'
ii. *ð^he-ð^herai*
DUP-very\much
'very much\ much more'
- (22) i. *θorai*
'a few\ a little'
ii. *θo-θorai*
DUP-few\ little
'few\ little'

In the above examples (19-22) the first syllable of the stem is duplicated.

2. Difference in formation of duplication

While making repetitive compounds, the first sound of the word in Nepali gets changed into *-s* and remaining sounds of the word are duplicated, e.g.,

- (23) i. *b^ha:t*
‘boiled rice’
ii. *b^ha:t-sa:t*
boiled rice-DUP
‘any food taken at lunch’
- (24) i. *gi:t*
‘song’
ii. *gi:t-si:t*
song-DUP
‘song and others’
- (25) i. *ri:t*
‘ritual’
ii. *ri:t-si:t*
ritual-DUP
‘ritual and others’
- (26) i. *ra:mro*
good: MASC
‘good’
ii. *ra:mro -sa:mro*
good: MASC-DUP
‘good or what else’

Although this rule is much productive, the words beginning with *s-* do not duplicate. Such formation does not occur in Dhankute Tamang.

3. Similarity in functions of duplications

Functions of the duplications can be categorized into 5 different groups: distance, proximity, iterative, non-iterative and distributive.

3.1. Distance

First syllable, and root morpheme duplications can refer to the distance in Dhankute Tamang, but duplications of stems or words in Nepali are used for the same purpose, e.g.,

In Dhankute Tamang

- (27) i. *θori*
'above'
ii. *θo-θori*
DUP-above
'far above'
- (28) i. *ma:r-ba:*
below-NML
'below'
ii. *ma:r-ma:r-ba:*
DUP-below-NML
'far below'

In Nepali

- (29) i. *pad^h-ḍa:*
read-INF
'reading for long'
ii. *pad^h-ḍa:-pad^hḍa:*
read-INF-DUP
'reading for long'
- (30) i. *asṭi*
'the day before yesterday'
ii. *asṭi-asṭi*
DUP-the day before yesterday
'many days before'

The above-mentioned examples (27-30) contain the meanings of the distance.

3.2 Proximity

Repetitive compounds, first syllable, and root morpheme duplications can indicate the meanings of proximity in Dhankute Tamang, e.g.,

- (31) i. *iza:-ri*
this-LOC
'here'
ii. *iz-iza:-ri*
DUP-this-LOC
'(very near) here'

- (32) i. *sjo-ri*
morning-LOC
'in the morning'
- ii. *sjo-sjo-ri*
DUP-morning- LOC
'in the early morning'
- (33) i. *ða:nðe*
'now'
- ii. *ða:nðe-ða:nðe*
DUP-now
'at the right moment now'
- (34) i. *ʈini*
'today'
- ii. *ʈini-ʈini*
today-DUP
'immediately'
- (35) i. *biha:n*
'morning'
- ii. *biha:n-biha:n*
morning-DUP
'early morning'
- (36) i. *ahile*
'now'
- ii. *ahile-ahile-i*
now-DUP-EMPH
'just now'
- (37) i. *eʈa:*
'here'
- ii. *eʈa:-eʈa:*
here-DUP
'very near here'
- (38) i. *a:za*
'today'
- ii. *a:za-a:za-i*
today-DUP-EMPH
'immediately now'

In Dhankute Tamang repetitive compounds in (34), and first syllable duplication in (31 and 33), and root morpheme duplication in (32) can refer to

the proximity. Likewise, in Nepali repetitive compound in (35 and 37), repetitive compound plus emphatic marker (36 and 38) can refer to the proximity.

3.3 Iterative

Duplications of first syllable, root morpheme duplication, and emphatic marker plus entire stem duplication refer to iterative meanings in both languages, e.g.,

- In Tamang
- (39) i. *n^ha:ŋga:r*
'tomorrow'
- ii. *n^ha:ŋ-n^ha:ŋga:r*
DUP-tomorrow
'tomorrow (but not today)'
- (40) i. *ʈilma:*
'yesterday'
- ii. *ʈil-ʈilma:*
DUP-yesterday
'yesterday (but not other day)'
- (41) i. *zja:-na:-le*
good-NML-MAN
'well'
- ii. *zja:-zja:-na:-le*
DUP-good-NML-MAN
'very well'
- (42) i. *kei:ba:*
sweet-NML
'sweet'
- ii. *kei:ba:-n-kei:ba:*
sweet-NML-EMPH-DUP
'very sweet'
- In Nepali
- (43) i. *la:t^hi-le*
stick-INS
'with a stick (but not with others)'
- ii. *la:t^hi-la:t^hi-le*
DUP-stick-INS
'with a stick'

- (44) i. *ta:da:*
‘far’
ii. *ta:-ta:da:*
DUP-far
‘far (but not from near space)’
- (45) i. *ga:di*
‘vehicle’
ii. *ga:di-ki-ga:di*
vehicle-EMPH-DUP
‘vehicle (but not others)’
- (46) i. *seṭo*
‘white’
ii. *seṭo-na-seṭo*
white-EMPH-white
‘much white (but not of other colours)’
- (47) i. *ladne*
‘to fight’
ii. *ladne-ki-ladne*
fight-EMPH-DUP
‘to fight (but not to quarrel)’
- (48) i. *g^har*
‘home’
ii. *g^har-ki-g^har*
home-EMPH-DUP
‘home (but not a school)’

The above-mentioned duplications of first syllable, root morpheme duplication, and emphatic marker plus entire stem duplication refer to the iterative meaning.

3.4 Non-iterative

Repetitive compounds (Root plus NML) in Dhankute Tamang indicate non-iterative meanings, whereas repetitive compounds refer to non-iterative meaning in Nepali, e.g.,

In Dhankute Tamang

- (49) i. *zja:-ba:*
good-NML
'good'
ii. *zja:-ba:-zja:ba:*
good-NML-DUP
'a bit good'
- (50) i. *ða:-ba:*
clean-NML
'clean '
ii. *ða:-ba:-ða:ba:*
clean -NML- DUP
'a bit clean '

In Nepali

- (51) i. *seʈo*
'white'
ii. *seʈo-seʈo*
white-DUP
'a bit white'
- (52) i. *ra:ʈo*
'red'
ii. *ra:ʈo: ra:ʈo*
red-DUP
'a bit'

Above-mentioned duplications of deverbal adjectives in Dhankute Tamang and repetitive compounds in Nepali refer to non-iterative meanings.

3.5 Distributive

Distributive functions can be referred by duplications in both languages: Dhankute Tamang and Nepali, e.g.,

In Dhankute Tamang

- (53) i. *ðim*
'home'
ii. *ðim-ðim*
home-DUP
'from one house to other'

- (54) i. *gumba:-ri*
 monastery-LOC
 ‘at a monastery’
 ii. *gumba:-gumba:-ri*
 DUP- monastery-LOC
 ‘from one monastery to the other’

In Nepali

- (55) i. *g^har*
 ‘home’
 ii. *g^har-g^har*
 home-DUP
 ‘from one house to the other’
 (56) i. *ga:u*
 ‘village’
 ii. *ga:u-ga:u*
 village-DUP
 ‘from one village to the other’

The above-mentioned examples refer to the distributive meanings.

4. Differences in functions

Nepali contains peripheral meanings in the use of duplication. Such duplication begins with the change of the first sound into –s, e.g.,

- (57) i. *ga:i*
 ‘cow’
 ii. *ga:i-ga:i*
 cow-DUP
 ‘four footed domestic animals’
 (58) i. *b^ha:t*
 ‘b. rice’
 ii. *b^ha:t-b^ha:t*
 b. rice-DUP
 ‘any food taken at lunch\dinner’

The above-mentioned examples show that duplication refers to peripheral meanings, as they do not indicate the thing but tentatively like the thing that is expressed by the root.

5. Findings

- 1) Both languages have some similarities and some differences in the formation and functions of duplications.

- 2) Both languages have repetitive compounds, root duplications, emphatic marker plus entire stem duplications, and first syllable duplications.
- 3) Emphatic markers in Dhankute Tamang are *-la* and *-n*, whereas Nepali contains *-ko*, *-na*, *-ki*, and *-ai*.
- 4) Unlike Dhankute Tamang, first sound of the word in Nepali gets changed into *-s* and remaining sounds of the word are duplicated.
- 5) Functions of the duplications can be categorized into 5 different groups: distance, proximity, iterative, non-iterative and distributive.
- 6) Repetitive compounds, first syllable, and root morpheme in Dhankute Tamang are used to refer to the meaning of proximity. For the same meaning, repetitive compounds plus emphatic markers, and repetitive compounds in Nepali are used but the first syllable duplication does not indicate proximity in Nepali.
- 7) First syllable and root morpheme duplications in Dhankute Tamang indicate the distance, whereas root morphemes and stems in Nepali get duplicated for the same purpose.
- 8) Duplications of deverbal adjectives in Dhankute Tamang and repetitive compounds in Nepali refer to non-iterative meanings.
- 9) Nepali contains peripheral meanings in the use of duplication. Such duplication begins with the change of the first sound into *-s*.
- In conclusion, both languages are rich in the forms and functions of duplications.

Abbreviations

Adv	Adverbial
DISTR	Distributive marker
DUP	Duplication marker
EMPH	Emphatic marker
LOC	Locative marker
MAN	Manner adverb marker
MAS	Masculine marker
NML	Nominalizer marker

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Significance of Psycho-Sexual Symbols in Koirala's Stories "Chandrabadan", "Karnelko Ghoda", and "Madheshkira"



Hemchandra Adhikari

0. Abstract

This article is an attempt to show how B. P. Koirala has created a special place for himself in Nepali literature, what subject matter and themes he deals with in his works of fiction, how one can notice the influence and impact of Sigmund Freud on his literary career, and the evaluation of psychosexual symbols in his three stories.

1. Contribution of B. P. Koirala to and his Place in Nepali Literature

Koirala appeared in Nepali literature in 1992 BS with the publication of his story 'Chandrabadan' in the literary magazine *Sharada*. The publication of this story was an important event in the history of Nepali literature in the sense that it initiated the trend of writing psychoanalytical stories based on psycho-sexual realism in Nepali literature. It was a great contribution of Koirala because nobody before him had the required courage to write such stories in view of the then strict and rigid society. It is in this very sense that Koirala brought newness and added extra dimension to Nepali literature. All stories of Koirala with the exception of one or two are based on psychosexual realism and have been published in a book form entitled *Doshichasma*. Koirala also published powerful novels with the same psychosexual themes such as *Teen Ghumti*, *Narendra Dai*, *Hitlar ra Yahudi*, *Sumnima*, *Babu Aamaa ra Chhora*, and *Modi Ain*. He has also written his autobiography entitled *Aaphnokatha*. Koirala was, in this way, able to create a prestigious place for himself in Nepali literature through his high leveled prose fiction.

2. Psychoanalysis and Psycho-sexual Realism

According to Abrams (1999), Freud had developed the dynamic form of psychology that he called psychoanalysis as a means of analysis and therapy for neuroses (p 248). Freud had also extended the use of psychoanalysis in the interpretation of literature. The characters in stories can be analysed on the basis of the symptoms they display in the course of the events. Similarly, the text can be taken as a site which shows the symptoms of the writer's mentality. The critic can reach the mental world of the writer through the symptoms of the text. On the other hand, when the question of realism arises, one has to think about different forms of realism such as social, virtual and psychological kinds. The psycho-realism that deals with the sexual life of man and woman is called psycho-sexual realism. In the study of this realism, the writer takes the reader into the states of mind of characters. The sexual

life of man, according to Freud, begins with the birth with libidinal force driving the living organism. Every child passes through infantile sexual stages called oral, and phallic, latent and genital stages before attaining adulthood. If the child passes through these stages without becoming the victim of fixation or traumatic arrest, s/he will develop into a normal human being. On the other hand, if the child is arrested by one or the other kinds of fixations, his/her adult personality will be affected and may show abnormality of a sort.

Sex plays very powerful role in the life of all living beings, and human beings cannot be an exception. According to Freud, the Id in man represents his animal nature because it is selfish and pleasure loving. It has nothing to do with morality and social propriety. When 'ego' is formed and developed, it tries to regulate the demand of Id in association with reality principle and allows the fulfillment of forbidden wishes on the condition of safe and harmless opportunity. The forbidden and suppressed wishes try to come to the surface of consciousness in properly disguised and acceptable forms, and for this to happen it must pass either through the process of condensation or displacement or symbolism. The disguised wishes that come to the consciousness are called manifest content of a dream or literature. The unconscious wishes that get satisfied in the distorted form are called latent content.

In real life, man often becomes a site of conflict between conscious and unconscious mind. In fact no man is an island and nobody is a perfect unified personality. The reality is that everyone is a split personality due to the tug of war between conscious and unconscious aspects of mind in him/her. The perfect and unproblematic image of man that we see on the surface is merely an illusion. The reality is more horrible than what we see on the surface. The role of ego in man is very crucial in so far as fulfilling the demand of Id is concerned. The restriction imposed by superego creates obstacles but still the demand can be fulfilled in other ways such as by sublimating the desire in disguised forms. The domain of Id is the unconscious which is also called the dark continent of human mind. Often the victim becomes a site of struggle between conscious (superego) and unconscious (Id). Ego, the personality forming part, does not forbid Id to gratify the immediate desire but allows it to do so if the time is appropriate and it is safe. In life the conflict between conscious and unconscious aspects of mind and between Id, ego and superego persists until death takes man into its grip.

In fictional works, writers use psycho-sexual symbols to represent the psycho-sexual reality of characters. Such symbols not only rationalize what is irrational in characters but also add beauty and power to the fictional work. Koirala is an expert hand in making artistic use of such symbols in almost all his stories. The following analysis of the stories will show why and how he makes use of them.

3. Analysis of the Stories

3.1. "*Chandrabadan*"

In this story, Koirala presents a married young lady named Chandrabadan with her little daughter passing very boring days because her husband is in jail in connection with some unlawful act on his part. So the woman who was with her

husband is without him now. The appearance of a young man in her neighbourhood who looks at her from his window gives rise to the desire for husband. Although Chandrabadan outwardly criticizes the long haired young man for his shameless looking at her, she goes to the extent of imagining herself as his wife, but next moment she criticizes herself for such a sinful thought. So, the appearance of the long haired man creates conflict between her consciousness and unconsciousness. She is unable to forget the youngman or erase his image from her mind. Her Id struggles for the gratification of her sexual desire but her ego stops her taking inspiration from the superego. Koirala has used some psycho-sexual symbols in order to depict Chandrabadan's states of mind such as the game of her daughter with the ant, the spider sitting still in the web, the drone that comes in and goes out producing buzzing noise, and the mosquito that disturbs Chandrabadan from falling asleep.

Here the spider symbolizes the young man in her mind; the game with the ant stands for the moral restriction her daughter has imposed on her, the drone symbolizes the need of a virile man in the life of Chandrabadan, the dirt of the spider's web stands for the dirty immoral thought in the mind of Chandrabadan. The mosquito that bites her and disturbs her sleep symbolizes Chandrabadan's conscience that pricks her time and again. In this way, Koirala has given beauty and power to the story by his skillful use of psycho-sexual symbols.

3.2. "*Karnelko Ghoda:*"

In this story, Koirala depicts a 19 year old married woman Mrs Colonel who is frustrated and agonized with her husband Mr Colonel simply because he is impotent and not virile enough to satisfy her sexual need. The gifts and presents with which Mr. Colonel has showered her have been unable to give her happiness. Mr. Colonel does not seem to understand that a young married woman needs sexual satisfaction in the first place and other things afterwards. The attempt of Mr. Colonel to lift his wife as a token of love also shatters into pieces when he falls to the ground with a bang along with her. In extreme frustration Mrs. Colonel diverts her attention to the horse in the stable of her house. The horse symbolizes complete maleness with its strong body and legs. Mrs. Colonel spends maximum of her time at the service and in the physical proximity of the horse. She feels a lot of satisfaction from this. On the other hand her husband understands the implication and kills the horse as his rival to the extreme shock of Mrs. Colonel.

In this story, the gifts and presents brought by Mr. Colonel for his wife symbolize his attempt to make compensation for his physical weakness. The service of Mrs. Colonel to the horse symbolizes the desire of Mrs. Colonel and also stands for complete maleness.

3.3. "*Madhestira*"

In this story, Koirala wants to communicate the idea that sexual satisfaction is as necessary in life as food and clothes. He has used two rivers as symbol in the beginning of the story. The Sunkoshi River symbolizes intense sexual desire in man and the Tamakoshi River symbolizes the need of food to satisfy the hunger of man. In the story a widow and three other porter-like people meet at the confluence of the

rivers and pass the night. The widow has been attracted towards Gore who is young and strong. She gives a good amount of beaten rice and chaku, a black sweet substance to Gore because she thinks his hunger is greater than that of others. She openly talks about her desire to get a husband to Gore. She has left her house because she could not get love in her house and her in-laws were cruel to her. She even proposes to Gore to be her husband as she has brought with her cash and ornaments of gold. With this wealth she thinks they can buy a patch of land, do farming and can live a good life together in the Terai. However, next morning when she learns that Gore has taken to his heel with her wealth and has left her behind destitute, all her dream shatters into pieces. Finally she has to follow the old man, one of the co-travellers, towards the Terai.

In this story, Koirala has again used psycho-sexual symbols such as the Sunkoshi River as a symbol of strong sexual desire, the black sweet substance upon the heap of beaten rice symbolize widow's sexual desire, the small bundle of cash and ornament symbolizes the widow's dream of having a husband.

4. Conclusion

The discussion and analysis presented above show that Koirala is the fiction writer who deals with the sexual problems of his characters. He has used psycho-sexual symbols in his stories and they have made the story artistic, beautiful and powerful. The sexual problems shown in these stories are universal and Koirala has given the form of art to these problems through his fictional technique.

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A Comparison between English and Nepali Metrics



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0. Abstract

Meter is a major part of prosody. Both English and Nepali poetry use their distinctive metrical arrangements. English prosody has much been influenced by Greek, Roman, German and French poetic tradition. Sanskrit is the major influence in Nepali. Folk meters also have their great role in the making of Nepali prosody along with the borrowing of Arabian gazals. For the translation of Nepali poetry into English and vice-versa, the knowledge of the similarities and differences between English and Nepali metrical arrangements is necessary. This article has tried to explore the same, and has come up with basic similarities and differences between them. Mainly based on the study of authentic texts on both English and Nepali prosody, this article has discussed the following ideas in the following arrangements of parts.

0. Abstract
1. Meters in Poetry and Need of their Comparison
2. Formation and Types of English and Nepali Meters
3. Findings: Similarities and Differences, and
4. Conclusion

1. Meters in Poetry and Need of their Comparison

Poetry is taken to be “a kind of musical word game that we value because of its expressive qualities” (Scholes et al 2000: 528). Its music is based on the type of meter the language favours and is used in a particular poem. Hornby(2005) states that meter is “the arrangement of strong and weak stress in lines of poetry that produces the rhythm” (p 964). Abrams (2001) believes that what determines meter depends on the type of internal arrangement of speech sounds in a particular language and takes meter as “the recurrence, in regular units, of a prominent feature in the sequence of speech-sounds of a language” (p 159). Scholes et al’s belief that “metre has to do with all rhythmical effects in poetry”(2000: 551) adds the value of meter in the creation of rhythm and consequent music in a poem. Chakraborty’s observation that “Words in poetry are sometimes used ... merely for the sake of rhythm rather than for meaning” (2002: 259) further clarifies the value of rhythm or music in poetry. Hobsbaum (2007) writes, “Meter is a blueprint; rhythm is the inhabited building. Meter is a skeleton; rhythm is the functioning body. Meter is a map; rhythm is land” (p 7). All these opinions suggest that poetry is a systematically arranged and beautifully prepared musical speech. As poems are thought to be complete only after

their successful recitation, the role of rhythm is prominent in the making of a poem. For the creation of successful rhythm in a poem, the poet has to be a close observer and careful arranger of the elements of rhythm on it. Metrics of a language provides these all.

Now, it is necessary to translate Nepali poems into English to take them to larger audience and even to test the level of Nepali poems in the world literary scenario. Similarly, English poems are to be translated into Nepali so that Nepali people can enjoy the poems around the world since the best poems of almost all languages in the world have already been translated into English. Even the poems in English can get wider audience. It fosters the exchange of ideas, beliefs, emotions and experiences. Ultimately it helps people to be better humans. For such translation, the knowledge of both Nepali and English prosody is a must. A comparison between them will provide the translators a chance to find out both easily accessible and tough areas in the process of translation from Nepali to English, and vice versa.

2. Formation and Types of English and Nepali Meters

Meters are based on the type of foot used. English and Nepali have different number and style of creating them.

2.1. English Meters

2.1.1. Metrical Feet

English meters are made up of two types of foot: disyllabic and tri-syllabic. Disyllabic feet are made up of two syllables coming together. They are given below.

Table No. 1

S. No.	Prosodic Name	Metrical Signs	Example	
01	Iambic	U ³	be- U	Come
02	Trochaic	U	gol- 	den U
03	Spondee		out- 	come
04	Pyrrhic	UU	and- U	so U

(Source: Chakraborty 2002: 268)

Similarly, tri-syllabic feet are made up of three syllables, among them one is stressed. The placement of the stressed syllable creates the variation. They are given below.

³ 'U' stands for unstressed and 'i' stands for stressed syllable.

Table No. 2

S. No	Prosodic Name	Metrical Sign	Example		
01	Anapestic	UUι	ca-	ta-	Logue
			U	U	ι
02	Dactylic	ιUU	gall-	op-	Ing
			ι	U	U
03	Amphibrachic	UιU	in-	tes-	Tines
			U	ι	U

(Source: Chakraborty 2002: 268)

2.1.2. Major English Meters

There are three main divisions of English verse in terms of meters.

2.1.2.1. Lines Based on Regular Metrical Feet

In English, a metric line is named according to the number of feet making it. The major metrical arrangements are given below:

monometer: one foot

dimeter: two feet

trimeter: three feet

tetrameter: four feet

pentameter: five feet

hexameter: six feet (an Alexandrine is a line of six iambic feet)

heptameter: seven feet (a fourteeners is another term for a line of iambic feet—hence, of fourteen syllables, it tends to break into a unit of four feet followed by a unit of three feet.)

octameter: eight feet. (Abrams 2001: 162)

According to Hobsbaum(2007), “the dimeter is rare, and the trimeter, ... is scarcely less so”(p 2) because “comparatively few poems of any worth have been written in very short lines”(p 3). He further says that blank verse i.e. meter with unrhymed five iambic feet “is the most important meter in English. It is the meter in which most of the great poetry has been written”(p 10). Pentameter has its variation as well. Heroic couplet, made up of rhyming pentameter lines, has Popeian and Keatsian varieties. Other meters longer than pentameter are again used less than it.

2.1.2.2. Verse Lines Based on Irregularity of Feet: Sprung Rhythm

The Sprung Rhythm invented by G. M. Hopkins is measured “by feet of from one to four syllables, and for particular effect, any number of light syllables” (Hobsbaum 2007: 53). It gives the following example:

Table No. 3

How	to	keep- is there/	Any	Any	Is	there/	none	Such
U	U	ι	ι	U	U	U	ι	U

(Source: Hobsbaum 2007: 53)

2.1.2.3. Quantity and Syllabics

Quantity refers to the effect of the length of vowels in the quality of rhythm in a verse line. The length of the vowel /o/ is very short, short and long in ‘loss’, ‘rose’ and ‘woe’ respectively. It is the quantity not determined by the sound itself but by the neighbouring sounds and the word’s place in a verse line. So, it is also related to the question of syntax. An example can be taken from Milton’s *Paradise Lost*.

With **l**oss of Eden ... (very short)
Rose out of chaos (short)
 ... all our **w**oe ... (long) (Source: Hobsbaum 2007: 72)

The above difference among the quantity of the same sound /o/ is the result of the place it occurs in the respective verse line. It suggests that the placement at the beginning of a verse line can lengthen and at the end makes it longer. Such quantitative verse in English is called **syllabics**. It is “a delicate tracery of sound counter pointing the normal stress pattern”(Hobsbaum 2007: 78).

But “quantity in English cannot function as an entity to the extent that stress can. Quantity is very much dependent upon other elements.... Quantity is a far more delicate element in the make-up of the rhythmic line than stress. There is, indeed, no way of avoiding stress’s primacy” (Hobsbaum 2007: 74-75).

2.1.3. Free Verse

This is an “open form” of verse whose “rhythmic pattern is not organized into a regular metrical form” (Abrams 2001: 105). It is “printed in short lines, ... has irregular line lengths, and either lacks rhyme or else uses it only sporadically” (ibid). It has Eliotean free verse proper in short lines and Whitmanean cadenced verse tending towards hexameter.

2.2. Nepali Meters

2.2.1. Metrical Feet

Nepali metrical feet are made up of the combination of long and short syllables. There are three steps in the formation of metrics in Nepali like in English. The first is the division of short (*lag^hu*) and long (*guru*) syllables. Nepali has no concept of letters. There, after phoneme, the immediate higher level is syllable. After syllables, the formulaic combination of such short and long syllables makes the *gaNa* which is equivalent to foot in English. But the word *pa:u*, synonymous to the general meaning of foot in English, refers to a verse line in Nepali. There are eight different types of metrical feet in Nepali. They are given below.

Table No. 4

S. No.	Prosodic Name	Metrical Signs	Example
01	<i>Ya</i>	ISS	<i>zama:na:</i>
02	<i>Ma</i>	Sss	<i>Neap:li</i>
03	<i>Ta</i>	ssi	<i>a:ka:S^h</i>
04	<i>Ra</i>	sIs	<i>b^ha:wana:</i>

05	<i>Za</i>	ISI	<i>Haza:ra</i>
06	<i>Bh</i>	SII	<i>a:gana</i>
07	<i>Na</i>	III	<i>Kamala</i>
08	<i>Sa</i>	IIS	<i>c^hahara:</i>

Laghu (short syllable): ı = e.g. *m*

Guru (long syllable): s = e.g. *yo* (Source: Nepal 2009: 6)

2.2.2. Major Nepali Meters

There are four types of metrical arrangements in Nepali prosody: syllabics, *matrik* meters, folk meters and *gazal* meter.

2.2.2.1. Syllabics

Syllabics is the meter based on the number of syllables in each verse line. Each verse line arrangement has a definite name. It depends on the number of syllables in each verse line. All types of lines have further varieties. These all are given below.

Table No. 5

S. No.	<i>C^handa⁴</i>	No of Syllables	Variation	S. No.	<i>C^handa</i>	No. of Syllables	Variation
01	<i>ukta:</i>	1	1	14	<i>s^hakwari</i>	14	13
02	<i>atyukta:</i>	2	3	15	<i>atis^hakwari</i>	15	12
03	<i>mad^hyama:</i>	3	2	16	<i>aSTi</i>	16	11
04	<i>pratiST^ha:</i>	4	2	17	<i>antyaSTi</i>	17	10
05	<i>supratiST^ha:</i>	5	2	18	<i>d^hriti</i>	18	8
06	<i>ga:yatri</i>	6	4	19	<i>atid^hriti</i>	19	7
07	<i>uSnik</i>	7	6	20	<i>kriti</i>	20	4
08	<i>anuSTup</i>	8	7	21	<i>prakriti</i>	21	23
09	<i>Brihati</i>	9	5	22	<i>a:kriti</i>	22	3
10	<i>paṇṭi</i>	10	9	23	<i>bikriti</i>	23	3
11	<i>triSTup</i>	11	14	24	<i>saṅkriti</i>	24	3
12	<i>zagati</i>	12	22	25	<i>atikriti</i>	25	1
13	<i>atizagati</i>	13	13	26	<i>utkriti</i>	26	2

(Source: Nepal 2009: 13-94)

Each variation has especial name and has been used by many poets. All the meters with more than 26 syllables are under the name *danDak*. There are many such meters, but they are less in practice.

2.2.2.2. ma:trik c^handa

This type of division of meter depends on the length of sounds. Short sounds are counted single and long sounds are counted double in such a metrical

⁴ *C^handa* in Nepali means metrical line.

arrangement. In a single stanza, which generally has four verse lines in Nepali metrics, all verse lines may have same or different number of sounds. The following table makes it clear.

Table No. 6

S. No.	Name of <i>c^handa</i>	First Line	Second Line	Third Line	Fourth Line
01	<i>pa:da:kulak</i>	16	16	16	16
02	<i>caubola:</i>	16	14	16	14
03	<i>Dwipadi</i>	16	12	16	14
04	<i>Giti</i>	12	18	12	18
05	<i>a:rya:</i>	12	18	12	15
06	<i>Rola:</i>	24	24	24	24
07	<i>Udgiti</i>	12	15	12	18
08	<i>Lilawati</i>	32	32	32	32

(Source: Nepal 2009: 94-99)

2.2.2.3. Folk Meter

Nepal (2009) says that there are innumerable rhythmic patterns in Nepali folk songs. They have their own distinctive metrical arrangements (p100). A few folk meters that have been frequently in use in Nepali poetry are given below.

Table No. 7

S. No.	Name of Meter	No. of Syllables per line
01	<i>asa:re z^hya:ure</i>	16
02	<i>Sawai</i>	14
03	<i>Selo</i>	7
04	<i>ma:runi</i>	10
05	<i>Ba:lauri</i>	7
06	<i>g^ha:se</i>	18-21
07	<i>z^hya:ure</i>	19-20

(Source: Nepal 2009: 100-106)

2.2.2.4. *bahar*

gazala is a type of love poem generally addressed to the lover or a beloved. There is no exact form of it. Its metrical arrangement is called *bahara*. It is a late but much flourishing area of poetic creation in Nepali literature. Around 20 different *baharas* are in practical use with their variations in it (Nepal 2009:113).

3. Findings

The above discussion indicates certain similarities between English and Nepali metrics and some certain differences. They are presented below.

3.1. Similarities

i) Metrics is taken to be a basic quality of poetry.

- ii) Rhythm is created with the arrangement of fast beat (quick pause) and slow beat (slow pause).
- iii) In English, sometimes, naturally stressed syllables are unstressed in metrical arrangement and vice-versa. Similarly in Nepali, sometimes, short syllables are pronounced long and vice-versa in metrical arrangement.
- iv) Speed and stoppage (in Nepali *gati* and *yati* respectively) play a decisive role in deciding the rhythm of verse line.
- v) The neighbouring sounds create difference in the quality (length) of a vowel.
- vi) There are three step arrangement i.e. sounds, feet and meters in the determination of metrical lines.

3.2. Differences

- i) Stress on a syllable plays major role in the creation of meter in English. But in Nepali, syllable and its length plays a major role.
- ii) Nepali prosody has far greater number of meters than English prosody.
- iii) Only three syllables make a foot in Nepali, but in English the number varies from two to four.
- iv) Syllabics has greater varieties in Nepali than in English prosody.
- v) Nepali prosody has more specific verse-line arrangements than English prosody.
- vi) In English “a foot is the combination of an accented and one or two unaccented syllables which make up the recurrent metrical unit of a line” (Chakraborty 2002: 267), whereas in Nepali a foot (known as *gaNa*) is a combination of long and short syllables.
- vii) Repetition of the same feet creates meter in English, but in Nepali different kinds of feet coming together in a single verse-line, except in a few cases, make meter.
- viii) In Nepali, each metrical pattern has its own separate number of syllables, whereas in English the same metrical pattern can be repeated in many verse forms.
- ix) In English, feet are counted to measure the meter, but in Nepali syllables are counted.
- x) Nepali prosody has a special love-poem called *gazala* with special metrical arrangement. English lacks it.
- xi) The folk meters are in variety in Nepali, but it is not the case with English.

4. Conclusion

Music is universal. Metrics is used to measure music in poetry. According to the phonology of a particular language, the variation occurs in different prosodies. Even the tradition in a particular prosody and experiment made on different variations of metrical arrangement makes the prosody rich or poor. Although it has a very short history in comparison with the history of English prosody, Nepali poetry is

richer in metrical variation than English. Because of these variations, each prosody can get benefited from one-another. Through translation of existing poetic creation, this exchange can be made possible. The similarities between the two make translation of music from one language to the next possible, but the differences create the areas of challenge as well.

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Antagonistic Voice of ‘The Self’ in Rusdhe’s “A 1996 Commencement Speech”: A Postcolonial Reading



Jiwan Kumar Rai

0. Abstract

In the colonial supremacy and its one-sided discourse, the voice of the colonized was suppressed and marginalized. It obviously resulted into colonized people’s inability to discover and know their self-identity and independent role. They were made to live under the limited customs, conventions, traditions and culture where they were always in the terror and fear. As a result, they happened to make many errors thinking what they are doing is natural. This article from the post colonial perspective, has tried to deal with the discovery of ‘the self’ and realization of the errors after acquiring absolute knowledge and consciousness. It has also analyzed how the speaker, the protagonist, raises his powerful antagonistic voice against the colonial conventions. This article has been divided into four parts consisting of introduction, brief introduction to colonialism, post colonial reading of the text and finally conclusion.

1. Introduction

The postcolonial scholar Sir Ahmed Salman Rushdie (1947), a British-Indian novelist, essayist and critic, is an influential writer in post-colonial literature. As a writer, he achieved his notability in literature when his most celebrated novel *Midnight’s Children* was published in 1981. The well-known fiction writer, Rushdie, has been charged *Fatwa* by the Iranian government for his comment on Muslim’s Prophet Mohammed - a homosexual in his famous novel *The Satanic Verses* (1989).

The powerful *A 1996 Commencement Speech*, a famous and powerful discourse, was delivered at Bard College in USA addressing the members the batch of 1996. It has provided him an opportunity to share his bitter experience of his graduation day at Cambridge University and convey his message about self-respect and self-guidance that he derived from his experience. It is a powerful speech that attacks on colonial conventions, customs, cultures with its all systems and conventions. This article, from post-colonial perspective, has tried to analyze how colonized people are compelled to compromise with the injustice and how the speaker faces impositions of colonizers’ power. It deals with the antagonistic voice of the speaker’s independent self after gaining absolute knowledge and linking his liberal self to the divine spirit.

2. A brief introduction to postcolonialism

Postcolonialism that emerged as a powerful force in literary studies in the early 1990s, is especially postmodern intellectual discourse. It is a counter-discourse that consists of reactions to, and analysis of the cultural legacy of colonialism, western imperialism. The term post-colonialism is used to refer to all cultures and cultural products influenced and shaped by imperialism from the time of political colonization till today. Mongia (1997), one of the most influential of postcolonial critics, asserts that ‘the term post colonialism refers not to a simple patronization but rather to a methodological revisionism which enables a wholesale critique of western structure of knowledge and power (p 1-2). In fact, it was developed as a counter narrative seeking to understand the operation of colonialist and anti-colonialist ideologies, values, cultures and tradition in all factors – political, social, cultural, psychological and pedagogical forces that compel the colonized to imitate and internalize the cultural values and traditions of colonizers in a way they think natural, and enables and promotes the resistance of colonized people against their oppressors. It offers the colonized a framework and new horizon to examine and revise the colonial discourse how colonizers created web like powerful discourse to control colonized and maintain their authority over the colonized. Said (2001) examines:

Orientalism can be discussed and analyzed as the corporate institution for dealing with the orient— dealing with it my making statements about it, authorizing views of it, describing it, by teaching it, settling it, ruling over it. In short, orientalism is a western style for dominating, restructuring, and having authority over the orient. (3)

Postcolonial criticism offers the colonized a new lens to review the western authorial voice and their cultural products and make them aware of how they got success to manage their authority and superiority over the orient (colonized) by the means of creation and circulation different forms of discourses. Bhabha (1992) opines that the postcolonial perspective forces us to think the profound limitations of a consensual and collusive liberal sense of cultural community. It insists that cultural and political identities are constructed through a process of alterity (qtd. in Gandhi 441).

2.1. Postcolonial text

For the postcolonial critics, especially Edward Said, text is worldly characterized by circumstantial reality and worldliness. It is enslaved into historical and political circumstance. It is always situated, connected and located in its historical and political context. It is, therefore, context and politics can never be separated or ignored. It is always under the influence of historical and political consciousness. Said claims that “a text in it actually being a text is a being in the world; it therefore addresses anyone who reads” (in Hazards 1992:1212).

As all texts are worldly in the words of Said, all the colonial texts that were written in the period of colonization or the colonial perspective are the matters to do with ownership, authority, power and the imposition of force. All the colonial texts are repressive. Believing and realizing the fact that texts are the more significant purveyors of the power more than any other social and power political products, postcolonial writers and critics have created counter textuality to challenge, compete

and contest the textual politics. To argue for this Gandhi (1998) quotes the words of Lawson and Tiffin:

Just as fire can be fought by fire, textual control can be fought by textuality ... the postcolonial is specially and pressingly concerned with the power that resides in discourse and textuality; its resistance then quite appropriately takes place in - and from - the domain of textuality, in (among other things) motivated acts of reading. (p 142)

The postcolonial texts are not merely the texts rather they are the counter textualities, counter textual politics. They challenge and combat against the colonial authority and superiority. All post colonial texts are invested with radically subversive energies. *Orientalism (1978)* is the first counter textual criticism in a book form in which Said relentlessly unmasks the ideological disguises of imperialism. It is the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East and the orient on the one hand, and that of European and American imperialism on the other.

Salman Rushdie has emerged as the paradigmatic exponent of textual dissidence as the voice of postcolonial heterodoxy with the publication of the most controversial book *The Satanic Verses (1989)*. It was later established as a textual event. The major voices and works of postcolonial texts include Rushdie's novel *Midnight's Children (1981)*, Chinua Achebe's novel *Things Fall Apart (1981)*, and Michael Ondaatje's novel *The English Patient (1988)*.

These works are partly motivated by the curious political and historical circumstances which have made them into the emblematic figures of textual politics. These attempts are the real investment for the resistance and real freedom. Gandhi (1998) quotes the words of Edmund Burke with praise, "Burke locates liberty not in thought, not in national will, but ultimately not even in tradition, but almost unaware, in personal freedom embedded in the act of writing" (158).

All the postcolonial texts are invested with resistance, combat, and struggle against the cultural legacy of colonialism. It is the powerful voice for freedom and personal identification.

2.2 The 'self' and the 'other'

The question of knowing own self, of the recognition of the self-identity, is very sensational issue in the postcolonial criticism. Moreover, to know own self means to separate the self from other, to become independent, to enter into the subject. Lacan, a psychoanalytic, explains:

We have only to understand the mirror stage as identification, in the full sense that analysis gives to the term: namely the transformation that takes place in the subject, when he assumes an image ... it is objectified in the dialects of identification with the other. (in Adams 1992: 898)

The process of self-identification is to know other as well as to cancel and negate it. The west in its historical process always systematically attempts to cancel, destroy or negate the cultural difference and value of the non-west. This means the

colonial discourse attempts to negate the self-identity of the non-west— where they are culturally unaware. Gandhi (1998) rightly observes, “Nandy’s psychoanalytic reading of the colonial encounter evokes Hegel’s paradigm of master-slave relationship (16).” The freedom, liberty of the slave’s self remains dominated and suppressed until he knows ‘the other’ (master). It means to recognize the other is the directed nature of the reactions of the colonized and his need to struggle, to free himself of this externally determined definition of the self. As the child’s mirror stage is the struggle for personal freedom, independence and creation of self identity in which child separates his or her self from the mother (other) and enters into the subject, the symbolic order, the colonized self shows reactions and struggles for the independence and self-identity.

Gandhi again quotes Hegel: “human beings acquire identity or self consciousness only through the recognition of others” (1998: 16). In Hegel’s Paradigm, initially, there is an antagonism and enmity between the two confronting selves i.e. master and slave, each slave aims at the cancellation and destruction of the other. This creates a situation where one is merely recognized while the other recognizes. In Hegel’s philosophical explanation of master and slave relationship, both master and slave are initially locked in a compulsive struggle- unto death. This struggle goes on until the weak-willed inferior slave (colonized), preferring life to liberty, accepts his subjection to the victories and the superior master. At the final stage of this battle, the master is recognizable, and the slave, on other hand, is now independent. He completely comes out from the others, i.e. separates himself from the other’s possession. It is the complete recovery of the slave (the self). It is the strong refusal of the slave to admit the master’s existential priority and superiority.

3. Postcolonial reading of ‘A 1996 Commencement Speech’

3.1. Synopsis of the text

The speaker addresses the student of 1996 who are going to receive their graduation. In the ceremony, he expresses his bitter experience in his graduation day in 1968 in Cambridge University. As the year 1968 was great year of students protest, he was accused of damaging the beauty and sanity of the wall and furniture throwing a bucketful of thick brown gravy and onion sauce. He was threatened that he would not be permitted graduation until he paid for the damage. He accepted it. He had to accept it though he was innocent. He was commanded to wear black shoes, to hold a university officer by his little finger and follow him slowly up to where the Vice Chancellor sat upon a mighty throne. He was commanded and instructed to kneel at the feet of the Vice Chancellor, holding up his palms together. He was compelled to beg for the degree. Now he realizes what he did was wrong. Whatever were the reasons behind it, it was an acceptance of injustice upon him. It was wrong to compromise, wrong to make an accommodation with injustice. So, he addresses the students with a message: never compromise with injustice if they are innocent. He strongly tells them not to kneel before a man, stand up for their rights. He also brings the reference of myths how Man defied the God, the defiant and adventurous hero, Prometheus, though he was tormented, destroyed by the gods, is the greatest hero of all. The speaker suggests them to defy all kinds of gods in the society who

demand to be worshiped and obeyed. He emphasizes that we must be guided by our best selves, not by the gods in the human society.

3.2 The speaker 'I' as an antagonistic hero

A famous English poet Milton, in his famous epic *Paradise Lost* (1667), writes:

To reign is worth ambition, though in Hell:

Better to reign in hell than serve in Heaven

(in Abrams 1419)

Obviously, the real antagonistic hero possesses the quality of competition, of defiance, of demand of creativity and of adventure of worthy ambition. It is the man of bravery, self-guidance and challenge. In fact, every human being has the aforementioned nature. Despite having these qualities, they can't show their defiant nature due to the lack of consciousness and knowledge and the back of becoming conscious of itself. Hegel rightly views about human mind "... the structure of human knowledge ... evolved in a continuing dialectic until consciousness achieved absolute knowledge of itself ... by the evolving mind, thereby opening up new possibilities and great freedom" (Tarnas 1991: 380). The speaker, the writer himself, in the beginning lacks absolute knowledge. So, he seems unable to reject the command of ruler (colonizer). He gets entangled into the strong net of colonial culture. He is commanded to pay up for the damages of walls and furniture, though he is innocent. He is ordered to put on black shoes and kneel at the feet of the Vice Chancellor, holding up his palms together. These all commands are not other than the colonial discourse/culture what Said (2001) says "a western style for dominating and having authority over the orient" (3). It is the stage in which the speaker is still in the self of other. He has not recognized his own self-separating from other.

The speaker, after long time, becomes conscious and realizes his error that he did in the fear of colonial power structures. He achieves absolute knowledge as Hegel says "at the climax of his long evolution, man achieves possession of absolute truth and recognizes his unity with the divine spirit that has realized itself within him" (qtd. in Tarnas 1991: 381). The speaker recognizes his unity with the divine spirit and becomes defiant and demanding. He comes into Lacanian mirror stage in which he recognizes his own self. He separates his 'self' from other (master). He says "I have come to the conclusion, which I now offer you, that I was wrong to compromise; wrong to make an accommodation with injustice, no matter how persuasive the reasons" (Nissani and Lohani, 2008: 104). He shares with the students his experience in his lifetime. He offers them valuable message he has derived from his bitter experience of the domination. He expresses his strong and assertive antagonistic voice 'kneel before no man; stand up for your right' (in Nissani and Lohani 2008: 104).

It is the voice of antagonistic heroes like Satan and Prometheus. He separates his self from others as he recognizes them. He recognizes his own self. He brings the analogy of Prometheus who defied the God, never compromised and knelt before the

God. He asserts, "I have come to believe that such defiance is an inevitable and essential aspect of what we call freedom" (in Nissani and Lohani 2008: 105). It is the matter of self identity. It is the quest for individual freedom. There is real freedom where an individual can defy any sorts of domination and suppression. The real freedom is to acquire consciousness and capacity to reject any form of domination, suppression and exploitation. The speaker advises the students:

For in the years to come you will find yourself up against gods of all sorts, big and little gods, corporate and incorporeal gods, all of them demanding to be worshiped and obeyed - the myriad deities of money and power, of convention and custom, that will seek to limit and control your thoughts and lives. Defy them; that is my advice to you ... it is by defying the gods that human beings have best expressed their humanity. (in Nissani and Lohani 2008: 105-106)

Obviously, human beings can be able to express their best humanity, best and real self only in the real freedom. The speaker with the antagonistic self explains that we must be guided by our own best natures, our real selves, but not by any sort of gods in the society. If we get influenced or manipulated by any form of power, that isn't real freedom. So, the speaker claims "it is that we must be guided by our nature, ... our best selves Do not bow your heads... . Defy the gods. Be guided, if possible, by your better natures (in Nissani and Lohani 2008: 107). It is defiance for no compromise with injustice in any situation. Raising the voice against domination, exploitation and inhumane treatment to the humanity, it is the real voice of the self, the voice of an antagonistic hero.

4. Conclusion

Postcolonialism studies the colonizers' domination over and exploitation of the colonized in order to understand how colonizers have used conventions, customs and culture to maintain them. In the colonial discourses, colonizers have been presented superior with God-like personality, and guided by reason (mind). On the other hand colonized are taken to be inferior, weak, emotional and primitive. Salman Rushdie's *A 1996 Commencement Speech* makes powerful criticism against such colonial discourse. The speaker stands as an antagonistic hero who seems demanding, challenging, competitive, and adventurous and guided not by emotion but by reason and the best selves. He challengingly creates a counter discourse against the colonizers.

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Portrayal of Women in Premchand's "Coward"



Asmita Bista

1. Introduction

Premchand (1880-1936) is a great literary figure of modern Hindi literature. He belongs to the age when two kinds of attitude had been melting in the making of the modern attitude towards women: the modern as derived from the colonial contact, and the traditional as handed down through indigenous cultural tradition. His stories vividly portray the social scenario of those times. He has presented the existing condition of women through the portrayal of his characters.

Feminism advocates for the equal treatment of women and men. This approach to literature has involved substituting negative characterization of females by positive examples of women's capacities. Since Premchand was the writer of transitional period for the formation of the social attitude towards women, he has presented his female characters as a model of modernity. But his female characters are unable to acquire a more revolutionary and militant position in the existing historical context. As a result, Premchand carries ambivalent perspective in the presentation of female characters.

This article seeks to illustrate the ambivalent position of the female in the story "Coward". It analyses how Prema, the female protagonist, struggles to achieve her love and how she meets her tragic end.

The article contains the following parts:

1. Introduction
2. Feminism and women
3. Premchand's duality in coward: ambivalent perspective, and
4. Conclusion

2. Feminism and women

Feminism appears as a movement in the late 1960s in order to support the aims of the new women's movement. It is a specific kind of political discourse, committed to the struggle against patriarchy. It rejects the attitudes that regard the traditionally masculine characteristics of aggression, power and competition as good and desirable and the traditionally feminine characteristics of compassion, tenderness, and compromises as weak and ridiculous. Moi presents Beauvoir's view and says that women's and men's position in the society are the result of social, not natural factors (Moi 1986: 204). Women's and men's position in society is determined by social institutions and social attitudes guided and designed by patriarchy. Tyson (2006) asserts that "the inferior position long occupied by women in patriarchal society has

been culturally, not biologically, produced” (p 86). Women are still considered inferior to men though they have already proved themselves not only equal but in times far superior to their male counterparts.

In the course of defining feminism and showing the poor status of women, Selden (1986) quotes Aristotle’s view that “the female is female by virtue of a certain lack of qualities”(p 34). It is a fact that for centuries and from culture to culture, women have been treated with misogyny and subordination. Women are portrayed as softer, weaker and more dependent than males. They are programmed to perceive the female from the prevailing masculine perspective in such a convincing way that they prepare themselves to be fit for masculine standard. According to Tyson (2006) all the women have been programmed by patriarchal ideology to be a patriarchal woman, a woman who has internalized the norms and values of patriarchy that privilege men by promoting traditional gender role (p 85). In fact, most of the women are still bewildered regarding their right and capacity. They still believe that they should be satisfied with the role, right and position given to them.

But the scenario as well as concept of the world and the condition of women has been changing, as women themselves have come forward to reform their position in the culture, society and even in literature. Women reject the definition and role given to them by the patriarchal society as substandard: less intelligent; less moral; less competent; less able physically, psychologically, and spiritually; small of body, mind and character; often bad or destructive. Patriarchal operation has imposed some certain patterns and behavior upon women through cultural and social norms and they believe that women carry those qualities by birth. Feminists oppose that concept as Beauvoir (1997) believes that “one isn’t born a woman, one becomes one” (p 20). Since the word ‘woman’ carries traditional concept of female in a society, feminist has replaced the word ‘woman’ with ‘female’. Feminists reserve ‘female’ and ‘male’ for the purely biological aspects of sexual difference. Thus ‘feminine’ represents nurture and ‘female’ nature in this usage. ‘Femininity’ is a cultural construct (Moi 1986: 209). Female are not weak, but are considered weak, in order to keep male’s supreme position and power untouched as well as unquestioned.

2.1. Portrayal of female characters in feminist text

Feminism seeks equal rights, equal status and freedom for women. The women created in and by the modern female perspective is feminist writing. Mostly female writers have been regarded as feminist writers, as Bernard (1980) says “the woman-identified woman is surely a feminist vision” (p 85). As truth comes out only through experience, the pain and suffering of women can be realistically presented only by women.

The feminist writer realizes that antifeminist writers had done injustice to the women by portraying female characters negatively in their works. Abram (2005) confirms their beliefs as he says “For traditional male writers the female characters, when they play any role are marginal and subordinate” (p 236). Feminist writers portray the real condition of women in their text. They present female character as a centre of their work. In their writings female characters negate the subordinate role given to them by the patriarchal ideology. These feminist writers portray women as

successful social leaders who have potentiality to change the face of the society and, in the same way; they criticize the existing social rule which compel women to live in a miserable condition. Their female characters are attracted to the forbidden, they smashed the social taboo against women because in Ellman's opinion "forbidden challenges male authority" (Selden 1986 144). While searching for their rights, feminist writers penetrate into those areas which have been kept unattainable by the male writers. Feminist writers reveal their long kept secret to the world.

Showalter believes that though there is no fixed innate female sexuality or female imagination, there is, nevertheless, a profound difference between women's writing and men's (Selden 1986: 141). Since all the female writers are feminist they vividly portray women's condition and their female characters raise their voice against social discrimination in the patriarchal society.

2.2. Portrayal of female characters in antifeminist texts

Feminists believe that "literary values and conventions have themselves been shaped by men" (Selden 1986: 138). Antifeminist writers carry the idea that male is the Supreme Being and the centre of the universe as they are the true follower of those literary values and conventions. So in their literary works, male has been presented as a centre. The literature produced by these antifeminist writers lacks autonomous female role models. They either provide minor and insignificant role for the female character or portray them as soft, weak, emotional, submissive and dependant. Their female characters blindly support the patriarchal ideology. These female characters are seen as an object of decoration or entertainment. Like Abrams (2005) says that "To these males, the female characters, when they play role, are marginal and subordinate and are represented either as complementary to or in opposition to masculine desires and enterprises." (p 235). Antifeminist writers believe that females are satisfied with the role and the place given to them by patriarchal society. Through their writing, they show that women and their condition remain same forever.

2.3. Portrayal of female characters in ambivalent writing

Before the struggle for women's equality in 1960, "the literary works of male authors describing experience from a male point of view was considered the standard of universality" (Tyson 2006: 84). Therefore, many male and female writers adopted ambivalent perspectives in their writing. These writers balance the feminist and antifeminist perspective while portraying their characters. They show sympathy towards female characters and portray the real condition of women, but do not cross the boundaries drawn by patriarchal ideology. The female characters do not take leadership and do not go against patriarchal norms and values. They enjoy freedom within confinement, otherwise they get punished. Such writers portray women with contradiction. Bernard (1980) says, "the images of women in our culture are fraught with contradiction: women are the sublime, the perfect, the beautiful; she is the awful, the stupid, and the contemptible" (p 87). Even the great feminist writer like Virginia Woolf adopts ambivalence in the portrayal of women character. As Selden (1996) says by adopting the Bloomsbury sexual ethic of 'androgyny', she adopted a serene withdrawal from the struggle between male and female sexuality. Rejecting a

feminist consciousness, she hoped to achieve a balance between a 'male self realization' and 'female self annihilation' (p 142). Though women of that period identified their self and were conscious about their right, they lacked courage to protest against the suppression and injustice done to them in the society.

These writers project the female characters as inferior being to male characters because they do not get chance of being cultured due to their social status, low education, and deprivation of property. Though their female characters seem very energetic and assertive, they cannot stick upon it. They compromise with the socio-cultural role assigned to them.

3. Premchand's duality in "Coward": an ambivalent perspective

Influenced by socio-religious reform movement, Premchand's constant preoccupation is with the contemporary position of women in society. He makes women a focus of inquiry, a subject of the story and even an agent of the narrative. The issue of women's emancipation in contemporary Indian society was linked with both liberal and conservative currents of opinions. Premchand's stories reflected these conflicting emotions, values and ideas about women. In fact, as far as women's portrayal by Premchand is concerned, it gets both praise and denunciation. Gupta (1991) rightly says "it is only in the understanding of the tensions and contradictions within both ideology and society during that time and their reflection on Premchand that one can make an attempt to understand his portrayal of women. (p 89) Premchand was well acquainted with the prevailing conservative concepts of the society towards women. So he never went beyond the frontier that could shudder and upset the existing values of the society.

He brilliantly understands the problems of women and shows it in his work. But in his portrayal of women characters, there is absence of radicalism. Pande (1986) says "even when he seemed to believe that women were capable of equality with men, he refused to face the logical implications of this recognition" (p 2184). His female characters become mixture of modernity and tradition.

3.1. Premchand's portrayal of female characters in "Coward"

Prema is an educated and intelligent girl but she acknowledges her culture and rigid traditional norms of the society, "Prema adhered to the old order and fully accepted the traditions" (Premchand 2005: 144). Portrayal of Prema's character clearly shows Premchand's dual perspective. On the one hand Prema is a bold college going lady who dares to make an affair with the highest cast Brahmin man, and on the other hand she dislikes to go against the social norms. According to Benard (1980), "the male has designed a model of women and according to that model she is treated with tenderness, fragility, love, charity, loyalty, submission and sacrifice" (p 97). Prema's thought reflects that model of women. When Keshav asks her to think about herself and her happiness, she replies that she can not upset her parents by revealing to them her affair with person outside their caste as she knows it very well that being devoted towards old tradition they never can accept her relation with Keshav. Keshav's insistence strengthens her dilemma. "In silence Prema wondered what authority she had over her own life. She had no right to go in anyway against

the mother and father who had created her from their own blood and reared her with love” (Premchand 2005: 45). Prema’s devotion towards her parents and her idea about the sacrifice of her own happiness present her as a true model of submissive female character.

But Prema carries modern and revolutionary concept about the relationship between man and women. Her proposal of friendship to Keshav challenges the social taboo as friendship balances the relationship and it demands equality. She asks Keshav “Can love be considered only in terms of husband and wife and not friendship?” (Premchand 2005: 45). Like a social leader, she paves a way to the society to think about women’s equality. Pande (1986) says there is an acceptance of modern tendencies in Premchand’s female characters. She is equal with man in public life, taking up jobs and participating in the freedom struggle. Her subservience is not appreciated at any point (p 2185). Though in the beginning of the story Prema seems to be a fusion of modernity and conservatism, she gradually develops more determined and revolutionary. She realizes the importance of self happiness and she starts thinking about her own happiness. She decides to go against the will of her parents and concentrates upon her own life and happiness. She says “Agreed this body is my mother’s and father’s but whatever my own self, my soul, is to get must be got in this body.” (Premchand 2005: 46) Prema’s temptation of her personal happiness shows that she is a self conscious and bold lady.

Since love marriage indicates female freedom, she searches love in marriage; she can’t imagine the marriage that has no love. Her idea about love marriage is a blow for the traditional Indian society as it regarded women as an object which goes from her father’s house to her husband’s. She believes that like a man is free choose his wife; a woman should be free to choose her husband. She says “If a marriage isn’t found on love, then it’s just a business bargain with body” (Premchand 2005: 46). Her preference to love marriage shows her desire for freedom and independence.

Prema’s conversation with her father further highlights her as a powerful woman having great self esteem. She dislikes choosing a rich and powerful person as her husband. She rather prefers a self- sacrifice in man. And for her, power is the weapon of men which they use to exploit women whereas self sacrifice prepares grounds for equality. Prema is bold character which goes against the traditional feminine women with “frailty, modest and timidity” (Tyson 2006: 87). She reveals her love affair in front of her father and becomes ready to face the situation just like a soldier. The following lines indicate it: “But this time, like a soldier with a dark tunnel behind him, there was no way for her to go except forward” (Premchand 2005: 47). Prema really is a bold lady as she reveals her love in front of her conservative father.

Prema’s letter to Keshav is another example of her courage which falsifies the belief that men are superior to women like Tyson (2006) stresses and says that “patriarchy is thus, by definition, sexist, which means it promotes the belief that women are innately inferior to men” (p 85). Prema herself asks Keshav his decision about marriage. She inverts the tradition by making marriage proposal herself instead of being proposed by Keshav. She even encourages him saying, “I’m ready to

undergo any kind of hardship with you” (Premchand 2005: 50) Prema’s courage is praiseworthy. Her boldness is still a source of inspiration for women.

But her courage gets smashed when she knows about Keshav’s inability to support her. It leads to her suicide. Prema cannot cross the social boundaries further. So her death becomes inevitable. Prema’s suicide is admittedly a realistic portrayal of the contemporary situation. Gupta (1991) presents Premchand’s position and says "Premchand refuses as a writer to be more powerful than the society in which he and his tragic protagonist were located" (p 100). In “Coward”, Premchand portrays the social reality and the position of women effectively. Portrayal of Vriddha’s character is a live example of it. She carries typical traditional Indian concept about women and her role. She thinks that woman’s real home is her husband’s home, and so she should be well trained in her father’s home that’s why she can be a good housewife in her husband’s home fulfilling all the needs of her husband like Tyson (2006) writes “if she accepts her traditional gender role and obeys the patriarchal rules, she is a good girl” (p 89). According to the traditional concept, to be an idle wife or daughter women should succumb to the norms and values prepares for them by the society for the benefit of males. Those norms and values always demand sacrifice and submission from females.

Vriddha’s willingness for women’s subordination and submission is further confirmed by the following remark: “If she gets a good husband, her days pass happily, otherwise she has to go through life weeping” (Premchand 2005: 46). Being a patriarchal woman, she is unable to think about women’s freedom, identity and self esteem. She is culturally constructed in such a way that she sees a woman as dependent, weak and irrational.

4. Conclusion

Premchand appears as a pioneer writer for the contemporary feminist Asians writers because his writings stir the consciousness of oppressed people. He comes with fresh idea of women’s freedom and equality. However, his female characters face so many restrictions. In the story “Coward” on the one hand Premchand has expanded the frontier of women’s role and consciousness at a time when women were confined within a limitation; on the other hand his portrayal of women conveys the stereotypical images of women in society since they followed patriarchal ideology. In “Coward” there is assertion of Prema’s superiority to Keshav whereas Vriddha prefers the subordination of women. She wants all women including her daughter Prema to remain powerless, silent and marginalized. Likewise, Prema fails to continue her fight against the cruel patriarchal society which she had begun boldly and appreciatively. Prema’s suicide exposes the real condition of women. Thus, Premchand’s portrayal of women in “Coward” brands him an ambivalent in the portrayal of female characters.

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Affirmation to the Mode of Sensibility in Mary Shelley's *Frankenstein*



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1. Background

Sensibility is the ability to experience and understand deep feelings, especially in art and literature. With reference to the history of English literature, this term refers to the particular cultural phenomenon that had its roots in Britain and flourished roughly between 1714 and 1798 and was popularly known as the Age of Sensibility. Adela Pinch (2009) favors to define Sensibility as a global phenomenon that has crossed the boundary of time and space. She writes

“Sensibility refers to one of the most fascinating literary and cultural movements of all time. It spread across Europe and Euro-America in the middle of the eighteenth century, and its effects persisted until the middle of the nineteenth century, and indeed have endured, in some ways, into our own era” (p 50).

It includes the writings that have the scenes and description of weeping men and women, have emphasis on passion and emotion, empathy and sympathy even for the perfect stranger as well.

The age came with the ideas that ‘benevolence’ that is wishing other persons well is an innate human sentiment and motive, and the central elements in moral experience are feelings of sympathy and sensibility (Abrams 2000: 282). Sympathy and benevolence, though exaggerated, became prominent in the literature of the age. Enthusiasm, which was seen by the earlier writers as negative, has now become positive one. Pinch (2009) opines that features of the Age of Sensibility were highly contributive to the Romanticism. It brought changes in cultural, political, social and religious aspects of life in the Romantic age: “The new consumer society valued individuals not only according to their traditional hierarchy, but also according to the inherent qualities— a good heart, good taste— he or she brought. . . . An exquisite Sensibility was a badge of social distinction” (Pinch 2009: 51). Now emotion is no longer seen as irrational feminine feeling that blocks reason and rationality rather it is seen as an essentially humanitarian feeling, culturally refined one. The moral and social philosophers of the time wanted emotion to be our guide. It is believed that our feelings for others encourage us to strength the bond between the rich and the poor.

Romantic writers’ approval of the cult of sensibility helped women to give voice to their concerns. But the most striking point is that the revolutionary thought of the Age of Sensibility “permitted men get credit for crying” (Pinch 2009: 56) and

gave birth to the idea of 'The Man of Feeling'. Now sensibility is seen as a positive feminine virtue that needs to be cultivated by the man to be a complete human being. William Wordsworth's 'ideal man', for example, is incomplete without assimilating feminine characteristics: "Be tender as a nursing mother's heart/ Of female softness shall his life be full" (*The Prelude*, 1805, XIII qtd. In Richardson 747). Wordsworth emphasizes the right temper with the sternness of the brain and motherly feeling and care.

In fact, Romanticism affirms and makes abundant use of the cults of sensibility. Christopher C. Nagle (2007) claims that it found new expression in the high Romantics. He asserts Romanticism at its core "is built on the ground of Sensibility" (p 2); and suggests considering Romantic age as part of the age of Sensibility that extends from the late seventeenth century throughout the nineteenth century.

Mary Shelley, like the high Romantics, makes abundance use of generic, stylistic, topological, and ideological elements of literary texts of the Age of Sensibility. She celebrates the cults of sensibility in her widely read novel *Frankenstein*. There is rarely a chapter that misses the word 'tear'. The main concern of this article then is to study the demonstration of sensibility in Mary Shelley's novel *Frankenstein* (1818) and show how the feelings of sensibility are genuine, both for male and female. To achieve its end the article is divided into five sub-topics including the background introduction

2. Robert Walton as the Man of Feeling

The first narrator, Robert Walton frames the narrative with the epistolary writing, convention of the eighteenth century epistolary novel of Sensibility and makes the connection more explicit by dating the first letter, "Dec. 11th, 17 (Shelley 1999: 13). The method is appropriate for sharing feeling confidently with someone whom the writer has emotional bond. Walter, as the Man of Feeling, writes this letter to his sister, Margaret, who he has emotional attachment with. His early words to his sister are perfectly appropriate to the Man of Feeling found in the culture of Sensibility: "I feel a cold northern breeze . . . which braces my nerves, and feels me with delight. Do you understand this feeling?" (Shelley 1999: 13) This highly rhetorical question is chosen in the novel to assert a shared understanding. Subjects of sensibility, according to Nagle, find no conflict between pleasure principle and reality principle; the two share the common ground (p 125). Walton writes ahead "I feel my heart glow with an enthusiasm which elevates me to heaven; for nothing contributes so much to tranquilize the mind as a steady purpose" (Shelley 1999: 14). Here the extreme and the sublime get conjugated. Shelley is employing the cult of Sensibility with approval that helps Walton glamorize his emotion and establish a common tie of feeling with his audience to have the bond of empathy and sympathy. Emphasis on the human capacities of sympathy and wishing others well are important aspects of The Man of Feeling (Abrams 2000: 282). Walton is portrayed with this very sense of communal responsibility. His extravagant Sensibility and emphasis on tearful distress are exhibited as his private virtues. More important his reader Margaret is a female, whom he assures, "I shall do nothing rashly, you know

me sufficiently to confide in my prudence and considerateness whenever the safety of others is committed to my care” (Shelley 1999: 18). The desire to incorporate what are viewed as feminine qualities is the desire to be The Man of Feeling that is what Walton is asserting.

Moreover, Walton’s most immediately felt need is to establish a living connection to someone nearby. For him there is no more deeply perceived want than that of a friend who would be the strong medium of feeling. And in this sympathetic ethic, such a friend is someone, “who could sympathize with me; whose eyes would reply to mine . . . (someone) gentle yet courageous possessed of cultivated as well as of a capacious mind, whose taste are like my own, to approve or amend my plans” (Shelley 1999: 16). What he needs is a soul mate with whom he can indulge both sense and sensibility. Neither masculine solitude nor the company of coarse, insensitive sailors is a fit model for his grand project for the larger benefit.

Despite the less chance provided by his search within less than five months, a strange accident brings Victor Frankenstein floating to his vessel on the ice. Walton, The Man of Feeling, instantly takes to this wayward traveler. When he is saved and brought aboard the ship, it is precisely Victor’s pathetic half dead condition that makes him an object of pity and active interest. Furthermore, true to the man of sensibility, Walton sees him as a man whose innate nobility of character shines through his rough, weathered appearance— through the frost, the sickness, the ravages of hunger, exhaustion, and the deepest human suffering. Walton’s affection for him grows so quickly that he immediately begins “to love him as brother.” More specifically Walton writes to Margaret, “his constant and deep grief fills me with compassion”, and he confesses now that he sees Victor “as the brother of my heart” (Shelley 1999: 22). Walton is demonstrating the traits of sensibility.

Tracing the characteristic features of the literature of Sensibility, Adela Pinch(2009) writes, “The empathy with a perfect stranger so intense it is almost fatal; a man who is said to cry like a woman; the torrential tears. . . such display of extravagant emotion were common in the poetry, plays and fiction of the late eighteenth century.” According to her though the modern reader may disapprove such feeling as sentimental the eighteenth century readership positively approved them as “possessed of the finest, most morally and aesthetically right feeling” (p 49). In fact, there is some affinity between Walton, Shelley’s narrator and Harley, the hero of Henry Mackenzie’s novel *The Man of Feeling* (1771). Harley goes on an errand to London (he never gets there), meets with various pathetic people along the way, returns and dies (Pinch 2009: 58). Walton too never reaches to the end of his expedition but on his way encounters the pathetic Victor whose tortured story he recounts in his letters. Mary Shelley approving the cults of Sensibility creates her character as The Man of Feeling who is on his expedition to share others’ grief.

3. Victor Frankenstein as a Defeated Parent

Victor Frankenstein, as a Faustian University student, aspires to create life and goes away from home. But he rejects his creation only on the grounds of its deformity that leads to his catastrophe. Victor is originally raised in the house of sensibility. Victor’s Father is one of a long line of honored legislators in the family,

reputed for his integrity and manifesting his profound benevolence in caring for, and ultimately marrying, the poor orphaned daughter of his much loved friend, Beaufort. He ultimately dies of a broken heart weighted down by unbearable grief, he lives long enough to see the tragic death of nearly all of the family circle; the circle is broken quickly and violently. This is all caused by Victor's ill-fated study of natural philosophy. Victor's home is the home of sensibility which is guided by duty and responsibility where each person shared equal responsibility, duty and enjoyment. Giving his family background to Walton he says, "I received a lesson of patience, of charity, and of self-control, I was so guided by silken cord that all seemed but one train of enjoyment to me" (Shelley 1999: 45). Victor was lucky to have parents who never imposed their caprice to him. But unfortunately his mother dies and immediately after his mother's death he leaves for his study. Then his rigorous study begins in an exclusively male world where he forgets even his communal relation with his tutors as he says, "study had secluded me from the intercourse of my fellow creature and rendered me unsocial" (Shelley 1999: 48), and pursues his anatomical study. There, in the laboratory, he creates the creature without using the female body. He not only eliminates the role of the mother in the birth but also erases the mother's role after the birth as he fails to foster his child. Though he was able to bestow life upon the lifeless thing, he did not acknowledge the life's feeling and abandoned it as the most irresponsible parent just because he could not resist its appearance. He comments on the creature's look:

Oh! No moral could support the horror of that countenance. A mummy again endued with animation could not be so hideous as that wretch. I had gazed on him while unfinished; he was ugly then; but when those muscles and joints were rendered capable of motion, it became a thing such as even Dante could not have conceived. (Shelley 1999: 46)

Frankenstein is unwilling to acknowledge his responsibility to nurture and educate his creation in the ways of humankind. His flight from moral obligation has terrible consequences for all the concerned. As a parent he cannot escape, without retribution, the moral obligation of providing welfare to one who depends on him. Frankenstein's retreatment from a commitment to relationship plunges him to destruction.

Rejected by his creator the creature flees to the wilderness where he learns to live amidst adversities. His appearance, however, produces violent revulsion in all who meet him, in spite of the creature's earnest attempt to make friends and do well. Educated with much difficulty he learns the injustice heaped upon him. Though he has turned to vengeance with little repentance he goes to his creator and demands for a mate. He begs for mercy and entreaties:

How can I move thee? Will no entreaties cause thee to turn to favorable eye upon thou creature, who implores thy goodness and compassion? Believe me, Frankenstein: I was benevolent; my soul glowed with love and humanity; but am I not alone, miserably alone? You, my creature, abhor me, what hope can I gather from your fellow creatures, who owe me nothing." (Shelley 1999: 78)

The arguments are reasonable enough. It is Frankenstein's duty to foster him with love and affection. Being a parent he is much too biased to dismiss the creature in the wilderness only because of his ugly appearance. It is the fatal mistake made by Frankenstein; in a sense, it is the misuse of authority and pure subjective judgment. The creature also reminds him how he has been deprived of his legitimate right, "Where were my friends and relations? No father had watched my infant days; no mother had blessed me with smiles and caresses" (Shelley 1999: 100). In this case Nagle opines, "It is not just that Victor is a rotten parent . . . but that his failure of feeling, his gross inability to get beyond his disgust for the physical attributes that make up his creation" (p 133). Victor's prejudice toward the creature leads him to disaster.

Frankenstein agrees to create a mate for the Creature after it vows to live apart from mankind. But, he betrays his promise after reflecting on the danger of a race of creatures arising from the union of two such monsters. Victor makes his decision to kill the female creature on mid way and kills her. Killing the female creature he kills sensibility itself and fails to cultivate the nurturing process. Thus the enraged creature exacts a further terrible vengeance, first killing Frankenstein's friend, Clerval and then his bride Elizabeth in her bridal bed. In spite of Frankenstein's resolution to destroy his creation, ironically enough he dies leaving the monster mourn his death. Victor's pathetic end is caused not by any external forces but by his own failure against which he is pitied as a defeated parent.

4. Frankenstein's Monster: Result of Societal Extreme

Education has enormous impact on the cultivation of the humanistic nature in every man. Again the modification of life is defined by the evolution of the mechanism of expression, communication, perception and feeling. Unlike many other creatures man need to be fostered and cared to erase his basic savagery though he is inherently good. Likewise, Frankenstein's monster is naturally good. Discarded by his own creator, he educates himself utilizing the only opportunity of observation left for him. He has the natural aptitude for learning and understanding. His first feeling toward other is pity: he stops stealing food from the De Lacey as he says, "when I found that by doing this I inflicted pain on the cottagers," and he gathers wood for their fire to save them labor. When his first effort to tell his story is brought to a traumatic end with an unmerited beating by Felix De Lacey, he refrains from striking back "though I could have turned him limb for limb" (Shelley 1999: 104). In spite of the Creature's earnest attempt to make friends and do good, the response he gets from everyone is of horror and disgust.

He envisioned the injustice exercised upon him. He complains, "The gentle words of Agatha, and the animated smiles of the charming Arabian were not mine" (Shelley 1999: 93). However, he has the sense of injustice and believes one should be judged from the content of his character as he claims, "I required kindness and sympathy, but I did not believe myself utterly unworthy of it" (Shelley 1999: 102). He is a deprived human being, excluded from the human community. Like Victor and Walton he too wants a being, a friend who would feel emotions of benevolence towards him. Thus, he desperately endeavors to find someone who would exhibit sensibility toward him. But he only gets unearned suffering which is redemptive. He

saves the life of a “young girl” who has fallen into a stream, only to be shot by her male companion (Shelley 1999: 83). Biased people only torment him solely because of his appearance. Yet he has not sought to harm any of them, and he yearns for acceptance in some kind of social unit. He concludes his only chance for a friend to talk to William, Frankenstein’s youngest brother, was frustrated when the latter poured his disgust upon him by labeling him to the monster (Shelley 1999: 109). In spite of his hideous appearance, his mind was affectionate and full of moral sensibility but was turned to be the monster, in general by the circumstance and in particular by his own creator, the parent. Thus by killing the boy, he shows the extremity of the social wrongs that surround him and points to the need of love and affection for every human being: “If any being felt emotions of benevolence toward me, I should return them a hundred and a hundred fold” (Shelley 1999: 111). James C. Hatch making the ethical reading of the creature’s predicament views that he is benevolent within and ugly without. According to Hatch Creature nature evokes the moral “Treat a person ill, he will become wicked” (p 35). Similarly, Shelley’s monster is the byproduct of the social extremes which she responds by foregrounding the positive value of the maternal love which sensibility has its roots in.

4. Conclusion

Understandably, it is not easy to assert the centrality, or a single theme or an idea in a literary text. Reading of the novel differs widely, whereas the novel has been read here as the writer’s affirmation to the mode of sensibility. There have been ample reasons to consider *Frankenstein* as an affirmation to the mode of sensibility. The very structure of the novel written in the epistolary method provides the ground for such consideration. The narrator, Walton, writes letters to his sister, who he has emotional attachment with and sympathy for him. Like the picaresque hero, he is in adventure but unlike him he wants to bring good for the larger community. He is very much similar to the hero of *The Man of Feeling* and feels the same feelings of sympathy and empathy with the pathetic figure, Frankenstein who he encounters on his expedition. To sum up, the novel emphasizes on the tearful distress of the virtuous, mainly of the protagonist, Frankenstein and its emphasis in benevolence justifies the writer’s approval for the mode of sensibility.

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Code-mixing and Code Switching: an Issue in English Language Teaching

Mohan Kumar Tumbahang

1. Background

The job of teaching, as it is generally assumed, is not an easy task. The complexity is even greater especially in the case of language teaching. With other subjects like geography, history, etc. the language plays only the role of medium. This means, it merely relates the notion of the subject concerned. For instance, with the subject geography, language is used to talk about the land feature, climate, population, etc. Here, the language is being used to interpret the notions. But with the language teaching, the function of language is both the means and ends. The language is being used to carry ideas as well as for its goal. So the language plays the dual role in terms of language teaching. The complexity in language teaching also owes to the fact that this task is based on certain philosophical assumptions derived from the theories of linguistics, psychology and other related disciplines. Language teaching is directly related to the theories of linguistics and psychology. It is because, a language teacher should have a sound knowledge of that language which s/he is teaching. The term 'linguistics' refers to the scientific study of language or how the language operates. Like-wise, psychology is also inseparable aspect in the language teaching because it deals with the notion of how a child learns language. Thus, these two issues are the fundamental aspects in the field of language teaching.

English, being the world's medium language undoubtedly plays a vital role in the global communication. Though our country has not got a long history in teaching English, it has occupied the status of 'foreign language' in our educational system curriculum. English is considered as a 'foreign language' in the sense that it is not the native language of our country. In this regard, Crystal (1997) states, "A foreign language (FL), in this more restricted sense, is a non-native language taught in schools, that has no status as routine medium of communication in country". Putting aside the issue of the private run schools, English Language Teaching (ELT) has not been proved to be fruitful and encouraging in the government assisted schools. Although there are many possible reasons behind the disparity between the ELT standard in private and public sector schools, one of the obvious reasons is that English is used as a medium of instruction in all the subjects except Nepali subject in private sector schools. On the contrary, Nepali becomes the medium of instruction except the 'English subject' in the public schools. In other words, the medium of instruction is found to be in the opposite manner in these two different types of

schools. In public schools, it is not a surprise to find a lot of code-mixing and switching at the time of ELT. However, the ratio of mixing varies from the lower to higher grade. In this regard, Bhattarai (1986) opines “Until now, school level English has suffered much in Nepal”. ELT entails a series of code-mixing and code-switching. As a result, the exact percentage of ELT could be lower than fifty percent out of the given time. This does not necessarily mean that mixing-up mother tongue (esp. Nepali) is the sole reason for the lower standard of English in the public schools. There are other many reasons which are directly linked to degenerating the ELT situation. The reasons are as Chaudron (2009) says “Careful evaluation of results can lead to well informed decision making at all levels of educational planning: development of curriculum, preparation of materials, training of teachers, preference for classroom teaching activities and techniques, decisions about individualization of instruction and even teacher's modifications of speech in explanation.” However, the excess amount of code-mixing and code switching lowers the amount of English exposure resulting in lower performance and achievement. The matter of code-mixing and code switching has a direct link to the popularly known teaching method as ‘Grammar Translation’ method and GT method in short. It is also undeniable fact that GT method has a strong hold on the present ELT situation, especially in our public-run schools. In GT method, both the teacher and the students are held at certain liberty to mix-up the mother tongue. It has offered the teacher a fertile ground for code mixing and code-switching. As a result an English class in public schools sounds like the Nepali class because the teacher mixes the codes unhesitatingly. This process further narrows the range of English exposure. Less amount of exposure means less amount of learning. Suppose that an English teacher uses the target language (TL) roughly 22 minutes out of 45 minutes period. It means s/he might be using English only 2.12 hours a week. If the full course of study has been allotted 150 periods, the teacher is using English 55 hours or 2.29 days in a whole academic year. This amount of exposure will never be sufficient in the field of ELT.

2. What is code?

Language is a system of signs. Message is conveyed using different linguistic signs or codes. The linguistic sign basically includes either visual (written symbols) or oral-aural (vocal) signs. For this reason, we can refer to a language or variety of languages as a ‘code’. The term ‘code’ is appropriate because it is neutral. On the contrary, the terms like dialect, language, style, standard language, pidgin, Creole, etc; are inclined to arouse certain emotions. But the neutral term ‘code’ can be used to refer to any kind of system that two or more people employ for communication. In this regard Crystal (2003) opines “The term has come to the fore is socio-linguistics where it is mainly used as a neutral label for any system of communication involving

language and which avoids sociolinguistics having to commit themselves to such terms as dialect, language or variety which have special status theories.”

3. Difference between code-mixing and code switching

“In general, these two terms code switching and code-mixing sound similar or synonyms however, they are different in the way that they occur in the conversation (Tumbahang, 2009)”. If the shift from one code to another is absolute it is then code switching. “It is inevitable consequence of bilingualism or more generally multi-lingualism” (Hudson, 1950) anyone who speaks more than one language, chooses between them according to circumstances. According to Trudgill (1983) “Code switching means, switching from one language variety to another when the situation demands”. There are mainly two kinds of code switching i.e. situational and metaphorical. Situational code switching, as itself suggests, occurs when a language is changed in accordance with the situation. The speaker, for example,, speaks English in the class but whenever s/he comes outside s/he starts speaking another language. Metaphorical code switching is that in which the language being spoken gets changed with the change in topic or subject matter.

On the other hand, code-mixing is also a usual happening in the multilingual situation. Code-mixing, unlike the code switching, refers to the lexical shift within a sentence or utterance. Let us consider the example of code-mixing: “*mero idea chha children-lai childhood dekhi-nai Nepalese language bolnai nadiyera English bolaundai lana paye pachhi yinko* pronunciation correct *hunthyo*” (Aryal 2022). Out of twenty different words, the seven words are English code in the Nepali speaking. The code-mixing, thus, refers to the mixture of different types of codes within a sentence. Hudson (1980) refers to code-mixing as to get the right effect, the speakers balance the two languages against each other as a kind of linguistic cocktail, a few words from one language then a few words from the other then back to the first for a few more words and so on”. In this regard Wardhaugh (1986) also says “Code-mixing occurs when conversants use both languages together to the context that they change from one language to the other in the course of single utterance.”

3.1 Importance of distinguishing between code-mixing and code switching

From the above discussion it is obvious that there is difference between these two i.e. code-mixing and code-switching. And this distinction is very important in terms of ELT because “code-mixing raises several issues involving grammar” (Sridhar, 2009)”. For example what kinds of morphemes, words or phrases can be mixed one language to another language? Is the mixture governed by the grammar of guest language? What are the implications of mixing for theories of mental processing of language in bilinguals? These and other related questions are very much important to be considered in the bilingual situation. But with the code switching, such issues do not arise because it is the process of shifting from one code to another from the sentence level to even the discourse level. The speaker maintains

the grammar of the language s/he chooses to communicate. Code-mixing, on the other hand, is not a random or 'Free-for-all' phenomenon. "Several researches have shown that code-mixing is rule governed or subject to several grammatical constraints, some of which have been claimed to be universal" (Sridhar, 2009).

3.2 Rationales behind code-mixing and code switching

Needless to say that code-mixing has definitely reduced the amount of English exposure, yet there are some positive aspects with this phenomenon. Whether we accept or not, the matter of code mixing has now become a universal feature. In this globalized context, monolingual situation especially for the learners who learn English as a foreign language is rare or impossible notion. ELT in our context is the issue of bilingual or even multilingual one. In such situation confining in one code (language) is impossible today. So the code-mixing is likely to occur at different frequencies and intervals. No matter how long interval it may be, the code-mixing is to take place. Code-mixing occurs unconsciously or purposefully. When code-mixing takes place automatically, it is in the process of assimilation. The main purpose of code-mixing is to make one's idea known to the learners/ conversant. If the speaker feels or realizes that the listener is not making him/her out, s/he may shift or mix the codes which are supposed to be understandable or agreeable to the addressee. Sometimes code-mixing proves to be a great boon in the situation when the explanation seems to create vague or hazy impression to the listeners. For example, here is a conversation in which a teacher describes a 'saw' to a boy

Boy: What is a saw, sir?
Teacher: It's something we use to cut a piece of wood into two.
Boy: You mean, it's a sort of axe, sir?
Teacher: No, not an axe. This one has a thinner blade and a short ring-like handle of wood.
Boy: Oh! I know what it is. It's like a sword.
Teacher: Not really, a saw has one edge sharp, the other edge doesn't cut.
Boy: Like a big knife?
Teacher: Partly, but the sharp edge does not cut like knife.

(Source: Narayanaswami, 1994)

This given conversation shows that the teacher is not successful to give the clear impression of the object s/he is going to describe. This description is rather leading to the vague and hazy impression. It also feels like a time wasting and good for nothing.

Code-mixing can be of a great help in ELT especially for the cultural specific matters. The same thing can be understood or perceived differently depending on the cultural variation. Let us take the example of the word 'Kiss' and its meaning perceived in different cultures. In the western culture, the 'kiss' is very natural way

of showing love and affection. A young lad can unhesitatingly kiss young lass. The lookers take it very common and natural. Surprisingly, the same 'kiss' is thought to be as a crime in the eastern country like China. Public kissing is restricted in this country. So the sense carried by the term 'kiss' differs from one to another culture. It is therefore, the cultural specific term like 'kiss' should be interpreted through code mixing to fit the sense where it is being taught. There may be a lot of things related to a certain culture but absent in other. In this case, there is no practically way out except the code-mixing. e.g. '*Sindhur* and *Pote*' are essentially culture specific objects of the Hindu, which we do not find in English or Muslim culture. If we try to interpret them in English it can be absurd and awkward.

ELT practitioners essentially vary in the issue of code-mixing in the ELT situation. Some are found to be very stern against mixing code as they emphasize on communicative approach in LET. They are not ready to hear or imagine code-mixing in ELT. But again there are teachers who prefer code-mixing and by this they minimize the length of English exposure into the class-room. Undeniable fact is that English language can not be mastered via mother tongue teaching. We all know that language learning is thought to be a kind of special skill just as swimming and dancing. It implies that learning a language requires rigorous practice. Both extreme ideas that there should be no code mixing and heavy code-mixing in the ELT are perhaps impractical and non-sense. As has already been mentioned some of the situations where the code-mixing is inevitable notion when the interpretation of some sorts of thing becomes more vague and obscure than that of becoming clearer, the teacher must turn to the short cut way through code-mixing. For instance a teacher has to deal or give the meaning of 'salt', s/he may say 'sodium chloride' (NaCl) it is obscure than being clearer since 'sodium chloride' is the technical term for the 'salt'. If the teacher describes it as one of the things to make the curry tasty, the students may think it as a kind of spices. If, then teacher says that it looks like 'sugar' the students may perceive it as the glutamic acid (ajinomoto)'. In this case, the short-cut way for the teacher is code-mixing. Those teachers who strongly oppose the use of code-mixing, may argue that the term 'salt' can be conceptualized through showing real object 'salt'. This suggestion and technique could be extremely fruitful but thing is that each and every thing referred to in the lesson can hardly be taught through displaying the real objects.

English language is no more the legacy of British and American alone but this is the language of the world. Due to the cultural disparity, English language may lack the terms we use in our cultural, traditional and religious contexts. Let us again consider one more example of Nepali traditional dress "*Daura* and *Suruwal*", when an English teacher and also the hater of code-mixing may go on describing the features of dress for hours without mixing code, his/her description may be worthless and time wasting. The distinction in terms of mode and style of culture essentially

causes complexities in the linguistic behaviour. This does not necessarily mean that a language teacher can not be able to deliver the lesson without code mixing. It is possible through the target language but there is equally the chance of lump sum or whole sale type teaching. Teaching in a round about way is not in fact a real teaching for the real teaching should create the single most impression of the topic. Everything can be expressed through general way but specific way of teaching requires certain competency and shrewdness. If someone has eaten 'gundruk' curry and s/he says "I've eaten curry", this offers very general concept of the curry. But s/he wants to specify the type of curry eaten; s/he surely gives hazy impression because this particular 'curry' does not exist in the English speaking country. In this situation, code-mixing can be the trouble shooter.

4. Conclusion

Code-mixing has often been regarded negatively by teachers, text book writers and the planners. Also code-mixing has been regarded as a sign of laziness and inadequate command of language. Even others think that it ravishes the purity of a language. Basically these concepts are the result of the combination of puristic attitudes and the use of a monolingual paradigm of language. But actually these sorts of ideas distort and devalue many aspects of multilingual behaviours. Recent researches reflect that code-mixing serves important socio-cultural and textual functions as an expression of certain types of complex personalities and communities. It is a versatile and appropriate vehicle especially for the expression of multicultural communities. It has extended the range of communicative horizon. Now, finally the question regarding code-mixing in ELT should neither be unused nor be over used but properly be used.

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Number System in Chamling: an Overview



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0. Outline

Nepal is a multilingual country where more than 100 ethnic groups speak more than 104 languages¹. Chamling is an ethnic language spoken by Chamling Rais, an ethnic group of Nepal. This study is based Chamling, which is spoken in Ratanchha of Khotang for long.

This paper is a small attempt to make a study of the number system and how number system operates in Chamling, and endeavours to show a close affinity with them. It has been divided into three sections: introduction, types, and conclusion.

1. Introduction

Languages like Nepali and English use singular and plural number. But Chamling includes a three-term contrast in number: singular, dual and plural.

Number is associated with the pronouns, nouns and verbs in Chamling. This language uses different markers like *na*, *ci* or *ni* with pronouns, *-ci* or *-cu* with the nouns and *se*, *sace* and *siya* with the verbs.

2. Types

Chamling has three numbers: singular, dual and plural. Pronouns, nouns and verbs can restrict these numbers.

2.1 Pronouns

Table 1 shows how number operates in pronouns.

Table 1: Personal pronouns

Person	singular	Dual	plural
1	<i>kanga</i>	<i>Kaici</i>	<i>kaini</i>
	I- s	we -di	we- p
		<i>Kacka</i>	<i>kacka</i>
		we-de	we -p
2	<i>khana</i>	<i>Khaici</i>	<i>khana</i>

¹ CBS Report has mentioned 92 languages but there are other unidentified languages. The number of languages has not been exactly found out as yet.

	you-s	you-d	you-p
3	<i>khu</i>	<i>Khuci</i>	<i>khuci</i>
	he/she-s	they- d	they- p

Table 1 clearly illustrates the three forms of Chamling number associated with the pronoun markings: singular, dual, and plural. In Chamling the pronouns such as *kanga*, *kaici*, and *kaini* are marked as singular, dual and plural, respectively.

Chamling pronouns can be classified into three groups: singular, dual and plural. Pronouns belonging to the first and second person show inclusive and exclusive forms in dual and plural number. The examples are as follows.

- 1
- (a) *kanga ira chabla lo-se*
I one book sell-Npt-1
'I sell one book.'
- (b) *kai-ci ira chabla losa-ce*
we-d one book sell-Npt-1
'We sell one book.'
- (c) *kac-ka ira chabla losacke*
we- Pl one book sell- Npt-1
'We sell one book.'
- (d) *kha-na ira chabla talosyo*
you-sg one book sell-Npt-2
'You sell one book.'
- (e) *khai-ci ira chabla talosace*
you-d one book sell-Npt-2
'You sell one book.'
- (f) *khai-ni ira chabla talasame*
you- Pl one book sell-Npt-2
'You sell one book.'
- (g) *khu ira chabla losyo*
he/she one book sell-Npt-3
'He/she sells one book.'
- (h) *khu-ci ira chabla palosace*
s/he-Pl one book sell- Npt-3
'They sell one book.'
- (i) *khu-ci ira chabla palasye*
s/he one book sell-Npt -3
'They sell one book.'

In (1a-c) the Chamling pronouns *kanga*, *kai-ci* and *kai-ni* are in singular, dual and plural number, respectively. Likewise, the pronouns *khana*, *khai-ci* and *khaini* in

(1d-f) have singular, dual and plural forms. In (1 g-i), *khu* and *khu-chi* are the Chamling pronouns that are marked as singular, and plural number. Duality is marked by verb.

2.2 Nouns

Unlike pronouns, nouns in Chamling are only singular and plural, e.g.,

2	i)	<i>mina</i> 'man'	ii)	<i>mina-ci</i> man-Pl 'men'
3	i)	<i>chachama</i> 'child'	ii)	<i>chachama-ci</i> child-Pl 'children'

-ci is plural marker in (2ii and 3ii), as Chamling nouns show two distinct numbers as singular and plural.

Chamling uses the singular and plural nouns based on the number system. The number markers such as '*-ci*' or '*-cu*' can be inserted into the singular nouns for the plural meaning. The following examples are helpful in that they make the point clear.

4. (a) *oko mina nokko hinge*
This man-s big be-Npt
'This man is big.'
- (b) *okoci mina-ci odha nitako*
These man-Pl here come-3Npt
'These men come here.'
- (c) *kanga ito chachama tokyo*
I one child see.1 Pt
'I saw a child.'
- (d) *kaini hakara chachama-ci tokyo*
We two child-Pl see-1Npt
'We see two children'
- (e) *khu ira chabla losyo*
He/she one book sell-3Npt
'He/she sells one book.'
- (f) *khuci simra chabla -ci losyu*
They three book sell-3Npt
'They sell three books.'

In (4a-b), *mina* and *minachi* are the singular and plural nouns in Chamling. *ci* is a plural marker inserted into *mina* for its plurality. In a similar way, *chachama* and *chachamaci* are in singular and plural number.

In Chamling, some nouns are marked as count and non-count. Thus, non-count nouns do not have plural forms. In (4e-f) the noun *chabla* takes *simra* or *pisa* before it to indicate the plural meaning.

2.3 Verbs

Chamling uses three number contrasts with the verbs. Verb paradigm of *hud* 'buy' is given in Table 2.

Table2: Verb paradigm of *hud* 'buy'

Person	singular	dual	plural
1	<i>hudai</i> buy 1 Npt	<i>hudace</i> buy 1 Npt	<i>hudime</i> buy 1 Npt
2	<i>tahudho</i> buy 2. Npt	<i>tahudace</i> buy 2. Npt	<i>tahudime</i> buy 2. Npt
3	<i>hudho</i> buy 3. Npt	<i>pahudace</i> buy 3. Npt	<i>pahude</i> buy 3. Npt

Table 2 shows the various verb forms of the non-past tense in Chamling. These verbs are inflected according to the number and persons of the pronouns of non-past tense.

Verbs in Chamling seem to have been inflected on the basis of number of the pronouns and nouns used as the subject (NP) in a sentence. The Chamling verbs are associated with the singular, dual and plural. The examples are given below:

- 5 (a) *kanga khimda pusai*
I-s home go-1 Npt
'I go home.'
- (b) *kaici khimda pusace*
we-di home go- 1 Npt
'We go home.'
- (c) *kacka khimda pusacke*
we-de home go-1Npt
'we go home.'
- (d) *kaini khimda pusiya*
we-p home go 1Npt
'We go home.'
- (e) *kaika khimda pusike*
we-p home go-1Npt
'We go home.'
- (f) *khana khimda tapse*

- you-s home go-2Npt
'You go home.'
- (g) *khaici khimda tapsace*
you-d home go-2Npt
'You go home'
- (h) *khaini khimda tapsiya*
you-p home go-2Npt
'you go home.'
- (i) *khu khimda puse*
he/she-s home go-3NPt
'He/she goes home.'
- (j) *khuci khimda pusace*
they-d home go-3NPt
'They go home.'
- (k) *khuci khimda mipse*
they-pl home go-3NPt
'They go home.'

Chamling verbs in (5a-k) agree with the pronouns and nouns in number. In (5a-e; i-k) *pusai*, *pusa-ce*, *pusa-cke*, *pusi-ya* and *pusi-ke* are the verbs that are marked as singular, dual and plural. These verbs are inflected with the suffixes and are governed by the number, person and tense. Similarly, the verbs in (5f-h) indicate the singular, dual and plural meanings. The verb *tapse* is a singular number while the verbs *tapsace* and *tapsiya* are in dual in plural number, respectively.

3. Conclusion

The findings of this study are as follows:

- i. Chamling nouns have two numbers: singular and plural
- ii. Pronouns are singular, dual, and plural.
- iii. Verbs are restricted by singular, dual and plural subjects.

Abbreviations

- 1 First person marker
2 Second person marker
3 Third person marker
d Dual marker
di Dual inclusive
de Dual exclusive
Npt Non-past marker
p\PI Plural marker
Pt Past tense marker
S Singular marker

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Number System in Kulung as Spoken in Mangtewa



Shree Kumar Rai

0. Abstract

Kulung language is spoken mainly by the Kulung people of Solukhumbu, Sankhuwasabha, Tehrathum, Panchthar, Ilam, Jhapa, Sunsari, & Bhojpur. It belongs to Rai Kirant sub-group, Himalayas group, Bodic sub-branch, Tibeto-Burman branch and Sino-Tibetan language family. It is one of the national languages of our country. It is one of more than thirty Rai languages spoken in the eastern part of Nepal. 18,686 Kulung speakers speak it (Poudel,2006:230) and it is 0.08 percent of the total population of Nepal. Bilingual and multilingual speakers use Nepali as lingua franca. Monolingualism plays vital role among people of the older generation and among those living in remote village of Mahakulung area without any contact with other language speakers (Subba,2010). This research is based on the information collected from Kulung speakers in Dharan. These informants are originally from Mangtewa and migrated to Dharan some years before.

This paper describes the number system in Kulung. It is divided into four sections: number in adjective (1), number in verb (2), number in noun (3), and conclusion (4).

1. Number in Adjective

Kulung adjectives lack number markers, e.g;

1. a. *ibum ca:nap puri*
one tasty cucumber
'A tasty cucumber'
- b. *nicci ca:nap puri*
two tasty cucumber
'Two tasty cucumbers'
- c. *supci ca:nap puri*
three tasty cucumber
'Three tasty cucumbers'

- d. *orotto ca:nap* *puri*
many tasty cucumber
'Many tasty cucumbers'
- e. *ibum pupulpa:* *luŋ*
one round stone
'A round stone'
- f. *nicci pupulpa:* *luŋ*
two round stone
'Two round stones'
- g. *supci pupulpa:* *luŋ*
three round stone
'Three round stones'
- h. *orotto pupulpa:* *luŋ*
many round stone
'Many round stones.'
- i. *bum ŋa:linap* *c^hou:*
one beautiful bird
'A beautiful bird'
- j. *nicci ŋa:linap* *c^hou:*
two beautiful bird
'Two beautiful birds'
- k. *supci ŋa:linap* *c^hou:*
three beautiful bird
'Three beautiful birds'
- l. *orotto ŋa:linap* *c^hou:*
many beautiful bird
'Many beautiful birds'

In the above-mentioned examples, *puri*, *luŋ* and *chou* are nouns whereas first words in (1.a-l) are cardinal numbers and quantifiers. The middle word in every example is an adjective and remains unchanged whether noun is singular or plural in Kulung.

2. Number in verb

In Kulung, verbs are restricted by number markers, e.g.

- 2 a. *ilpo* *solo-a:* *za:* *ca*
 one young man-ERG rice eat-pt:3rd, sg

- 'A young man ate rice'.
- b. *nippo solo-ca: za: caci*
 two young man-ERG rice eat-pt:3rd, pl
 'Two young men ate rice.'
- c. *suppo solo-ca: za: caci*
 three young man-ERG rice eat-pt:3rd, pl
 'Three young men ate rice.'
- d. *orosarp solo-ca: za: caci*
 many young man-ERG rice eat-pt:3rd, pl
 'Many young men ate rice.'
- e. *kha-sa: za: caya*
 he-ERG rice eat-pr:3rd,sg
 'He eats rice.'
- f. *kha-ca: za: caici*
 he-pl: ERG rice eat-pr:3rd,pl
 'They(two) eat rice.'
- g. *kha-ca: za: caici*
 he-pl: ERG rice eat-pr:3rd,pl
 'They(more than two) eat rice.'
- h. *a:na: za: caya*
 you rice eat-pr: 2nd,sg.
 'You eat rice.'
- i. *a:n-ca: za: ca:icu*
 you-dual: ERG rice eat-pr:2nd
 'You eat rice'.
- j. *a:n-na: za: ca:i:num*
 you-pl:ERG rice eat-pr:2nd, pl
 'You eat rice'.
- k. *koy-a: za: coyo*
 i:ERG rice eat-pr: 1st,sg
 'I eat rice'.
- l. *ka:s-ka: za: ca:i:cuka:*
 I-dual:ERG rice eat-pr: 1st,pl
 'We eat rice.'
- m. *ke-ka: za: ca:ya:mka:*
 we-pl: ERG rice eat-pr: 1st,pl
 'We eat rice.'

In the above examples, mainly verbs are restricted by number markers either in third person as in (2.a-g), second person as in (2.h-j) or first person as in (2.k-m).

Let's have some examples of non-transitive verb *k^ha:im*, *gem* and *k^ha:m*.

- n. *ilpo mimca: k^ha:ta:*
 one woman go-pt:3rd,sg
 'A woman went'.
- o. *nippo mimca:ci k^ha:ta:ni*
 two woman-pl go-pt:3rd
 'Two women went'.
- p. *suppo mimca:ci k^ha:ta:ni*
 three woman-pl go-pt:3rd,pl
 'Three women went'.
- q. *orosarp mimca:ci k^ha:ta:ni*
 many woman-pl go-pt:3rd,pl
 'Many women went'.
- r. *a:n gesa:*
 you laugh-pt:2nd,sg
 'You laughed.'
- s. *a:nci gesa:ci*
 you-dual laugh-pt:2nd,pl
 'You laughed.'
- t. *a:nni gesa:ni*
 you-pl laugh-pt:2nd,pl
 'You laughed.'
- u. *koŋ k^ha:po*
 i weep-pt:1st,sg
 'I wept.'
- v. *ka:ska: k^ha:pa:cika:*
 we-dual weep-pt:1st,pl
 'We wept.'
- w. *keka: k^ha:pika:*
 we-pl weep-pt:1st,pl
 'We wept.'

Based on the examples mentioned above, there are two numbers in third person as in (2.n-q); singular and plural, as 'ci' is plural marker. There are three distinct numbers regarding second and first person. *gesa:*, *gesa:ci* and *gesa:ni* in second person and *k^ha:po*, *k^ha:pa:cika:* and *k^ha:pika:* in third person denote singular, dual and plural number, respectively.

3. Number in noun

Nouns in Kulung are singular and plural but sometimes plural markers are dropped, e.g.

3. a. *ibum chup*
one clay-pot
'A pot'.
- b. *nicci chup*
two clay-pot
'Two pots'.
- c. *supci chup*
three clay-pot
'Three pots'.
- d. *orotto chupci*
many clay-pot; pl.
'Many pots'.
- e. *ibum bu:ŋ*
one flower
'A flower.'
- f. *nicci bu:ŋ*
two flower
'Two flowers.'
- g. *supci bu:ŋ*
three flower
'Three flowers.'
- h. *orotto bu:ŋci*
many flower
'Many flowers.'

In the above-mentioned examples, (3 b, c, f and g) lack plural markers whereas (d and h) have the plural marker 'ci'.

4. Conclusion

This study can be concluded as follows:

Kulung adjectives lack number markers. Verbs are restricted by them. In transitive verb, there are two numbers: singular and plural as 'ci' is plural marker. In case of non-transitive verb, there are three distinct numbers regarding second and first persons. Kulung nouns are singular and plural but sometimes plural markers are dropped. Thus, Kulung is rich in its number system.

Abbreviations

ERG	Ergative marker
pt	Past tense marker
pr	Present tense marker
sg	Singular marker
pl	Plural marker
1st	First person
2nd	Second person
3rd	Third person

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A Sociolinguistic Survey of the Tamangs of Dharan-8



Roshni Tamang

0. Outline

According to population Census 2001, there are 92 identified languages in Nepal. Among them, 14 are non-Nepalese languages and the remaining 78 languages belong to four language families: Indo-Aryan (80.26%), Tibeto-Burman (18.68%), Austro-Asiatic (0.18%) and Dravidian (0.13%). Remaining 0.75% is for non-Nepalese and unidentified speakers (CBS 2005: 25-29).

Tamang language descends from Tibeto-Chinese language family, Tibeto-Burman branch, Tibeto-Himalayan sub-branch of pronominalized group of languages. There are more than two hundred families of Tamangs in Dharan-8, who have been living here for many years. Among them, I have chosen only one hundred informants to identify the real sociolinguistic position of the Tamangs of Dharan-8.

This article has been written on the basis of field work conducted in Dharan-8. It has been basically divided into five major groups: (1) Informants, (2) Uses of Tamang, (3) Methodology of study and (4) Data presentation and analysis (5) Conclusions and recommendations.

1. Informants

Informants of different age groups, education, sex, religions, and occupations have been taken and inquired about their birth place, the place from where they were migrated, uses of Tamang language in different socio-linguistic domains and their proficiency in various languages.

Among 100 informants, 48% are males, whereas 52% are females from 15 to above 75 years age groups. Regarding their education, 21% of the informants are illiterate, 19% are literate at home and rests of them have acquired primary, lower secondary, intermediate, Bachelor's degree and Master's degree.

In reference to their religion, 93 informants follow Buddhists religion, whereas 5 informants are Hindus and 2 are Christians.

In reference to their occupations, 38% are housewives and others are workers, ex-armies, teachers, and others. All these occupations have affected the linguistic

condition of the Tamangs because people prefer Nepali in communicating with others at work, as it is easy to communicate with.

In the case of migration, most of them have migrated from Bhojpur, Dhankuta, Ilam, Jhapa and other parts of Nepal, and others are from foreign countries like Burma, Hongkong, etc.

2. Uses of Tamang

Twenty-one informants are bilingual, as they speak Tamang and Nepali at homes. Some can speak English as well. So, the informants are bilingual and multilingual. Most of the informants of the age group 55 and above can understand and speak Tamang language.

The study has shown that only 11.8% of the informants teach Tamang language to their children. Similarly, 29% are concerned to speak Tamang with Tamang speaking informants.

Most of them prefer to read newspapers, magazine, to listen to music news and other programs in Nepali language rather than in Tamang language because of lack of proficiency over language itself and non-availability of materials in Tamang.

On the basis of informants' attempt on lifting up Tamang language, it has been identified that only 6% have attempted to preserve Tamang language. However; they have positive views regarding teaching Tamang language to the coming generation. Similarly, they believe that Tamang language is important for identity and solidarity of Tamang, and teaching Tamang language at School to Tamang children.

3. Methodology of study

The following methods are applied for this study:

- i) Questionnaire method
- ii) Door to door visit
- iii) Direct personal interview

The primary information has been taken through interview and observation. The data are collected through random sampling method.

4.0 Data presentation and analysis

4.1 Informants on the basis of age and sex

Informants are of different age groups and sexes. Males and females of all age group seem to be equal in number. There is only slight difference between them. The age and sex of informants are shown in the table below.

Table 1: Informants on the basis of age and sex

Age group	Sex		Total
	Male	Female	
15-25	12	12	24
25-35	9	14	23
35-45	4	5	9

45-35	8	10	18
55-65	8	5	13
65-75	3	4	7
75 & above	4	2	6
Total	48	52	100

Table 1 mentions that the informants aged between 15-25 and 25-35 are more in number and there is difference of only one number between them, i.e. 24% and 23%. However, females are found more in 25-35 age groups rather than in 15-25 age groups. On the other hand, the age group 65-75 and 75 & above have the low number of people i.e. 7 and 6%, where 7 are males and 6 are females.

4.2 Informants on the basis of birth place and religion

This study has found out that most of the informants were born outside Nepal. In the same way, informants follow different religions such as Buddhist, Hindu and Christian. They are shown in the table below:

Table No. 2 informants on the basis of birth place and religion

	Birth Place	Religion			Total
		Buddhist	Hindu	Christian	
Nepal	Bhojpur	24	-	-	24
	Dhankuta	1	-	-	1
	Ilam	1	-	-	1
	Jhapa	2	-	-	2
	Khotang	8	-	-	8
	Morang	4	2	1	7
	OLkhaldunga	3	-	-	3
	Sankhuwasabha	3	-	-	3
	Sunsari	30	1	1	32
	Taplejung	2	-	-	2
	Udaypur	2	1	-	3
	Total	80	4	2	86
	Other Countries	Burma	2	-	-
Brunei		1	-	-	1
Hongkong		2	-	-	2
India		8	1	-	9

Total	13	1	0	14
Grand Total	93	5	2	100

Table 2 illustrates that Sunsari is the birthplace of 32% informants. Similarly, Bhojpur occupies the second place as informants' birthplace. On the other hand, informants are less originated from Dhankuta, Ilam and outside Nepal like, Brunei with 1% each.

As far as religion is concerned, informants have shown their keen interest in Buddhist religion as 93% of the informants follow it and the remaining informants follow Hindu and Christian, where Christian religion is adopted by only 2% which is very low in number.

4.3 Informants on the basis of education

It has been found out that most informants are literate. It is shown in Table 3.

Table No. 3: Informants on the basis of education

Education	Male	Female	Total
Illiterate	5	15	21
Literate (at home)	8	11	19
Primary (1-5)	5	5	10
Lower Secondary (6-8)	11	8	19
Secondary (9-10)	11	10	21
Intermediate (11-12)	4	1	5
Bachelors	2	-	2
Masters	2	1	3
Total	48	52	100

Table 3 shows that, 21% of the informants are illiterate and 19% are literate. The informants with secondary level have high number i.e. 21%: 11% males and 10% females. Informants with bachelors are only 2%, which is the lowest number of informants, where 2% are male and the condition of female is nil. Similarly, informants with primary level are 10%, male and female in equal number. Informants obtaining lower secondary education are 19%: males 11% and females 8%. Informants with Intermediate are 5%: male 4% and female 1%. Three percent of the informants are master degree holders: two are males and one female.

4.4 Informants on the basis of occupation

Informants on the basis of occupation are given in Table 4.

Table 4: Informants on the basis of occupation

	Students	Housewives	Ex-Armies	Workers	Teachers	Others	Total
Informants	19	38	13	18	4	8	100

The above mentioned table shows that 38% of the female informants are housewives. It represents the patriarchal society they live in. Eight percent are involved in other occupations like woodcutting rearing pigs, goats, preparing alcohol, etc. The remaining informants are students with 19%, workers 18%, ex-armies with 13% and teacher with 4%

4.5 Informants on the basis of place they are migrated from

The informants are categorized on the basis of their births and migrations. They are presented in Table 5:

Table No. 5 Informants on the basis of place they are migrated from

	Migrated From	No. of people
From Different Districts	Bhojpur	24
	Dhankuta	1
	Ilam	1
	Jhapa	4
	Khotang	8
	Morang	8
	Okhaldunga	3
	<i>Sankhuwasabha</i>	3
	<i>Sunsari</i>	3
	Taplejung	2
	Udaypur	3
	Total	60
From Outside Nepal	Burma	2
	Hong Kong	3
	India	8
	Total	13
Dharan Born		27
	Grand Total	100

In reference to table 5, informants are mostly migrated from Bhojpur district as most of them were born in Bhojpur i.e. 24%. Similarly, Khotang and Morang have 8% each of the informants. On the other hands, outside Nepal, 8% of the informants have migrated from India, whereas only 2% are migrated from Burma.

4.6 Informants on the basis of the language they use

Informants on the basis of the language they use are in Table 6.

Table 6: Informants on the basis of the language they use

Languages	At home	At school/college	At office/workspace	With friends
Tamang	21	-	1	30
Nepali	100	37	25	100
English	1	5	3	3

All the informants use Nepali language to communicate at their home and with friends, whereas 37% and 25% use it at school/college and at office, respectively. Similarly, the informants who use Tamang language to communicate with friends are 30% and 21% informants use it at their home. Only one informant (i.e. 1%) uses it at office/workplace, as he is Lama. It further indicates that the informants also use English language at various places such as 5% at schools/colleges, 3% at office and with friends. Only 1% uses English at home.

4.7 Informants on the basis of teaching Tamang language to their children

Informants on the basis of teaching Tamang language to their children are given in Table 7.

Table No. 7 Informants on the basis of teaching Tamang language to their children

	Yes	No	Sometimes	Total
No. of People	8	32	8	48

The above-mentioned table shows that only 8 informants teach Tamang language to their children. The other 32 do not teach Tamang language to their children and the remaining 8 informants sometimes teach it to their children.

4.8 Informants on the basis of age and their proficiency in Tamang language

Proficiency over Tamang depends on the continuity of its use at a large scale and interest on it. The following table shows the proficiency of informants in Tamang language on the basis of their age group:

Table 8: Informants on the basis of age and their proficiency in Tamang Language

Age Group	15-25	25-35	35-45	45-55	55-65	65-75	75 & above	Total
No. of People	24	23	9	18	13	7	6	100
Understand and Speak	1	3	2	10	13	7	6	42
Only understand	3	4	4	3	-	-	-	14
Unable to comprehend	20	16	3	5	-	-	-	44

The above table shows that all informants of the age group 55 and above can understand and speak Tamang language. It shows their concern towards their language, whereas a small number of informants of age group 15-25, 25-35, 35-45 can only understand. A good number of informants i.e. 44% cannot speak and comprehend.

4.9 Informants on the basis of their views on teaching Tamang language to the coming generation

Informants on the basis of their views on teaching Tamang language to the coming generation are given in Table 9.

Table 9: Informants on the basis of their views on teaching Tamang language to the coming generation

	Teach Tamang language at home	Conducted Tamang language class	Both	Total
No. of people	15	20	65	100

Table 11 shows that 65% think that both teaching at home and conducting Tamang language classes are appropriate to teach Tamang language to the coming generation. The other 20% agree that conducting Tamang language classes will help to teach Tamang language whereas 15% believe that teaching Tamang language at home is the best to teach it to the coming generation.

5. Conclusions and recommendations

5.1 Conclusions

- i) The linguistic condition of the Tamangs of Dharan-8 is poor.
- ii) 15-25 years age group respondents are found to have less proficiency over Tamang in comparison to the respondents above 45 years, who speak Tamang properly.
- iii) The Tamangs of Dharan-8 are Buddhists by religion at a greater number.
- iv) At home, school, office and with friends, the use of Tamang language is very low among the informants.
- v) They have acquired good education in comparison to the past. This shows their awareness towards education.
- vi) They are not teaching Tamang to their children. It shows that Tamang is an endangered language in this area.
- vii) They believe in uplifting Tamang language but they are not taking serious steps to uplift it.

5.2 Recommendations

- i) Home is the first school of a child. Therefore, the Tamangs should teach Tamang to their children at home to preserve and promote it.
- ii) The government should provide the opportunity to every child to study his/her mother tongue as a subject at school.
- iii) All languages should have equal chances for their preservation and development, and the language speakers should get equal recognition.
- iv) Language activists and the concerning communities should take initiation in conducting Tamang language classes and making the Tamangs aware of the importance of their language.
- v) The government should start special programs to preserve the endangered languages of Nepal.

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Impressionistic Aestheticism in *Palpasa Café*



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1. Introduction

Aestheticism was developed in the late Victorian era in England. It was a movement against the then Victorian moralities and hypocrisies in an attempt to inspire people to seek pleasure instead of morality and utility in art.

Walter Pater (1839-94), regarded as the father of English Aestheticism, was the first person to introduce the views of French aestheticism into Victorian England. He advocated of “the supreme value of beauty” and of “the love of art for its own sake” (Abrams 2004: 3). Pater’s aestheticism is impressionistic aestheticism, i.e. he gives importance to beauty and subjective impressions of an object.

This article is an analysis of the novel *Palpasa Café* by Narayan Wagle on the model of Pater’s impressionistic aestheticism. It is based upon the article writer’s M.A. research. It contains 1) Introduction, 2) Assumptions of Pater’s Aestheticism, 3) Presence of Aesthetic Ideology in the Novel, and 4) Conclusion.

2. Assumptions of Pater’s Aestheticism

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

- a) ‘Beauty’ and ‘impression’ of an object are important. A beautiful object produces ‘special impression of beauty or pleasure’.
- b) A work of art is judged subjectively. An art which has a complete union of form and content is an ideal art. Art must give pleasure and exert charm as it excites or surprises the observers.
- c) Beauty is relative. Beauty should be defined in the most concrete terms possible. Beauty should be manifested.
- d) Beauty is untranslatable. Beauty is an order of distinct impressions.
- e) Each art has its own peculiar and untranslatable sensuous charm. It is also possible that each art may seem to be impressed by some other arts. The arts are able to lend each other new forces.
- f) Music is the most perfect art. All the other forms of art strive to reach the position of music. Music is a very high art because, in it, it is impossible to distinguish the matter from the form.
- g) An artistic genius employs all details with refined and complicated thoughts and passions to create a happier world than we are living in.

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

3. Presence of Aesthetic Ideology in the Novel

3.1. Summary of the Plot

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

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

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

3.2. Conflict between two Perspectives: Marxist and Aesthetic

Drishya travels a lot and makes paintings which he auctions in his own gallery in Kathmandu. He is not just an ordinary painter. He has his own ideology on arts and artists. For him, an art work doesn't have any prior objective. He says, "Paintings aren't meant to change society" (Wagle 2008: 85). This responsibility is that of politics. Art should be free of politics. If politics is mixed up with art, it becomes "mere propaganda" (Wagle 2008:85).

For Drishya, painting is "like music, removed from day-to-day life". He says it is "a medium that touches the heart and mind simultaneously" which seeks only "the synergy of brushstrokes and colours" (Wagle 2008:85).

Drishya doesn't have a special purpose while painting pictures. He creates them according to his experience of a particular place or time.

His ideology has greatly affected his manners. He is liberal and supports individual freedom. He says, "The spirit should always be free" (Wagle 2008: 11). He even says, "We don't need to tie ourselves to any 'isms' " (Wagle 2008:12). He freely roams around for he believes that one should be free to express oneself freely.

Once, in the middle of the novel, Drishya openly declares that he is an anti-Marxist. Answering a question by a customer, he says he isn't a Marxist. He says, "If I believe in any ism, it's aestheticism" (Wagle 2008: 80).

On the other hand, Siddhartha is a Marxist. He says we should look at things in "their totality" and we should analyse individuals "objectively" (Wagle 2008: 79). As per him, objective perception helps us realise the hope in the society.

Siddhartha and Drishya have their own priorities. Drishya believes in “the supremacy of the free individual”, whereas Siddhartha talks about “institution” (Wagle 2008: 84).

Siddhartha’s perspective on arts and beauty, too, differs from that of Drishya. Siddhartha thinks artists should have “urge to change society” (Wagle 2008: 85). Drishya believes the opposite. For Siddhartha beauty lies “in the bitter truths of life” (Wagle 2008: 85). Siddhartha says that Drishya’s colours express only fantasy, so his paintings are meaningless. Siddhartha accuses Drishya of being lost in a cacophony of culture, songs and dances, a fantasy world of colours. It is a big insult for Drishya, an aesthete.

Drishya feels that Siddhartha’s ideals are sweet to hear, but they are not practised in his comrades’ behaviour. When Drishya goes to his village with Siddhartha, he meets many characters suffering in vain just because of the ‘people’s war’ Siddhartha and his comrades started. Drishya hates the violent way they have chosen to get their genuine demands fulfilled. Therefore, Drishya exposes their dictatorial manners through his narration. He is rather ironic to them.

While roaming around the village, Drishya feels Siddhartha is also not less responsible than the oppressive state for the plight of the innocent and straight-forward villagers. Despite Siddhartha’s claim that he is fighting to free these people from poverty and injustice, these things were added more to their life.

Drishya says Siddhartha is “out of tune” (Wagle 2008: 169). Siddhartha is killed by the security forces in front of him in a village. He has remorse that he helped the soldiers to recognize Siddhartha mistakenly calling out his name. Otherwise, he is not so much sorry about his death. He feels rather free of the relationship with Siddhartha. He says: “I was free from the bonds of that friendship. I’d left it behind” (Wagle 2008: 182).

The death of Siddhartha has a symbolic meaning. It shows that one who always seeks harsh reality dies without knowing beauty. Siddhartha’s objective view doesn’t help him see the beauty Drishya discerns on things and people.

At the climax of the plot, Palpasa is killed in an explosion by Maoists. Symbolically, Palpasa’s death is the destruction of beauty, art and innovation by Marxists.

Drishya is very sorry and shocked at Palpasa’s death. He feels he has lost his dearest asset, his sweetest dream. He returns alone from the village. Then, he openly declares his fight against over-powering forces.

3.3. Subjective Impressions in Creation and Judgment of Arts

Drishya paints his pictures according to the impressions of objects or people around him. He tries to incorporate his personal feelings and interests about something, i.e. inspiration. He has his own style of using colours, shade and light. He doesn’t paint an object as it is. Therefore, he paints the Chandragiri Hills “orange” (Wagle 2008: 46) instead of using the usual green colour for it.

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

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

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

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

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

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

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

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

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

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

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

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

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

3.4. Desire for Beauty and Pleasure

An aesthete has “the power of being deeply moved by the presence of beautiful objects” (Pater 1873: x). An aesthetic critic possesses the “temperament” with which he or she identifies “the virtue” of a beautiful art object which produces the “special impression of beauty and pleasure” (Pater 1873: ix). It is the critic’s attitude to find the source of that impression and the conditions for its experience.

In *Palpasa Café*, Drishya is often in search of beauty and pleasure in any object or person around him. He finds beauty and pleasure in Palpasa. He is attracted to her physical beauty, i.e. manifest beauty. Her “dark, beautiful” eyebrows and “large and clear” eyes remind him of “fresh, juicy slices of pineapple” (Wagle 2008: 16). He has the temperament of being deeply moved by the presence of beautiful Palpasa. At his first meeting, Palpasa is only an object of pleasure. So he is in a mood to romance with her.

Palpasa’s first letter is “the most beautiful” (Wagle 2008: 29) one in Drishya’s life. Palpasa observes Drishya’s obsession to beauty as she says “You see beauty in everything” (Wagle 2008: 30).

By the time Drishya writes a letter to Palpasa’s grandmother, he is already known to another dimension of her beauty, i.e. her inner beauty, talent. So, he writes that she is “beautiful, intelligent...every aspect of her is beautiful. Her intelligence shines like a snow covered slope in the sun” (Wagle 2008: 98). Here, Drishya, as Pater says, finds Palpasa’s beauty in more than one form, i.e. many forms of beauty manifested in Palpasa.

While walking along the trail in his village, Drishya doesn’t want to miss the pleasant sight of the beauty of rhododendron flowers. He is “thrilled” and

“overwhelmed” to see them all around him (Wagle 2008: 130). In fact, Drishya has instinct for beauty and pleasure.

4. Conclusion

The study confirms the presence of main assumptions of impressionistic aestheticism in the novel. Drishya’s protest against the influence and involvement of politics in art, his objection to Marxist objectivity and appreciation of subjective approach for the judgment and creation of arts, and his almost all time quest for beauty and pleasure in arts are the qualities of a genuine aesthete. The whole novel is dominated by Drishya’s aesthetic ideals.

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Female Individuality in Dharabasi's *Radha*



Mira Pokhrel

0. Outline

This article is based on the research of Master's Degree of Arts, TU, 2009 entitled "Quest for Females' Self Identity in Dharabasi's *Radha*: A Feminist Study". The present article tries to find out whether there are the sites of females' individuality in the very text of Dharabasi or not. It includes the following five components: 1) Introduction to the writer and the text 2) Feminism and its aspects in western literature 3) Feminism in Nepali literature 4) Sites of female individuality in *Radha*, and 5) Conclusion.

1. Introduction to the Writer and the Text

Krishna Dharabasi is known as one of the distinguished writers in the field of contemporary Nepali literature. He has written many stories, essays, poems as well as novels. Among his novels, *Radha* (2062 B.S.) is the widely read one for which the writer has been awarded with a prestigious prize, *Madan Puraskar* in 2063 B.S. The award, moreover, has established Dharabasi's distinct identity among his contemporaries in Nepali literary creativity.

In *Radha*, Dharabasi has deconstructed the story of Krishna of the *Mahabharata* and reconstructed the story of Radha of postmodern age. The story is narrated by the first person narrator, Radha, the protagonist, which helps the readership to find out the reality of the plight of Radha in the *Mahabharata*. In this novel, Radha is depicted as a self-conscious and revolutionary female character who courageously fights against traditional social system, and strives to create a new social structure and her individuality. The characterization of Radha, who has been marginalized in the mythology, at the center is the unique quality of this novel. This has been the main reason to analyze the novel through the light of feminist perspective.

1. Feminism and its Aspects in Western Literature

Feminism is social and political movement that relates with gender issues. Though it, as a distinctive approach, really started in the late 1960s, it is concerned with women rights and freedom from the past when Mary Wollstonecraft's *A Vindication for the Right of Women* was published in 1792. Feminism deals with the marginalization of women with their being relegated to the secondary position. It examines the experiences of women from any area, culture, class and race. It seeks women's freedom and equality in political, economic, social and academic fields

with that of men. Feminism, according to Rebecca West, a renowned critic, represents “one of the most essential social, economic, and aesthetic revolutions of modern times” (qtd. in Guerin 1999: 197).

Feminist criticism is a kind of attack upon other modes of criticism and theories, and differs from traditional literary criticism. Feminist criticism examines the ways in which literatures reinforces the economic, political, social and psychological oppression of women. It also studies the sexual issues of women as related to men.

Feminists think that western culture is pervasively the patriarchal or male dominated culture from the dawn of human civilization. It is constructed by the males themselves to subordinate women in all cultural domains. According to the patriarchal cultural ideology, women are considered as “other”, “imperfect man” or “unfinished man” due to her lack of male organ (Krishnawami 2001: 74). They are marginalized in patriarchy, and compelled to internalize its order and ideology. The issue of man and woman and feminine and masculine is deliberately the cultural construct. By this cultural process, men are considered as active, dominating, adventurous, rational and creative, and vice versa. Patriarchy has been so powerful from ancient time to present day. Thus to uproot the illusive ideology of patriarchy, many attempts, literary and social, have been seen in the history of western civilization.

Many feminists from Wollstonecraft to Woolf, in Britain, from Gilbert and Gubar to Showalter and Rich, in America, and from Cixous to Irigaray and Kristeva, in France, have raised different issues related to gender and its problems, and their solutions in their own way. In liberal feminist group, the feminist critics such as Wollstonecraft, Woolf and Beauvoir sought for equality and liberty for women with that of men in academic, economic, social and cultural sectors. Wollstonecraft, in her *A Vindication of the Right of Women* (1792), has analyzed the problem of women in her time, and severely attacked the social construction of society with prejudices which has trivialized women. Similarly, Woolf, in her *A Room of One's Own* (1929), has hoped to achieve a balance between ‘male’ self-realization and female ‘self-annihilation’ (Woolf, 1992: 822). She believes that women could freely develop their artistic talents if they achieve social and economic equality with men, and asserts that “women are supposed to be very calm generally, but women feel just like the men feel” (Woolf, 1992: 822). Like Woolf, Beauvoir also criticizes in her *The Second Sex* (1949), the cultural identification of women who are thought as inferior or ‘other’ or the ‘second sex’. She argues that women’s inferiority is just the cultural construct. She says “man defined human but not woman”, woman is woman is just a gender concept. In this way, by criticizing patriarchal myths of women, she seeks women’s cultural, social and psychological equality and liberty.

The Marxist and socialist feminist critics, in the same manner, like Kate Millet and Mary Ellman strive to make women aware of their political oppression by capitalist like males. They try to balance the social and economic power between the sexes (Selden 1986: 137). The radical feminist critics, who belong to the psychological feminists, such as Gilbert and Gubar, Showalter, Cixous, Irigaray and

Kristiva have equally sought for women's equality and their identity. They strive to avoid the patriarchal psychological identification of women, and urge them to seek their own existence by expressing their real identification through their own writing (Tyson 1999: 101-2). Apart from these, there are also the myth feminist critics who want to dismantle the patriarchal representation of women, and believe that they want to create their own myth and image in the new way. Black and lesbian critics, who belong to the minority feminist group, have also played the crucial role to struggle against patriarchy. They revolt against racism and sexism because of their situation of double marginalization. (Guerin 1999: 206-9).

Feminism, in this way, is wide ranging and flourishing pervasively in different parts of the world. Different kinds of critiques have been raised by different critics about this issue. However, their common ultimate aim is to achieve women's respectable place and position in family, community, society and country in different areas.

3. Feminism in Nepali Literature

Like in Western literature, we don't have much theoretical expansion of feminism in Nepali literature. We, nevertheless, feel feminism which has been prevailed in literary writings particularly in fictional creations from 2018 B.S. when Bijaya Bahadur Malla's novel, *Anuradha* came out. Having being influenced by western feminist consciousness, many Nepali writers appeared with their novels with the new subject matters related to feminist consciousness. *Anuradha* by Malla, *Shirishko Phool* by Parijat, and *Teen Ghumti* by Bisheshwar Prasad Koirala are the most influential novels of modern Nepali literature in this line. These novels have presented the female characters, with consciousness, thoughtfulness and boldness, in the center as the protagonists who show their rebellion against the traditional social order based on patriarchy for their identity and existence. These novels greatly influenced the later novels after 2030s; the decade is also called the dawn of postmodern novels. Parijat's *Anido Paha:d Sangai* and Madanmadi Dikshit's *Madhawi* are the notable examples of the novels with feminist consciousness of the decade. Malla's tradition was continuously embraced by the novelists of the decades of 50s and 60s, too. Padmawati Singh's *Samanantar Akash* (2062) is one of the most distinguished instances of feminist novel which consists of an intellectual, courageous and rational female character who seeks alternative solution to protect her existence out of patriarchal domination. Singh's other novels like *Dhangdhangin*, *Upasthiti*, *Maun Swikriti*, and *Kanchhi Maiju* are also the novels with feminist consciousness. In the present decade, the novels with a bit more feminist consciousness i.e., radical one, have been created. Indira Prasai's *Shikha*, *Usko Logne ra Biralo* (2060) and *Dosro Satta* (2062) are the novels of this type (Dahal 2065: 17).

With the exception of this fact, many books with feminist ideas and critique against patriarchy have emerged in the field of Nepali literary criticism. Krishna Gautam, a contemporary Nepali critic, is regarded as the precursor of the feminist criticism, who has studied many texts through feminist point of view. Gautam has also mentioned the concept of feminism in his book, *Adhunik Alochana: Anek Rup Anek Pathan* (2055: 408-44). Like Gautam, other critics such as Gobindaraj

Bhattarai, Netra Atam and his *Samalochanoko Swarup*, Rishiraj Baral and his *Marxbad ra Uttarahuniktabad*, have appeared with concept of feminism and critique of different texts in feminist perspective.

Similarly, Sudha Tripathi and Gyanu Pande are the most remarkable feminist critics of the Nepali literature. Tripathi, in her *Mahila Samalochak ra Nepali Samalochana*, has presented the history of women writers and form of feminist criticism. She believes that patriarchy is the main obstacle for female empowerment. So, she argues that the biasness of male critics and publishers on females' writing should be avoided, and there should be co-operation and co-existence between males and females in the public. Tripathi has done criticism on various writings of both male and female writers (2063:1-3). Pande is also a contemporary existential feminist critic who opines that feminism is the voice of rebellion against different kinds of exploitation of women in the patriarchal society. It is essential for achieving females' independent existence in social, political, economic and academic fields. She has intellectually studied Indira Prasai's *Dosro Satta*, and praises Prasai's presentation of radical female characters in it. She has also appreciated the great contribution of Malla, Parijat and Koirala for sowing the seeds of tradition of depicting the female characters with feminist consciousness in Nepali novel (Pande, 2064: 22-23).

Feminism, in this process, with the burning wakefulness of novels of feminist consciousness, magnificent awareness of feminist critics and emergence of various female centered institution, journals and magazines, is flourishing day by day in Nepali literary consciousness.

4. Sites of Female Individuality in *Radha*

Though the novel has presented many female characters, Radha plays an outstanding feminist role. She is portrayed as a highly conscious lady from her childhood days. Initially, patriarchal tendencies of confining girls in their home are resisted by Radha when she, along with her thirty five friends, goes to the jungle at night to enjoy with her lover, Krishna. She always thinks about her position and existence in the society. She talks about the individual rights and freedom to choose the life partner for anyone's future existence. So, she easily declares her deeply rooted love for Krishna in front of her mother. This is her initial point of resistance to traditional social rules and regulation imposed only upon women. Her self-consciousness and high self-esteem pave ways for her to be a social leader when her father is ill. She has received this leadership because of her good amount of knowledge and power of understanding along with tolerance and patience to handle any problems. She slowly and gradually faces her problems created by her fraudulent lover, Krishna, on the one hand and villagers' problems aroused by autocrat Kansa, the king of Mathura on the other hand. The patriarchal stereotype of women, as incapable, vulnerable, passive, powerless and dependent, is challenged by her leadership. She tries to subvert the male hegemony. This is also indicated by her own expression when she boldly performs her first duty in front of the King-

ma:ha:ra:z s^ha:san-ma c^hora: ra c^hori:-ko kune: b^hed c^he:na.
 Your Majesty reign in son and daughter of any difference is not
ma pani tyase:-ko udaharan hun, ma:ha:ra:z.

I also that of example am your majesty.

(Dharabashi, 2062: 104)

‘Your Majesty, there is no difference between the son and the daughter in reign. Daughter, too, are as courageous, conscious, and dutiful as the sons are. I am an example of that.’

Here, Radha is depicted as a diplomat who artistically flatters the king, Kansa. Her flattery helps to destroy the tyrant king on the one hand and on the other hand, to establish herself an independent female personality. Radha’s character of cleverness, logicalness and argumentativeness, and courageous attainment in front the king’s palace proves that female are as intelligent, capable and independent as males in political, social and administrative activities. As Virginia Woolf asserts, “women feel just like the men feel”, patriarchal male chauvinism, which always believes on the males only as the rulers who can conduct the family, society and country, is threatened by Radha here. Being a social head, she establishes her own reputation and individuality in the society.

Radha is depicted not as an emotional and sentimental lady, but as a rational and thoughtful one who never worries about her own problems although she is psychologically tortured by her lover. Rather she, by making herself mentally, politically and socially strong, strives to emancipate the seared women with their unbearable pain from destructive patriarchal environment. She meets the women like Ekanansha and Yasodha who are psychologically exploited by male hegemony. She observes their mental agony, and tries to heal it preaching them to be strong and to be aware of their existence.

Radha, in fact, is a paragon of endurance and greatness because she collects all of her vigor and courage to bear all mishaps in her life. When she is not invited on the ceremony celebrating Krishna’s victory over Kansa, she starts to show her strong rebellion against male’s superiority. She proves it denying to go to Mathura to meet Krishna without his invitation. Krishna’s selfishness and betrayal compel her to be bolder than she already was. So, she vows to remain unmarried throughout her life to protect her existence out of males’ inhuman practices. In this context, when her mother convinces her to get married, she expresses her resentment against married life-

ma yo be:ba:hik z^hamela:-ma: la:gna ca:hanna. ma s^hi t^hil
I this married problem on engage want not I tired
s^hari:r-le kase:-ko oc^hya:n banna ca:hanna a:ma. ma
body by any one’s bed to be want not mother I
kune: puru:s^h-ki: e:cc^hik b^hogya: ma:tra banna ca:hanna.
any male of voluntary sexual object just to be want not

(Dharabasi, 2062: 164)

‘I don’t want to be engaged in the married problem. I don’t want to be any one’s bed with my tired body, mother. I don’t want to be a voluntary sexual object of any male.’

This is Rahha's severe protest against patriarchal matrimonial system which she takes as a hindrance for female's empowerment. Krishna's inhumanity and dirty game of collecting the multiple wives, moreover, makes her determined to set out on a journey for the emancipation and empowerment of women and her own distinct individuality. Radha wants to be free from the material or worldly life, and enters into the spiritual life, being disgusted by Krishna's multiple marriages. Her innovative process of being celibate for ever is a grand challenge against the entire patriarchal social order and system in which male hegemony has flourished destructively. Her journey for pilgrimage is not for any god or godliness, but for the welfare of the society, especially for the weak and seared women's emancipation from tyrannical patriarchal practices.

Radha is a lady with strong commitment and firm decision, and is highly conscious of her dignity. She never breaks her previous decision. While meeting Krishna in Dwarika, she is tempted to exchange her purity of love with his luxurious palace, *Radha Bhawan*. But she denies it because she is self-conscious and self-esteemed lady, and knows better about her individuality and worth of femininity. Her denial of receiving her lover's token of love indicates her resentment towards the tendency of tempting females before their sexual exploitation by males of entire patriarchal society. In short, it is a kind of protest against males' attitude of colonizing female body. Her firmness of her opinion is the indication of her sensible female personality that leads her to spread her philosophical message to the world. Then she immediately leaves Dwarika respecting her own aim and purpose, i.e., to achieve new identification of women.

Radha is an intelligent and energetic lady who studies the miserable condition of the women, the reality of their physical, psychological and social condition, and finds the inequalities between men and women in the vast patriarchal institution. She wants to enter into the inner part of every woman. Accordingly, she, on her journey, encounters Rukmini (Krishna's first wife), Pilli, Draupadhi (the common wife of five Pandavas), Kunti (mother of the Pandavas), and the Himalayan Bhote woman as well. They are the pathetic victims of male chauvinism. Gandhari and Madri, whose informations are taken from Kunti Mata, are also the victims of males' inhumanity. In this way, she finds the equal pain in the predicament of all women. Ultimately, she decides to spread the tragic message of heart broken stories of these women throughout her journey. As she sounds-

puru:s^hharu:-ka: la:parba:hi:-le T^hula:T^hula: sankat b^hogna ba:d^hya
 males of carelessness by great trauma endure oblige
b^haeka: na:ri:-ka: yasta: durda:nta kat^ha:haru: ne: aba-ko ya:tra:-ka:
 been females of these tragic stories are now journey of
mera: sandes^hharu: banc^han b^hanne aT^hot garen.
 my messages will be called decision did

(Dharabasi, 2062: 238)

'I decided that the tragic stories of these women who have been obliged to endure the great traumas because of the males' carelessness will be the message of my future journey.'

These lines reflect the courageous decision of Radha to expand the female's awakening by spreading the women's traumas: the domestic violence, social injustices, mental and physical exploitation done by the males of patriarchal institution. These lines also implicitly expose the inhuman activities of patriarchal males whose limitless sexual desires destroy the female existence.

Radha is also an adventurous lady who bravely performs the vast and difficult 12 years journey for social reformation by revolting patriarchy. She continuously observes the codes and conducts of the male dominated society. Her minute observation of the devastating relationship between the men and the women makes herself more appreciative and more observant. So, she is successful to achieve the position to be called the advocate of women, and to earn her distinct individuality.

5. Conclusion

Radha is a unique Nepali novel in its novelty of presentation of subject matter and portrayal of characters. The subject matter of the novel is purely a feminist one because of its characterization of female at the centre with the resistance to patriarchy and embracement of females' individuality and existence. There is an excellent portrayal of central character, Radha. It is undoubtedly an artistic feminist portrayal. Radha is a representative figure of conscious, powerful and courageous female personality in the society. She, being a central figure of the novel, strives to have distinct females' individuality out of the patriarchal construction of their identity, by direct exposure of rebellion against it.

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Noun Phrase in Kulung



Sahara Subba

0. Introduction

Kulungs are one of the indigenous communities of Nepal, having their own language, culture, history and tradition. Kulungs trace their lineage to the Mongol race and the broader families of Kirat communities spread across eastern Nepal claiming descendents of the Kiranti king *Khambu*. The early Kulung people are said to be migrated from the Terai, the lowlands of Nepal and settled in the Hongu valley. The ethno-linguistic region inhabited by the Kulungs is called the ‘Mahakulung’ which is located in Sagarmatha zone. It specially refers to the Hongu valley, comprising of Gundel, Cheskam, Bung and Sotang as well as villages on Sankhuwa, Sabha and Siswa rivers.

Kulung descends from Himalayas group, Tibeto Burman branch, Bodic sub-branch and Sino-Tibetan language family. Kulung is also one of the marginalized ethnic groups. It exists only in spoken form. It is phonetically and semantically represented by Devnagari script (Nepal Kirat Kulung Bhasha Sanskriti Uthan Sangh 2066, 64-65). Some of well-known Kulung dialects that can be described in terms of geographical designation and in people are Sotang, Tamchhang, Pidiso, Pelmung, Chaapkoa and Namlung .

Human beings’ unquenchable requirements like employment, ambition and attraction towards urban facilities have led most Kulungs migrate to more than 22 districts and even to foreign countries like India, Hongkong, etc. Census report 2001 shows that in Nepal the Kulung speaking people are 18,686. Existence of Kulung monolingual speakers are found among people of the older generation and among those living in remote village of Mahakulung area without any contact with other language speakers. Bilingualism is prevailing all over the country. Bilingualism is prevalent among Kulung people of living on border area who acquire knowledge of Nepali to abridge with other communities. Multilingualism in Kulung communities is frequent among the educated elite in the urban areas where speakers are mostly competent in Nepali, English and Hindi.

This study is based on the information collected from Kulung communities of Panchkanya V.D.C. Kulung people belonging to different *pachchas* (groups) reside

there. These people were migrated from Solukhumbu from 2039 and from Sankhuwasabha from 2026 due to disastrous natural calamities and for their basic requirements. This shifting has affected the originality of Kulung language to some extent.

This paper comprises three main sections, describing formation of Kulung noun phrase (1), functions of Kulung noun phrase (2) and findings (3).

1. Formation of Kulung noun phrase

A noun phrase (NP) in Kulung consists of modifier and head. The head is obligatory whereas its modifiers are optional. Noun phrase in Kulung can be formed by four different types: Adjective plus noun (1.1), determiner plus noun (1.2), noun/pronoun (1.3) and determiner plus adjective plus noun (1.4).

1.1 Adjective plus noun

Noun phrase can be formed by placing adjective just before noun, e.g.,

- | | | |
|-----|------------------|------------------------|
| 1a. | <i>ci:ma:</i> | <i>k^hep</i> |
| | small | dog |
| | ‘A small dog’ | |
| b. | <i>bu:da:pa:</i> | <i>mi:s</i> |
| | old- masculine | man |
| | ‘An old man’ | |
| c. | <i>gi:gi:ma:</i> | <i>si:bo</i> |
| | green | leaf |
| | ‘A green leaf’ | |

In (a-c) last words *k^hep*, *mi:s* and *si:bo* are nouns, whereas their modifiers *ci:ma:*, *bu:da:pa:* and *gi:gi:ma:* are adjectives.

1.2 Determiner plus noun

The use of determiner before noun can also form noun phrase, e.g.,

- | | | |
|-----|-----------------------------|-------------------------------|
| 2a. | <i>o</i> | <i>k^hi:m</i> |
| | my | home |
| | ‘My home’ | |
| b. | <i>ni:sp^ha:m</i> | <i>ta:ya:wa:</i> |
| | double-multi. | property |
| | ‘Double property’. | |
| c. | <i>aŋkaci:</i> | <i>tei:-ci:</i> |
| | this-PL | cloth-PL |
| | ‘These clothes’ | |
| d. | <i>k^hola:ŋ</i> | <i>si:c^hoŋ-ci:</i> |
| | all | tree-PL |
| | ‘All trees’ | |

- e. *ni:cci:* *mi:mc^ha:-ci:*
two girl-PL
'Two girls'

In (2a-e) last words *k^hi:m*, *tarya:wa:*, *tei:ci:*, *fi:c^hoŋ-ci:*, *mi:mc^ha:ci:* are nouns whereas possessive pronoun *o* in (2a), multiplier *ni:sp^ha:m* in (2b), demonstrative *aŋkaci:* in (2c), quantifier *k^hola:ŋ* in (2d) and cardinal number *ni:cci:* in (2e) are working as determiner in the given noun phrase.

1.3 Noun or pronoun

Noun or pronoun alone can function as a noun phrase. Generally, they are denoted as head in the noun phrase as the head is obligatory in the noun phrase, e.g.,

3. a. *wa:cc^ha:* *nená:*
boy talk:pt
'A boy talked.'
- b. *mama:* *si:ya:*
grandmother die:pt,Hon
'Grandmother died.'
- c. *koŋ* *k^ha:tto*
I go:pt
'I went.'
- d. *ke:* *gesi:*
we- inc. laugh:pt:PL.
'We (you and I) laughed.'

wa:cc^ha: nena:, *mama: si:ya:*, *koŋ k^ha:tto* and *ke:gesi:* in 3(a-d) are all noun phrases where *wa:cc^ha:* and *mama:* in 3(a-b) are nouns and head and *koŋ* and *ke:* in 3(c-d) are pronouns as head.

1.4 Determiner plus adjective plus noun

Noun phrase can be formed by placing determiner, adjective and noun respectively. e.g.,

- 4a. *o-mi:* *bu:da:pa:* p^hapa: si:ya:
I-poss.p. old grandpadie: pt,Hon
'My old grandpa died'.
- b. *i:po:* *ha:la:lak^h* *bu:ŋ-ci:*
ten red flower-PL.
'Ten red flowers.'

In (4a-b) *omi:* *bu:da:pa:* *p^hapa:* *si:ya:* and *i:po:* *ha:la:lak^h* and *bu:ŋci:* are noun phrases. *Omi:* and *I:po:* refer to determiner, *bu:da:pa:* and *ha:la:lak^h* refer to adjective and *p^hapa:* and *bu:ŋci:* are nouns in the given noun phrases.

1.5 Structure of Kulung noun phrase

Kulung noun phrase consists of modifier and head. e.g.,

- 5a. *muŋka wa:cc^ha:-lo i:bi:m ha:ya:m kec^hek*
bet^ho tuwa:
 that boy-com one very old khukuri be-
 Npt

'That boy has one very old *khukuri*.'

In the noun phrase *muŋka wa:cc^ha:-lo i:bi:m ha:ya:m kec^hek bet^ho* of (5a), *muŋka wa:cc^ha:-lo i:bi:m ha:ya:m kec^hek* are modifiers. These modifiers are demonstrative, comitative, numeral non-numeral and adjective, respectively. Head *bet^ho* is modified by the given Premodifiers. This shows Kulung noun phrase is generally left branching because of the unproductive post-modification. On the basis of the above possibilities Kulung noun phrase can be schematized as **NP= (premodifiers) +H**.

2. Functions of Kulung noun phrase

Noun phrases in Kulung can grammatically function as subject, object, complement, modifier of adjective or adverb and postpositional complement.

2.1 Subject

Noun phrase in Kulung language can function as a subject, e.g.

- 6a. *k^ha:ru:po-a: d^haya:*
 farmer-Erg dig:Npt
 'A farmer digs.'
- b. *lomewa:-a: roŋ taya:*
 widow-Erg money get-NPT
 'Widow gets money.'
- c. *koŋ-a: sabe co*
 I-Erg bread eat-pt
 'I ate bread.'

In the above given noun phrases noun *k^ha:ru:po*, *koŋa:* and *lomewa:* in (6a-c) and pronouns *koŋ* in (6c) carryout the actions denoted by the verbs. So, *k^ha:ru:po* in (6a), *lomewa:* in (6b) and *koŋa:* in (6c) are subjects to the verbs *d^haya:*, *taya:* and *co*, respectively.

2.2 Object

Kulung noun phrase can function as an object. E.g.

- 7a. *c^ha:c^ha:-ca: kek co*
 boy-PL:Erg cake eat-Pt
 'The boys ate cake.'
- b. *mi:mc^ha:-ci:-a: sabi:n rai:-pi: ta*
 girl-PL:Erg Sabin Rai-DAT see-Pt.

'Girls saw Sabin Rai'.

In (7a-b), *c^ha:c^ha:-ca: kek co* and *mi:mc^ha:-ci:-a: sabi:n ra:i:pi: ta* are noun phrases. In (7a) *kek* is direct object to the verb *co* as it has role of patient in the sentence. *sabi:n ra:i:* in (7b) functions as indirect object to the verb *ta*.

2.3 Complement

Kulung noun phrase can function as a complement. e.g.,

- 8a. *c^ha:bi:* *tokspa:ke*
chabi driver be-Npt
'Chabi is a driver.'
- b. *a:s^ha:-a: sabu:* *wai:powanemsci:*
Asha-Erg Sabu treasurer make-pt
'Asha appointed Sabu a treasurer'.

In the above given noun phrases, *tokspa:* in (8a) is used as a cover term to refer to subject *c^ha:bi:* and *wai:po* in (8b) indicates the object *sabu:*. So, *tokspa:* in (8a) is object to the subject *c^ha:bi:* and *wai:po* in (8b) is object complement to the object *sabu:*.

2.4 Modifier of adjective or adverb

Noun phrase in Kulung can function as a modifier of an adjective or adverbial phrase denoting time, space and weight. e.g.

- 9a. *nu:-lepi: b^ha:i:pa:*
seven-day long
'Seven-day long'
- b. *su:kpo p^hu:t* *g^hu:mpa:*
thirty foot deep
'Thirty-foot deep'

In (9a-b) *nu:-lepi:* and *su:kpo: p^hu:θ* are nouns. *nu:* in (9a) and *su:kpo* in (9b) refer to determiner and *lepi:* in (9a) and *p^hu:θ* in (9b) are head in the noun phrases *nu:-lepi:* and *su:kpo p^hu:θ*. They modify the adjectives *b^ha:i:pa:* in (9a) and *g^hu:mpa:* in (9b).

2.5 Postpositional complement

Noun phrase can function as a postpositional complement in postpositional phrases. e.g.,

- 10a. *pau:ni: doŋ* *dospi:*
twelve year after
'After twelve years'
- b. *reppa:* *si:c^hoŋ* *d^hokpi:*
tall tree under
'Under the tall tree'

In (10a-b) *pau:ni: doŋ dospi:* and *reppa: si:c^hoŋ d^hokpi:* are postpositional phrases. postpositions are *dospi:* and *d^hokpi:*, whereas their complements are *pau:ni: doŋ* and *reppa: si:c^hoŋ* which are noun phrases.

3. Findings

The major findings of this study are as follows:

- a) A noun phrase in Kulung consists of modifier and head.
- b) The head is obligatory, whereas its modifiers are optional.
- c) It can be formed by four different types: adjective plus noun, determiner plus noun, noun or pronoun alone, and determiner plus adjective plus noun.
- d) As a rule, it is left branching because of the unproductive post-modification. Therefore, it can be schematized as NP = (premodifier) H.
- e) It can function as a modifier of an adjective or adverbial phrase.
- f) It can function as a postpositional complement in postpositional phrases.

Based on the above-mentioned findings, Kulung language is rich in noun phrase.

Abbreviations

Adj	Adjective
Com	comitative
Det	Determiner
Erg	Ergative
Hon	Honorific
inc.	Inclusive
Multi.	Multiplier
N	Noun
Npt	Nonpast
PL.	Plural
Prog	Progressive
Pt.	Past tense

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Gender System in Chamling



Bhabindra Kumar Rai

0. Outline

Chamling, the language of Chamling Rai, is a Tibeto-Burman language. So we find TB roots in Chamling language: *-nga* for 1st sg. and *-na* for 2nd sg. as well as 1st pl. *-(n)i* and 2nd pl. *-ni(n)* (Ebert 1994:76). In Chamling, different words may be used to refer to the same meaning (see, Rais 2007: 293-353).

This study shows that Gender System in Chamling in Ratanchha-7 of Khotang district is similar to that of Balamtali dialect as well as those of other areas. There may be some differences, too. Gender System in Chamling are explored, analyzed and presented in the following sections: Gender in Nouns in (1.), Masculine and Feminine in (1.1.), Covert markings (1.1.1.), Overt markings (1.1.2.), Phonemic Shifting (1.1.21.), Affixes (1.1.22.), Compounding (1.1.23.), Common (1.2.), Neuter (1.3), Gender in Pronouns (2), Gender in Adjectives (3), Gender in Verbs (4) and Conclusion (5).

1. Gender in nouns

Chamling nouns may contain grammatical gender markers. Common and neuter lack gender markers.

1.1. Masculine and feminine

In Chamling, Gender markings are of two types: covert markings and overt markings.

1.1.1. Covert markings

Many male and female noun pairs have no morphological connections, e.g.,

Masculine

- (1) a. i. *sonrcha:*
son:MASC
'son'
b. i. *timi*
husband:MASC
'husband'

Feminine

- ii. *na:mai*
daughter-in-law:FEM
'daughter-in-law'
ii. *mai*
wife:FEM
'wife'

c. i. <i>sonro</i>	ii. <i>ma:ri</i>
male:MASC	female:FEM
'male'	'female'

Masculine words *sonrcha:* (1a i.), *timi* (1b i.) and *sonro* (1c i.) refer to the male nouns, 'father', 'son', 'husband' and 'male' respectively. Similarly their feminine counterparts are *na:mai* (1a ii.), *mai* (1b ii.) and *ma:ri* (1c ii.). In (1a-d) both male and female nouns lack the markings of morphological correspondence.

1.1.2. Overt markings

Overt markings occur to mark the morphological gender in Chamling language. Male nouns may be transformed into females in three different ways: phonemic shifting, affixes and compounding.

1.1.21. Phonemic shifting

Masculine genders may be changed into feminines by shifting phonemes, e.g.,

<u>Masculine</u>	<u>Feminine</u>
(2) a. i. <i>kokpa:</i> grandfather:MASC 'grandfather'	ii. <i>kokma:\ koku</i> grandmother:FEM 'grandmother'
b. i. <i>tippa:</i> great uncle:MASC 'great uncle'	ii. <i>timma:\ tumma:</i> great aunt:FEM 'great aunt'
c. i. <i>diku</i> great maternal uncle:MASC 'great maternal uncle'	ii. <i>dina:</i> great maternal aunt:FEM 'great maternal aunt'
d. i. <i>wa :pa:</i> cock:MASC 'cock'	ii. <i>wa:ma:</i> hen:FEM 'hen'
e. i. <i>pa:pa:</i> father:MASC 'father'	ii. <i>ma:ma:</i> mother:FEM 'mother'

In (2a-b) *p* and *pp* of masculine nouns are replaced by other consonants *m* and *mm* respectively. The consonant and vowel *ku* of the second syllable of masculine noun in (2c) is replaced by another consonant and vowel *na:*. In (2d, e), *p* of masculine noun is also changed into another consonant *m* in order to show femininity.

1.1.22. Affixes

Affixes can change the gender in Chamling, e.g.,

<u>Masculine</u>	<u>Feminine</u>
<u>-a is added to mark femininity</u>	
(3) a. i. <i>chyodim</i>	ii. <i>chyodim-a:</i>

grandson:MASC

'grand son'

grandson-FEM

'grand daughter'

-ma is added to mark femininity

(4) a. i. *hon*

king:MASC

'king'

ii. *hon-ma:*

king-FEM

'queen'

b. i. *rodung*

Rai:MASC

'Rai'

ii. *rodung-ma:*

Rai-FEM

'Raini'

-a in (3a i.) is added to mark femininity. Similarly *-ma* is also a feminine marker which is added to the masculine nouns *ho* and *rodung*.

1.1.23. Compounding

Nouns of one gender may be transformed into another gender in Chamling by compounding two words, e.g.,

Formation of feminine by compounding

(5) a. i. *nicha*

ii. *na:mai*

iii. *nicha-na:mai*

y. brother:MASC female-in-law:FEM sister-in-law:FEM

'y. brother'

'female-in-law'

'sister-in-law(y. brother's wife)'

b. i. *cha:*

ii. *na:mai*

iii. *cha:-na:mai*

son:MASC

female-in-law:FEM daughter-in-law:FEM

'son'

'female-in-law'

'daughter-in-law'

Formation of masculine by compounding

6. a. i. *nicha*

ii. *mocha:*

iii. *nicha-mocha:*

y. sister:FEM

male-in-law:MASC

brother-in-law:MASC

'y. sister'

'male-in-law'

'brother-in-law'

b. i. *cha:*

ii. *mocha:*

iii. *cha:-mocha:*

daughter:FEM

male-in-law:MASC

son-in-law:MASC

'daughter'

'male-in-law'

'son-in-law'

All second words *na:mai* in (5a-b) and *mocha:* in (6a-b) fix the gender in compounding, respectively. So, the second word in (5a-b) is a feminine marker, whereas the second word in (6a-b) is a masculine marker in compounding.

1.2. Common

Chamling nouns have the existence of common gender, e.g.,

(7) a. i. *chica:pa:*

nephew:MASC

'nephew'

ii. *chica:ma:*

neice:FEM

'neice'

- iii. *chicha*:
nephew and neice:COM
'children'
- b. i. *sonrcha*:
son:MASC
'son'
- ii. *morcha*:
daughter:FEM
- iii. *cha:cha:ma*:
son and daughter:COM
'son and daughter'
- c. i. *sibu*
younger brother: MASC
'younger brother'
- ii. *simma*:
younger sister: FEM
'younger sister'
- iii. *nicha*
younger brother and sister: COM
'younger brother and sister'

The nouns *chicha*:(7a iii.), *cha:cha:ma*: (7b iii.) and *nicha*(7c iii.) refer to both male and female, so they are common genders. They have no distinct gender markers.

1.3. Neuter

Grammatically, neutral nouns lack gender markers in Chamling, e.g.,

- (8) a. *cha:bla*:
book:NEUT
'book'
- b. *wa*:
wa:NEUT
'water'
- c. *kung*
heart:NEUT
'heart'
- d. *k^ha:mba:tim*
committee:NEUT
'committee'
- e. *tungka:ma*:
mosquito:NEUT

'mosquito'

The nouns *cha:bla:* in (8a), *wa:* in (8b), *kung* in (8c), *k^ha:mba:tim* in (8d) and *tungka:ma:* (8a) exist as a neuter nouns but they have no gender markers.

2. Gender in pronouns

Chamling pronouns do not show any gender distinction, that is, the same pronoun may be used for both the male and female, e.g.,

- (9). a. *ka:nga:* *k^hu-lai* *tip-sai*
I s/he-OBJ meet-NPt: 1Sg
'I meet him/her.'
- b. *kai-ci* *k^hu-lai* *tip-sa:-ce*
we-di s/he-OBJ meet-NPt-1di
'We meet him/her.'
- c. *kac-ka:* *k^hu-lai* *tip-sac-ke*
we-de s/he-OBJ meet-NPt-1de
'We meet him/her.'
- d. *kai* *k^hu-lai* *tip-si-me*
we-pi s/he-OBJ meet-NPt-1pi
'We meet him/her.'
- e. *kai-ka:* *k^hu-lai* *tip-sim-ke*
we-pe s/he-OBJ meet-NPt-1pe
'We meet him/her.'
- f. *k^ha:na:* *k^hu-lai* *ta-tip-syo*
you s/he-OBJ 2Sg-meet-NPt
'You meet him/her.'
- g. *k^hai-ci* *k^hu-lai* *ta-tip-sa:-ce*
you-d s/he-OBJ 2-meet-NPt-d
'You meet him/her.'
- h. *k^haini* *k^hu-lai* *ta:-tip-si-me*
you-Pl s/he-OBJ 2-meet-NPt-Pl
'You meet him/her.'
- i. *k^hu* *ka:nga:-lai* *tip-syo*
s/he I-OBJ meet-NPt:3Sg
'S/He meets me.'
- j. *k^hu-ci* *ka:nga:-lai* *pa:-tip-sa:-ce*
s/he-d I-OBJ 3-meet-NPt-d
'They meet me.'
- k. *k^hu-ci* *ka:-nga-lai* *pa-tip-se*
s/he-Pl I-OBJ 3Pl-meet-NPt
'They meet me.'

- l. *ka:nga* *k^hu-lai* *flo-dain*
 I s/he-OBJ help-NPt: 1Sg
 'I help you.'
- m.. *oko* *k^him* *k^hu-mo*
 this house s/he-POSS.
 'This house is his/hers.'
- n. *k^hu-ngo* *ru-nge*
 s/he-REF say-NPt: 3Sg
 'S/He says himself/herself.'

The pronouns *ka:nga:* in (9a), *kai-ci* in (9b), *kac-ka* in (9c), *kai* in (9d), *kai-ka* in (9e), *k^ha:na:* in (9f), *k^hai-ci* in (9g), *k^hai-ni* in (9h), *k^hu* in (9i), *k^hu-ci* in (9j) and (9k), *k^hu-lai* in (9l), *k^hu-mo* in (9m) and *k^hu-ngo* in (9n) have been used as both males and females. It shows that males and females do not differ in Chamling pronouns.

3. Gender in adjectives

Chamling adjectives lack gender markers, e.g.,

10. a. i. *Ram ira: k^hunnyo wa:la:li*
 Ram one good boy
 'Ram is a good boy.'
- ii. *Sita ira: k^hunnyo chekucha:*
 Sita one good girl
 'Sita is a good girl.'
- b. i. *oko tepcung wa:la:li r-e*
 that tall boy laugh-NPt: 3Sg
 'That tall boy laughs.'
- ii. *oko tepcung chekucha: r-e*
 that tall girl laugh-NPt: 3Sg
 'That tall girl laughs.'

The adjectives *k^hunnyo* in (10a i.) and (10b ii.) and *tepcung* in (10b i.) and (10b ii.) defines or limits the nouns *wa:la:li* and *chekucha:*. The adjectives are not affected on the basis of male and female nouns.

4. Gender in verbs

Chamling verbs lack gender markers. That is to say, gender may not exist in verbs, e.g.,

11. a. *a:nga: sonrcha/na:mai ira: c^ha:bla: c^ha:b-d^ho*
 my son/daughter-in-law a book write-NPt: 3Sg
 'My son/daughter writes a book.'
- b. *k^hu wa: d^hu-ngyo*
 s/he water drink-NPt: 3Sg
 'S/He drinks water.'

- c. *Rita/Mohan d^hung-te*
 Rita/Mohan hurry-NPt: 3Sg
 'Rita/Mohan hurries.'
- d. *wa:la:li/chekucha-ci mi-hi-nge*
 boy/girl-Pl 3Pl-sit-NPt
 'Boys/Girls sit.'
- e. *mina-ci mi-ba:-ne*
 man-Pl 3Pl-come-NPt
 'Men come.'

The verb *c^ha:b-d^ho* in (11a.) has not been affected by the masculine/feminine gender *sonrcha:/na:mai*. Similarly, *d^hu-nyo* in (11b.), *d^hung-te* in (11c.), *mi-hinge* in (11d.) and *mi-bane* in (11e.) have not even been inflected by the nouns and pronouns *k^hu*, *Rita/Mohan*, *wa:la:li-ci/chekucha:-ci*, and *mina:-ci* respectively. It indicates that gender does not show any effect upon Chamling verbs.

5. Conclusion

Findings of this study are as follows:

- a) Chamling nouns show a gender distinction in morphological level.
- b) There is no gender distinction in Chamling pronouns.
- c) Adjectives lack gender markers.
- d) Chamling verbs have no gender markers.

So, gender in Chamling is biological rather than syntactical.

Abbreviations

1	First person marker
2	Second person marker
3	Third person marker
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/s	First person singular marker
2Sg/s	Second person singular marker
3Sg/s	Third person singular marker
COM	Common marker
d	dual marker
FEM	Feminine marker
MASC	Masculine marker
NEUT	Neuter marker
NPt	Non-Past marker

OBJ	Objective marker
Pl/p	Plural marker
POSS	Possessive marker
REF	Reflexive marker
y	younger

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- c. *tepcuŋ* *mina:*
tall man
'A tall man.'
- d. *cupa:* *k^him*
small house
'A small house.'
- e. *ma:mc^hopa:* *nina:ma:*
blue sky
'The blue sky.'

In (1a-e) last words *c^hekuc^ha:*, *wala:li*, *mina:*, *k^him* and *nina:ma:* are nouns, whereas their modifiers *k^hinya:ko*, *k^haiseko*, *tepcuŋ*, *cupa:* and *ma:mc^hopa:* are adjectives.

2.2 Noun/pronoun

Noun or Pronoun alone can be used as NP, in Chamling. They are described as follows:

Nouns as Head

A noun as head is obligatory in Chamling. e.g.,

- (2) a. *wa:la:li* *re-ŋa:se*
boy laugh:PROG, Npt.
'A boy is laughing.'
- b. *c^hekuc^ha:* *re-ŋa:se*
girl laugh:PROG, Npt.
'A girl is laughing.'
- c. *sa:m^hla:ma:* *c^ha:mme-ade*
woman sing:PROG, Npt.
'A woman is singing.'
- d. *sa:ba:c^ha:* *c^ha:mme-ade*
man sing:PROG, Npt.
'A man is singing.'
- e. *bera:ma:* *sya:*
cat die-Pt.
'A cat died.'
- f. *k^hipa:* *huke*
dog bark-Npt.
'A dog barks.'

In the above examples (2a-f), the words *wa:la:li*, *c^hekuc^ha:*, *sa:m^hla:ma:*, *sa:ba:c^ha:*, *bera:ma:* and *k^hipa:* are nouns functioning as the noun phrases (NPS).

Pronouns as Head

A pronoun in Chamling forms as a head. e.g.,

- (3) a. *ka:ŋa:* *k^him-da:* *pu-sain*
 I home-LOC. go-Npt. (1s)
 'I go home.'
- b. *k^ha:na:* *k^him-da:* *ta:p-se*
 you home-LOC. go-Npt. (2s)
 'You go home.'
- c. *k^hu* *k^him-da:* *pu-se*
 she/he home-LOC. go-Npt. (3s)
 'She/he goes home.'
- d. *k^haini* *k^him-da:* *ta:p-siye*
 you home-LOC. go-Npt. (2p)
 'You go home.'
- e. *k^hu-ci:* *k^him-da:* *mip-se*
 s/he-Pl. home-LOC. go-Npt. (3p)
 'They go home.'

In the above examples (3a-e), the words *ka:ŋa:*, *k^ha:na:*, *k^hu*, *k^haini* and *k^hu-ci:* are pronouns used as the heads of the noun phrases (NPS).

2.3 Determiner plus noun

A noun in Chamling may be preceded by one or more determiners but followed by only one determiner with some restrictions. It forms noun phrases in Chamling. e.g.,

- (4) a. *a:ŋa:* *c^ha:bla:*
 my book
 'My book.'
- b. *k^ha:mo* *c^ha:bla:*
 your book
 'Your book.'
- c. *ira:* *k^him*
 one house
 'A house.'
- d. *simra:* *piupa:-ci:*
 three cow-Pl.
 'Three cows.'
- e. *oko-ci:/uko-ci:* *c^ha:c^ha:ma:-ci:*
 these child-Pl.
 'These children.'

- f. *tiko* *mina:*
 that man
 'That man.'
- g. *keb^ha:* *lya:mma:ca:suŋsya:-ci:*
 many orange-Pl.
 'Many oranges.'
- h. *inini* *ŋa:uboko*
 a little milk
 'A little milk.'

In (4a-h) last words *c^ha:bla:*, *k^him*, *piupa:-ci:*, *c^ha:cha:ma:-ci:*, *mina:*, *lya:mma:ca:suŋsya:-ci:* and *ŋa:uboko* are nouns, whereas possessive pronouns *a:ŋa:*, and *k^ha:mo* in (4a-b), cardinal numbers *ira:*, and *simra:* in (4c-d), demonstratives *uko-ci:*, and *tiko* in (4e-f) and quantifiers *keb^ha:*, and *inini* in (4g-h) are determiners that appear before the heads and make the noun phrases (NPS).

2.4 Determiner plus adjective plus noun

Noun Phrase can be formed by determiner, adjective and noun in Chamling.

e.g.,

- (5) a. *ira:* *ma:si:ma:lepa: wa:la:li*
 one lazy boy
 'A lazy boy.'
- b. *ira:* *meri:* *ya:ya:*
 one thin baby
 'A thin baby.'
- c. *k^hu-mo* *mhe:pa:* *c^ha:bla:*
 s/he-POSS. big book
 'Her/his big book.'
- d. *a:ŋa:* *k^hinya:ko* *c^hiwa:ri:*
 my beautiful pond
 'My beautiful pond.'

In (5a-d) last words *wa:la:li*, *ya:ya:*, *c^ha:bla:* and *c^hiwa:ri:* are nouns, whereas *ira:*, *k^hu-mo* and *a:ŋa:* are determiners, and *ma:si:ma:lepa:*, *meri:*, *mhe:pa:* and *k^hinya:ko* function as adjectives.

3. Functions of Chamling noun phrase

3.1 Subject

Noun Phrase in Chamling can function as the subject. e.g.,

- (6) a. *pa:pa:* *lya:mma:ca:suŋsya: cyo-yo*
 father orange eat-Npt.
 'Father eats an orange.'

- b. *ma:ma:* *lya:mma:ca:suṅsya:* *cyo-yo*
 mother orange eat-Npt.
 'Mother eats an orange.'
- c. *c^ha:dipa:* *k^him-da:* *mi-k^ha:ta:*
 father-in-law home-LOC. go-Pt.
 'Father-in-law went home.'
- d. *c^ha:dima:* *k^him-da:* *mi-k^ha:ta:*
 mother-in-law home-LOC. go-Pt.
 'Mother-in-law went home.'
- e. *cyodim* *k^him-da:* *k^ha:te*
 grandson home-LOC. go-Npt. (3s)
 'Grandson goes home.'
- f. *cyodima:* *k^him-da:* *k^ha:te*
 granddaughter home-LOC. go-Npt. (3s)
 'Granddaughter goes home.'

In (6a-f) first words *pa:pa:*, *ma:ma:*, *c^ha:dipa:*, *c^ha:dima:*, *cyodim* and *cyodima:* are used as the subjects.

3.2 Object

Noun Phrase in Chamling can function as the object. e.g.,

- (7) a. *pa:ru-wa:* *c^ha:pc^hu* *hu-d^hi*
 Paru-ERG. pen buy-Pt.
 'Paru bought a pen.'
- b. *sima:-wa:* *buṅa:* *hu-d^hi*
 sima-ERG. flower buy-Pt.
 'Sima bought a flower.'
- c. *shilu-wa:* *we:ni:* *pa:-c^hita:*
 shilu-ERG. friend meet-Pt.
 'Shilu met her friend.'

In (7a-c), the words *c^ha:pc^hu*, *buṅa:* and *we:ni:* are used as the object.

3.3 Complement

Noun Phrase in Chamling can function as the subject complement and the object complement. e.g.,

- (8) a. *mohan* *ce:pa:ci:*
 mohan teacher
 'Mohan is a teacher.'
- b. *niraj* *suruli*
 niraj witch-doctor
 'Niraj is a witch-doctor.'

- c. *mohan-wa: ka:ŋa:-lai ce:pa:ci: m-u*
 mohan-ERG. I-OBJ. teacher make-Pt.
 'Mohan made me a teacher.'
- d. *gita:-wa: k^hu-lai suruli m-u*
 gita-ERG. he/she-OBJ. witch-doctor make-Pt.
 'Gita made him/her a witch-doctor.'

In (8a-b), the words *ce:pa:ci:* and *suruli:* are used as the subject-complements and in (8c-d), the same words *ce:pa:ci:* and *suruli:* are used as the object-complements.

3.4 Postpositional phrases

3.4.1 Noun plus postpositional phrase as adverb

Chamling contains postpositional phrase. e.g.,

- (9) a. *k^him-da: yama:*
 home-LOC stay
 'Stay at home.'
- b. *k^hali-da: ca:ma:*
 forest-LOC meal(eat)
 'Picnic'

The word *da:* in (9a-b) is suffixed with the noun *k^him* and *k^hali* and it makes to postpositional phrase in Chamling. They function as adverbs.

3.4.2 Possessive as determiner

A noun affixed with possessive marker *-ma/-mo* functions as a determiner, e.g.,

- (10) a. *ramala:-ma we:ni:*
 ramala-POSS. friend
 'Ramala's friend'
- b. *hama:-ma c^hiwari:*
 queen-POSS. pond
 'Queen's pond'
- c. *joshan-ma c^ha:pc^hu*
 joshan-POSS. pen
 'Joshan's pen'
- d. *sajan-ma c^ha:bla:*
 sajan-POSS. book
 'Sajan's book'

In (10a-d) the nouns *ramala:*, *hama:*, *joshan* and *sajan* are affixed with possessive marker *-ma*. They function as determiners to the heads *we:ni:*, *c^hiwa:ri:*, *c^ha:pc^hu* and *c^ha:bla:*.

4. Findings

- 1) Noun (i.e. Head) is obligatory whereas determiner and adjective as premodifiers are optional in Chamling.
- 2) A pronoun in Chamling can form as a head.
- 3) Chamling Noun Phrase (NP) contains Determiner Plus Adjective Plus Noun.

Abbreviations

ERG	Ergative case marker
LOC	Locative
N	Noun
Neg.	Negative
NP	Noun phrase
NPS	NounPhrases
Npt	Non-past Tense
OBJ	Objective
Pl	Plural
POSS	Possessive marker
PROG	Progressive marker
Pt.	Past Tense
1s	First person singular
2s	Second person singular
2p	Second person plural
3s	Third person singular
3p	Third person plural

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Noun Phrase in Limbu



Rupa Kambang

1. Introduction

Limbu language, which is generally written in Shrijunga script, is spoken particularly in the Limbuwan. It is written even in Devanagari script. There are some dialects in Limbu. They can be described in-terms of geographical designation and its people. But all of them have not been studied. Phedappey, Taplejunge, Panchthare and Chhatare dialects have been identified till now. This study is based on the variety spoken in Panchthar. This researcher has collected language corpus of Limbu from the Limbu people who have recently migrated to Dharan-16 from Panchthar.

There are several languages spoken in Dharan communities. There are Rai, Gurung, Tamang, Newar, Magar, Bhujel, etc. They are from different castes, ethnic groups, and their different backgrounds. Nevertheless, among all these languages the people mostly speak Nepali, as it is their *lingua franca*.

All the Limbu speakers, besides their own language, speak Nepali fluently. On the basis of general observation it can be stated that there is an extensive borrowings from Nepali. It is reported that there are rarely any monolinguals in the Limbu community in Dharan. They can communicate in two or more than two languages. Thus, Limbu speakers are multilingual. Limbus are indigenous peoples of Nepal.

The study of Limbu noun phrase contains formation of Limbu noun phrase, functions of Limbu noun phrase and findings.

2. Formation of Limbu noun phrase

Limbu Noun phrase consists of modifier and head. Head is obligatory, whereas its modifiers are optional. Noun phrase in Limbu can be formed by four different types. They are described as follows:

2.1 Adjective plus noun

Noun phrase can be formed by placing adjective just before noun, e.g.,

- 1.a. *nu:ba* *sammila*
 good poem
 ‘Good poem.’
- b. *khujakenu:ba* *kease*
 sweet orange
 ‘Sweet orange.’

- c. *nu:ma* *menc^huma*
 beautiful girl
 ‘A beautiful girl.’
- d. *ke:b:* *yambic^ha*
 tall boy
 ‘A tall boy.’
- e. *chukp:* *mana*
 small man
 ‘A small man.’
- f. *makkelaba* *mendak*
 black goat
 ‘A black goat.’

In (1. a-f), last words *sammila*, *kease*, *menc^huma*, *yambic^ha*, *mana* and *mendek* are nouns, whereas their modifiers *nu:ba*, *kujakenu:ba*, *nu:ma*, *ke:ba*: *chukpa*: and *makkelaba* are adjectives.

2.2 Determiner plus noun

In Limbu, determiners and noun can also form noun phrase, eg.,

- 2a. *kerek* *kundeng-ha*
 all friend-pl
 ‘All friends.’
- b. *sumsi* *pitma-ha*
 three cow
 ‘Three cows.’
- c. *a:ŋa-in* *him*
 my-poss home
 ‘My home.’

In (2 a-c), last words *Kundeng-ha*, *pitma-ha* and *him* are nouns, whereas quantifier in (2a), cardinal number in *sumsi* (2b) and possessive pronoun *a:ŋa-in* (2c) are working as determiners in the given noun phrases.

2.3 Noun/ Pronoun

The head is obligatory in the noun phrase. Noun or pronoun alone can function as a noun phrase. e.g.,

- 3a. *theba:* *ŋasiŋ*
 grandfather die: pt
 ‘Grandfather died.’
- b. *a:nc^huma* *pare*
 aunt talk: pt-Hon
 ‘Aunt talked.’
- c. *a:ni-ge* *erige*

- | | | |
|----|---------------|---------------|
| | we | laugh-pt-pl |
| | ‘We laughed.’ | |
| d. | <i>ga:</i> | <i>pegang</i> |
| | I | go-pt |
| | ‘I went.’ | |

In (3a-d), *theba: masiη*, *a:ηc^huma pare*, *a:ni-ge erige*, and *ga: pegang* are all noun phrases. *Theba:* and *a:nc^huma* in (3a-b) are nouns as heads and *a:ni-ge* and *ga* (3c-d) are pronouns as heads.

2.4 Determiner plus adjective plus noun

In Limbu, noun phrase can be formed by placing determiner, adjective and noun. e.g.,

- | | | | |
|-----|---------------------------|------------------|----------------------------|
| 4a. | <i>lisi</i> | <i>makkelaba</i> | <i>mendak-ha</i> |
| | four | black | goat-pl |
| | ‘Four black goats.’ | | |
| b. | <i>lat^hick</i> | <i>nu:ma</i> | <i>menc^huma</i> |
| | one | beautiful | girl |
| | ‘A beautiful girl.’ | | |
| c. | <i>lat^hick</i> | <i>tafemba</i> | <i>yambic^ha</i> |
| | one | bad | boy |
| | ‘A bad boy.’ | | |
| d. | <i>a:ηa-in fagraba</i> | <i>khyaba</i> | |
| | my-poss.p | white | dog |
| | ‘My white dog’ | | |

In (4a-d), *lisi mankkelaba mendak-ha*, *lat^hick nu:ma menc^huma*, *lat^hick tafemba yambic^ha* and *a:ηa-in fagraba khyaba* are noun phrases. *lisi*, *lat^hick*, and *a:ηa-in* are determiners and *makkelaba*, *nu:ma*, *tafemba* and *fagraba* are adjectives and *mendak-ha menc^huma*, *yambic^ha* and *khyaba* are Nouns in the given noun phrases.

3. Functions of Limbu noun phrase

3.1 Subject

In Limbu language, noun phrase can function as a subject. e.g.,

- | | | | |
|-----|--------------------------|----------------|-------------|
| 5a. | <i>nuhang</i> | <i>tak</i> | <i>cha</i> |
| | nuhang | rice | eat-Npt |
| | ‘Nuhang eats rice.’ | | |
| b. | <i>tangsang</i> | <i>chuwa</i> | <i>thuη</i> |
| | tangsang | water | drink-Npt |
| | ‘Tangsang drinks water.’ | | |
| c. | <i>rajan</i> | <i>tellase</i> | <i>cha</i> |
| | rajan | banana | eat-Npt |

‘Rajan eats banana.’

In (5a-c), first words Nuhang, Tangsang and Rajan are used as the subjects.

3.2 Object

In Limbu, Noun Phrase can function as an object. e.g.,

- 6a. *nisim-le sa:pan iŋgu*
Nissim-ERG book buy-pt
‘Nissim bought a book.’
- b. *ra:m-le tak charo*
ram-ERG rice eat-pt
‘Ram ate rice.’

In the above examples (6a-b), the words *sa:pan*, *tak* are used as an object.

3.3 Complement

In Limbu, noun phrase functions as a subject complement. e.g.,

- 7a. *simi hu:samma: lo*
simi teacher be
‘Simi is a teacher.’
- b. *sovam nu:ba choklo*
sovam good be
‘Sovam is a good.’
- c. *santosh siksamba lo*
santosh teacher be
‘Santosh is a teacher.’

In (7a-c), the words *hu:samma:*, *nu:ba* and *siksamba* are used as the subject complements.

3.4 Modifier of an adjective\adverb phrase

Noun phrase can function as a modifier of an adjective or adverb phrase. e.g.,

8. *thibong yen ke:ba*
ten days long
‘Ten-day long.’

In (8), *thibongyen* is noun phrase, *thibong* refers to determiner and *yen* is head in the noun phrase *thibongyen*. It modifies the adjective *ke:ba*.

3.5 Postpositional phrases as adverbs

Postpositional phrases can be formed with noun phrases that can function as an adverb, e.g.

9. *liyen tangberen*
four years-LOC
‘Within four years.’

In (9), *liyen tangberen* is a postpositional phrase that can function as an adverb.

4. Findings

The major findings of Limbu noun phrase are as follows:

1. Limbu noun phrase contains modifier plus noun.
2. Noun (i.e Head) is obligatory, whereas modifier is optional.
3. Pronoun can function as a head but in that situation it lacks modifier.
4. Postpositional phrase can function as adverb.
5. Limbu noun phrase can grammatically function as subject, object, complement and postpositional modifier of adverb.

Lastly, Limbu language is rich in its both form and formation of noun phrase but it also needs thorough study.

Abbreviations

Adj.	Adjective
ERG	Ergetive case marker
H	Head
Hon	Honorificity
INC	inclusive
N	Noun
Npt	Non past tense
Num	Numeral
Pl	Plural
Poss	Possessive
Pt	Past tense
Quan	Quantifier

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Research Works in the Department of English, Mahendra Multiple Campus, Dharan



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0. Outline

This article is based on the study on the research works conducted in the Department of English, Mahendra Multiple Campus, Dharan since the MA English programme started in 2050 BS. It has been divided into the following parts.

0. Outline
1. Research in Mahendra Multiple Campus, Dharan
2. The Department of English and MA Research
3. Findings, and
4. Recommendations

1. Research in Mahendra Multiple Campus, Dharan

Research works are an integral part of educational activities. In Nepal, it is rarely practised in the school level learning. Even in the college level, many subjects do not make it a compulsory part. The faculty of humanities and social sciences stands top on it. Even in MA English, it is an optional paper.

Mahendra Multiple Campus, Dharan has been running the faculty of management, faculty of humanities and social sciences, faculty of law, and recently it has added faculty of education with its one-year B. Ed. programme. For last seventeen years, the postgraduate programme in English (MA English) has been running. The postgraduate programmes in the faculty of management (MBS), Nepali and Economics are now available here. All these postgraduate programmes have been instrumental for research in the fields concerned and so many research works have already been completed.

2. Research in the Department of English, MMC, Dharan

2.1. Beginning and Development

MA English started at MMC in 2050BS. Its first programme-in-charge Mr. Swayam Prakash Sharma recounts the experience of the time and says it was a great pleasure to find a teacher to hold MA classes then. Research was not thought of until 2054BS when Indira Mishra opted for it as the first research scholar in the department (Interview 2010). Poudel (2010) says it was a challenge for the teachers to win students' faith in the classes then. Research got the secondary focus

(Interview). According to Adhikari (2010), it was a time when classroom performances were more important than research works. Only a few students in the classes to get through the examinations and lack of experience of teachers on research works were some of the reasons behind the scene (Interview). When the fifth batch (2055-57/1999-2000) got through the examination, a considerably larger number of students opted for research. Adhikari (2010) remembers that the students then mostly opted for research to get a good percentage in their certificate rather than to be research scholars. Rijal (2010) has the same opinion (Interview). The annual Research Methodology Workshop Seminars have made research a systematic study now. All the attempts for this till 2064BS worked as the background for this present situation.

The records in the examination section of the campus show that in the beginning years, MA research works were only on the foreign writers. But now the focus has been shifted to Nepalese languages and literature. Poudel (2010) believes on the need of contributing the immediate society through our academic endeavours. Researches on the languages in the immediate societies and literature in these languages can foster love and respect to them, ultimately fostering the researchers' self respect and confidence to do something for them. It is the need of time, too (Interview). In the same tune, Adhikari opines that such social contribution must assist love for reading and creative use of language. He thinks the MA research scholars need to be sound both on technical aspects and conceptual areas. Like Poudel, Adhikari stresses on the need of developing a research culture in the department, instead of research works merely for examination purpose (Interview).

Unlike in the past when research scholars depended solely on their supervisors for resources, now, they have wider exposure. They meet authors, collect the materials themselves, conduct the interviews with the writers, and interpret them independently. Research supervisors are in a better position. Even now, there is lack of separate office in the campus for research committee. Research papers stacked on at the office of the examination section of the campus and lack of enough space there for students to study previous studies say much about the situation. Any way, the situation has improved much by now.

2.2. List of Research Works

The research works conducted at the Department of English by Ashadh last 2067BS (2010) have been listed in the table below. The list is based on the record the examination section of the campus has provided.

Table No. 1

S. No	Year	Area	Research Title	Research Scholar	Supervisor
01	1998	Fiction	In the Process of Becoming a Mother: A Feminist Reading of <i>Wuthering Heights</i>	Indira Mishra	Min Bdr Pun
02	1999	Philoso	Uncanny Moment: The	Janardan	Nagarjun

		phy	Destiny of Conceptual System	Poudel	Khanal
03	1999	Drama	Making of the Self in <i>Tamburline</i>	Pradip Neupane	Nagarjun Khanal
04	2000	Drama	Search for Identity in Ibsen's <i>A Doll's House</i>	Mohan Kr Pokhrel	Nagarjun Khanal
05	2000	Fiction	The Quest for Honour of the Protagonist in Joseph Conrad's <i>Lord Jim</i>	Rajan Dutta	Nagarjun Khanal
06	2000	Fiction	Sociological Origin of Psychosexual Trauma in D. H. Lawrence's <i>Sons and Lovers</i>	Krishna Prasad Bhandari	Nagarjun Khanal
07	2001	Poetry	The Paradigm of Temporal Concept in Keats's Poetry	Ramji Timalina	Nagarjun Khanal
08	2001	Fiction	The Complex Treatment of Recurrent Human Issues in Hemingway's <i>The Old Man and the Sea</i>	Vijaya Kumar Chaudhary	Nagarjun Khanal
09	2001	Drama	Panic Realities in Edward Albee's <i>Who's Afraid of Virginia Woolf</i>	Om Nath Nepal	Bharat Kumar Upadhyaya
10	2001	Fiction	Self-sacrifice for Reformation in George Eliot's <i>Middle March</i>	Jang Bahadur Bhattarai	Nagarjun Khanal
11	2001	Fiction	Class Struggle in Joseph Conrad's <i>Nostramo: A Marxist Reading of the Novel</i>	Krishna Prasad Bhattarai	Nagarjun Khanal
12	2001	Poetry	Desire and Possibility in Eliot's Poetry	Sabita Kri Neupane	Nagarjun Khanal
13	2001	Fiction	A Quest for New Existence in D. H. Lawrence's <i>Rainbow</i>	Mahesh Upadhyaya	Nagarjun Khanal
14	2001	Fiction	Psychological Make up of a Woman in Henry James's <i>The Portrait of a Lady</i>	Kedar Khanal	Nagarjun Khanal
15	2002	Fiction	Recurrent Psychosexual Treatment in D. H. Lawrence's <i>Lady Chatterley's Lover</i>	Rabindra Ghimire	Nagarjun Khanal
16	2002	Fiction	The Bitterness of Ecstasy in Tolstoy's <i>Anna Kareninna</i>	Taranath Bhattarai	Nagarjun Khanal
17	2002	Fiction	A Study of Adventure and Providence in Henry Fielding's <i>Tom Jones</i>	Somnath Dahal	Nagarjun Khanal

18	2003	Fiction	Dynamic Vision in George Eliot's <i>Adam Bede</i>	Maha Pd. Bajgain	Nagarjun Khanal
19	2003	Fiction	The Complex of Recurrent Bourgeoise Concerns in Jane Austen's <i>Sense and Sensibility</i>	Krishna Prasad Timsina	Bharat Kumar Upadhyaya
20	2003	Fiction	Revolutionary Thoughts in Charles Dickens's <i>A Tale of Two Cities</i>	Lok Prasad Dahal	Bharat Kumar Upadhyaya
21	2003	Fiction	<i>The Trial</i> : A Study of Franz Kafka's Creative Self	Vinod Sharma	Nagarjun Khanal
22	2003	Poetry	Theme of Birth, Death and Rebirth in Poetry of Dylan Thomas	Surya Bahadur Shrestha	Nagarjun Khanal
23	2003	Poetry	The Rhythm of the Bible in Dylan Thomas's Poetry	Bhanu Limbu	Nagarjun Khanal
24	2003	Fiction	Narration and Intertextuality in Toni Morrison's <i>Beloved</i> and <i>Jazz</i>	Chintamani Upreti	Nagarjun Khanal
25	2004	Fiction	Search for Woman's Identity in Sandra Cisneros's <i>The House on Mango Street</i>	Amrit Bahadur Rai	Nagarjun Khanal
26	2004	Drama	Tragedy of a Confused Proletariat in Eugene O'Neill's <i>The Hairy Ape</i>	Ashok Kumar Ninglekhu	Bharat Kumar Upadhyaya
27	2004	Fiction	A New Historicist Reading of Conrad's <i>Heart of Darkness</i>	Harka Bahadur Khadka	Nagarjun Khanal
28	2004	Fiction	Women and Sexuality in Thomas Hardy's Novels	Naranath Sharma	Nagarjun Khanal
29	2004	Drama	Will, Oedipus Complex and Eugene O'Neill's <i>Strange Intrudes</i>	Man Bahadur Adhikari	Bharat Kumar Upadhyaya
30	2005	Fiction	Self-Encountr of Characters in James Joyce's <i>Ulysses</i>	Ramesh Kr. Limbu	Nagarjun Khanal
31	2005	Poetry	Reflexive Imageries in Shelley's Poetry	Roma Nath Poudel	Nagarjun Khanal
32	2005	Fiction	Reflection of Cultural History in Morrison's <i>Jazz</i>	Ramesh Kr Thapa	Kedar Pd. Poudel
33	2006	Poetry	Violence in Yeats's Poetry	Yogendra Kharel	Nagarjun Khanal
34	2006	Drama	Journey Towards Self in August Wilson's <i>Joe Turner's Come and Go</i>	Sarita Upadhyaya	Nagarjun Khanal

35	Not mentioned	Fiction	Ritual and Rationalization: Black Folklore in the Work of Ralph Ellison	Rupa Devi Baskota	Nagarjun Khanal
36	2006	Drama	Psychoanalytic Criticism and Shaw's <i>Pygmalion</i>	Purnendra Pd Ghimire	Nagarjun Khanal
37	2006	Drama	The Portrayal of Women in Ibsen's <i>A Doll's House</i>	Bhim Bdr Rai	Nagarjun Khanal
38	2006	The Theme of Separation and Reunion in Wilson's <i>The Piano Lesson</i>	Arun Choudhary	Nagarjun Khanal
39	2006	A Conflict Between Proponents of Old and New forms of Black Music in Wilson's <i>Man Rainey's Black Bottom</i>	Bhagawati Prasad Chaudhary	Nagarjun Khanal
40	2006	Fiction	Innate Evil in Golding's <i>Lord of the Flies</i>	Lekhanath Poudel	Nagarjun Khanal
41	2007	Drama	The Disparity between Reality and Illusion in Synge's <i>The Playboy of Western World</i>	Shree Lal Sah	Nagarjun Khanal
42	2007	Fiction	The Theme of Nation and Narration in E.M. Foster's <i>A Passage to India</i>	Prakash Koirala	Nagarjun Khanal
43	2007	Critical Theory	Analysis of Errors in the Application of Literary Theories in Works of Art: With Special Reference to Theories of Psychoanalysis	Durga Prasad Chhetri	Nagarjun Khanal
44	2007	Fiction	Oedipus and Electra Complexes in Eugene O'Neill's Trilogy: <i>Mourning Becomes Electra</i>	Tika Ram Thapa	Kedar Prasad Poudel
45	2008	Language	Nominalization in <i>Magar</i>	Govinda S. Magar	Kedar Pd. Poudel
46	2008	Drama	Revelation of Male Hagemony in Ibsen's <i>A Doll's House</i> and Rimal's <i>Masan: A Comparative and Critical Study</i>	Guna Raj Nepal	Kedar Prasad Poudel
47	2008	Drama	Drama as Media: An Integration of Eugene O'Neill's Play <i>Desire Under Elms</i> from the Perspective of Media Analysis Techniques	Yam Prasad Pokhrel	Mohan Kumar Pokhrel

48	2008	Fiction	A Feminist Study of Padmawati Singh's <i>Samanantar Aakash</i>	Gita Chaulagain	Indira Mishra
49	2008	Language	A Sociolinguistic Investigation of the Tamangs of Dharan—8	Roshani Tamang	Kedar Prasad Poudel
50	2008	Fiction	Problems of Friendship between the East and the West in E. M. Forster's <i>A Passage to India</i>	Khadga Kedem	Indira Mishra
51	2008	Language	A Phonological Study of Limbu Songs: Palam, Hakpariya and Kesam	Tej Bahadur Sawden	Kedar Prasad Poudel
52	2008	Language	A Sociolinguistic Survey of the Hukpa Chongbang in Dharan—15	Bishnu Kumar Chongbang	Kedar Prasad Poudel
53	2008	Language	A Sociolinguistic Survey of Limbu People Residing in Pathari—1, Morang	Gita Subba	Kedar Prasad Poudel
54	2008	Drama	Feminism in Shakespeare's <i>A Midsummer Night's Dream</i>	Mahendra Timsina	Jang Bdr Bhattarai
55	2008	Drama	Images of Black-Women in Lorraine Hansberry's <i>A Raisin in the Sun</i>	Rajendra Bista	Indira Mishra
56	2008	Poetry	Correlation of Sound and Sense in Dylan Thomas's Poetry	Yuba Raj Rai	Nagarjun Khanal
57	2008	Fiction	Nepalese Women's Voice in Samrat Upadhyaya's <i>The Royal Ghosts</i>	Chiranjibi Bhattarai	Indira Mishra
58	2008	Language	A Sociolinguistic Investigation of Bantawa Rai Community of Ward No -15, Dharan	Sanjip Bantawa	Kedar Prasad Poudel
59	2008	Fiction	Double Marginalization of Black Women in Toni Morrison's <i>Beloved</i>	Dibyajyoti Prasain	Kedar Prasad Poudel
60	2009	Fiction	Voice for Aestheticism in <i>Palpasa Café</i>	Parshu Ram Shrestha	Ramji Timalisina
61	2009	Translation	Limitations of Translation in <i>Towards Unknown Horizon</i>	Pramod Bhandari	Ramji Timalisina
62	2009	Fiction	An Experiment with Leela Writing in Dharabasi's <i>SharaNarhi</i>	Bishnu Prasad Dahal	Ramji Timalisina

63	2009	Fiction	Quest for Female's Self-Identity in Dharabasi's <i>Radha</i>	Mira Pokhrel	Indira Mishra
64	2010	Language	<i>Kulung</i> Noun Phrase as Spoken in Panchkanya	Sahara Subba	Kedar Pd Poudel
65	2010	Language	Pronominal System of Camling Rai of Ratanchha	Bhabindra Kumar Rai	Kedar Pd Poudel
66	2010	Language	<i>Panchthare Kambang</i> Noun Phrase as Spoken in Nangi Village of Panchthar	Rupa Kambang	Kedar Prasad Poudel
67	2010	Language	<i>Camling</i> Noun Phrase as Spoken by Migrant in Dharan from Ratanchha, Khotang	Mem Rai	Kedar Prasad Poudel
68	2010	Poetry	Poetic Language in Bhupeen Vyakul's <i>Hajaar Varshako Nidra</i>	Kalyan Parajuly	Ramji Timalisina
69	2010	Fiction	Voice for Female's Freedom and Redemption in Sujat's <i>Antyaheen Peeda: A Feminist Study</i>	Devendra Shrestha	Asmita Bista

(Source: Examination Section, Mahendra Multiple Campus, Dharan)

2.3. Research Works in Process

The following table includes the current research works that are undergoing till the end of Ashadh 2067 in the department.

Table No. 2

S. No.	Start ed in	Area	Research Title	Research Scholar	Supervisor
01	2008	Language	Semantic Analysis of Bhisma Upreti's <i>Poems on the Hills</i>	Tej Raj Poudel	Kedar Pd. Poudel
02	2009	Language	Sociolinguistic Survey of in Dharan.....	Nilam Kumar Shrestha	Kedar Pd. Poudel
03	2009	Poetry	Use of Images and Metaphors in Manjil's <i>Aandhiko Aaveg</i>	Dambar Kumar Nepal	Ramji Timalisina
04	2010	Fiction	An Experiment with Leela Writing in <i>Samaya Haraeko Bela:</i>	Dilli Raman Adhikari	Ramji Timalisina
05	2010	Poetry	Use of Myths and Symbols in Manjil's Poems	Ananta Kr Subedi	Ramji Timalisina
06	2010	Poetry	Images and Symbols in	Bhakti Pd	Ramji

			Kunta Sharma's Poems	Kafley	Timalsina
07	2010	Fiction	Thanatos and Eros in Shah's <i>Chhapamarko Chhoro</i>	Bed Prasad Niraula	Jiwan Kumar Rai
08	2010	Fiction	Rebellious Nature of <i>Ma</i> in Ghimire's <i>Sa:bitee</i>	Om Prakash Subba	Jiwan Kumar Rai
09	2010	Fiction	Condition of Women in Dharabasi's <i>Jhola:</i>	Mukunda Bhattarai	Asmita Bista
10	2010	Fiction	A Critical Study of Wagle's <i>Mayoor Times: A War Novel</i>	Dilip Kumar Yogi	Jiwan Kumar Rai

(Source: Minute Register, Research Committee, Department of English, MMC, Dharan)

2.4. Research Works Left Incomplete

Some students have left their research works without completing them. Many students want to conduct M. A. research mostly for getting good marks and at least the second division in their certificates because it is necessary to get an entry in the university as a teacher. So, such students, who get their second division without research and even with research first division is not possible, have been found to discontinue it in the middle and take examination on another optional paper. In the last few years, a few students had to fly overseas just after the acceptance of their research proposals. All these reasons have caused the creation of a small list of research works left incomplete.

3. Findings

The following facts have been found after the study of the history of research works in the Department of English, Mahendra Multiple Campus, Dharan.

- i) Research has been developed as a valuable part of MA English course.
- ii) Out of around 70 teachers who have worked in the Department of English since 2012 BS, only 10 teachers have ever supervised MA research works.
- iii) Only full-time teachers have been allowed for the supervision, except in case of Mr. Janga Bahadur Bhattarai.
- iv) There used to be a single supervisor for all students till 2060 BS (2003 AD). Now, all members of the research committee supervise the research works.
- v) Conducting a research methodology workshop-seminar is a recent practice in the department.
- vi) Recently, the research works are focused much on languages and literature within Nepal.

4. Recommendations

The following provisions are necessary to make the research works even better than they are now.

- i) All the members of the Department of English need to be encouraged to supervise research works.
- ii) Research methodology workshop-seminar needs be continued.
- iii) The Department has to maintain the up-to-date record of all research works, and
- iv) Research oriented academic journals like JODEM need to be continued in due time frame to keep up and foster teachers' and students' liking to research works.

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JODEM Interview



Name: Swayam Prakash Sharma Pokharel

Date of birth: (Actual) 7th January 1941, पौष २४, १९९७

(Official) 7th March 1940 AD फाल्गुण २३, १९९६

Address: Vijayapur, Dharan – 14, Sunsari.

Involvement in TU Service

Campus: Mahendra Multiple Campus, Dharan.

Post: Lecturer (while leaving).

Subject: English.

From: 10th Falgun 2039 to 22nd Falgun 2059.

Teaching as profession: since 11th Magh 2018.

The most precious time I had in MMC was when JODEM was being conceived in the department.

1. You actively participated in different academic and scholarly activities throughout your career in TU. You seem to be a man of action never to get tired of such involvements. What are you involved in now?

> At present I am involved with Vijayapur College in the morning. During the day, I am working on some of my own projects, e.g., An Anglo-Nepali Dictionary; A Dictionary of 30 Languages; some controversial articles, etc.

2. People believe experience tells a man what life really is and what its values are. What are your opinions about life and its values? How should one conduct life?

> We should devote our life for the betterment of others without ever losing our personal sanctity. We follow the norms of religion without ever knowing the real meaning of the word. Religion is re+ligion, i.e. re-associating in different ways. It, in Sanskrit, means the natural character. It means we should follow the voice of our hearts and do accordingly without ever harming others in any way. At least there should be no intension of harming others. We should live and let others live happily.

3. Working as a university teacher for a large part of your life, what do you think, now, that you have achieved and lost? What else would you have been if you had not been a university teacher?

> Teaching has been my favourite vocation that also became my occupation. I enjoy it. Had I not become a teacher, I don't know what I would have become – possibly, some kind of technician.

4. Twelve years ago, JODEM came out as a pioneering academic activity and achievement of the Department of English, Mahendra Multiple Campus Dharan. How was the idea generated? And what made it possible?

> I got the inspiration to publish JODEM from my colleagues – Dr. Govinda Bahadur Tumbahang, the Head of the Department of English, Mr. Hemchandra Adhikari, Mr. Bharat Parajuli, Dr. Nagarjun Sharma, Mr. Gyaneshwar Jha, etc. had mainly been instrumental and the credit also goes to them for its publication. But in the course of its publication, some conflict arose among us and consequently, most of the copies still lie in the departmental cupboard. Another issue had been brewing when I got retired. This resulted in its being dormant until now.

5. Would you share your experience and the difficulties the department faced during its publication?

> I think JODEM is a unique example of cooperation and coordination in Mahendra Multiple Campus. I always wish that it be not only seconded, but be a permanent model in the country. Although we had been short of finance, it did not hinder its publication.

6. JODEM could not be continued, sadly, for more than a whole decade. It came to be something forgotten in the department. Postgraduate programme in English was flourishing. Many active scholars were there. What do you think are the reasons behind this?

> However, there had been many a “Leaf Treaders” around us who succeeded in shattering our unity. It resulted in halting every kind of progress in the department as well as in the campus. Some valuable articles on linguistics could not be included. Consequently, JODEM suffered.

7. Now, the second issue of JODEM is coming out. The department has decided to get it published at least once a year. In this connection, we want your valuable suggestions for its standardization and continuation.

> I would suggest that the “quality” of everything that involves should be of superior. If even senior teachers are unable to produce quality material, the editorial board must take the risk of discarding their articles. We were forced to use cheap paper because of the shortage of money. Even pictures were in black-and-white. Colour get-up should be used as far as it is possible.

8. You were the first postgraduate programme-in-charge when M.A. English started in 2050 BS as the first postgraduate programme of the campus. Would you

share your experience about its beginning and difficulties the department faced to run it in the early days?

> Before M.A. classes started in MMC in 2050, Mr Janak Bahadur Bhattarai was the Chairman of the English Instructions Committee and Mr Poshraj Niraula was the Campus Chief. Just before Mr Bhattarai, Mr Madhukar Subedi was the chairman. At the Subject Committee meeting at Kirtipur Mr Devendra Adhikari and I pressed the chairman, Dr Shreedhar Prasad Lohani, to grant us M.A. programme. And it was unanimously granted. VC Mr BC Malla at the meeting promised that he would grant some budget and teacher's quota from the forthcoming session that was to start two months later. We were asked to send the letter of proposal duly signed by the campus chief. PN Campus, Pokhara sent the proposal and got the M.A. programme, required budget and quota for teachers. However, our campus chief, Mr Niraula wouldn't send it because his advisors pleaded that in view of the fact that classes were being boycotted even at PCL, it wasn't proper to ask for M.A. and the campus chief was perfectly convinced and he wouldn't listen to anything otherwise. It was only two years later, when Mr Lokendra Prasad Acharya was the campus chief, that I was able to convince him. Consequently, a proposal was written and sent with a small blunder that it shall be run privately by the campus ('for one year' was missing from it). And we are still suffering for that. I must, here, appreciate the spirit of Mr Acharya who granted me a full-fledged autonomy as far as M.A. was concerned.

Then came the day of its inaugural by Mr Kedar Bhakta Mathema, the Vice Chancellor of TU. He very boldly said that he was sorry to hear that until now no student had passed M.A. And in my turn to speak I clearly said that he was absolutely right. Nobody had ever passed M.A. from here since it was just two months that the programme had started and in that period the university did not allow anybody to appear in the examination.

9. Now, the Department of English conducts a weeklong Research methodology Seminar-Workshop every year to facilitate MA research works. Research methodology is part of one of M.A. English papers. M.A. research scholars now focus much, at least in our department, on Nepali language and literature. How was the situation when you were in the department?

> I would prefer the phrase "Nepali Languages and Literatures" to "Nepali Language and Literature." Although the total population of the country is less than that of Tokyo, the people here speak about fifty different languages. Most of these languages are still primitive and have only oral literatures. Unless we record them properly, they might be lost forever. There is still a lot of controversy over the status of several of them— whether they are separate languages or dialects of some other language.

In my time as well a similar proposal had been submitted at Kirtipur by some members, the chairman also favoured it, but it could not be approved as the authorities demanded authorised versions in English that never existed. However, now the situation is different and the Department assumes that the author oneself is the sole authority. More so if (s)he is the native speaker as well.

10. You have an intense observation of higher education in Nepal for more than three decades. How do you compare the academic level and the level of humanitarian values of the students 20 years ago and now?

> I entered the field of education in 2018 VS and since then I have worked in different capacities in educational institutions. I worked in MMC as a clerk from Magh 2018 to Bhadra 2020.

People's attachment to the academia has vastly changed. In my early days, teachers – level does not matter – were the least paid workers for the level concerned. However, they were so attached that they took it to be their fault if the student failed or the institution suffered in any way. Today, the teachers' attachment is so far as (s)he can sign her/his attendance. Teachers' job has become purely commercialised. Moreover, the politicalisation of education since 2046 has left a deep cancerous scar on people's psychological attitudes towards education. I have seen English teachers being appointed in the university unable to make out the difference between 'past' and 'passed' just because they are politically on the side of the administrators. Some time back I read in the *Kantipur* that there was a headmaster of a government high school who could not even sign his name.

11. Are you satisfied with the present academic performance of the institutions for higher education in Nepal? What is necessary to do now?

> It is an irony of academia that today most people involved in it are mainly concerned for either of the two – money or certificate. They would let no stone unturned for the sake of these two. Education in Nepal, in my opinion, has become the most corrupt field of vocation– not the temple of Goddess Saraswati. When I was still a student at the high school, one of my Gurus used to say that the student on an average absorbs about 20% of whatever the teacher gives. And these days I see even gurus teaching their students not out of a textbook– as they are expected to do– but out of cheap bazaar notes.

12. What is your evaluation on the academic performance of T.U. teachers then and now? Have they really met the social expectations tagged to them? What is to be done now? Would you be specific on MMC, Dharan?

> TU, I am glad, is still maintaining its status quo. But since 1990, very few right kind of people have entered in its employment. As a result of this, TU has been highly politicalised. Every time the prime minister changes, there has been a corresponding change in the university administration. Usually most of the things the previous executive had been doing are discarded and a new plan is drawn but before it is executed, it is high time for the executive to move out of the office.

The actual condition of the teachers as a whole is deteriorating in Nepal. They have long hours of work, but the money they get for all this is so insignificant that they have to work in several places to make their hands meet their mouths. The real value of money is going down everyday. In 2019, I worked in Mahendra Multiple Campus,

Dharan, and my salary was just Rs. 85/= pm. However, the price of gold in those days was just Rs.80/= and for the remaining 5/= one could very easily have refreshments for the whole month. Everything was cheap. The Principal's salary used to be just Rs.400/= pm. and most of the lecturers got Rs.250/= pm.

Now, a teacher's salary has shot up to Rs.18,000/- pm, but gold has shot up to Rs. 36,000/-. If one does not eat then two months' salary can bring one tola of gold only. What can one expect the teacher to do in such circumstances? They have their family to look after, so naturally they have to move to other campuses or +2's to get some extra money.

Money is being devaluated everyday. In the currency of 1950 AD, a lecturer merely gets Rs.36/= pm. Is that sufficient to sustain one? Whatever be the answer, the only solution to this problem is earn as much as possible to sustain yourself when you cannot work. If you run all the time and have no time to upgrade yourself, the result naturally would be the loss in quality. So, if the teachers have lost quality, how can we expect that the university caters quality education?

13. Sadly, sometimes we come across the senior teachers at TU complaining that the juniors don't respect and value them much. The juniors, on the other hand, complain the seniors are not willing enough to guide them. What do you think is the real situation? How can we improve it?

> Shortage of time with them all.

14. Would you please share any unforgettable moment in the department?

> JODEM is a very good example of it. The most precious time I had in MMC was when JODEM was being conceived in the department.

15. You always look energetic and charming. Your love for formal dress up most of the time is really impressive. What is the secret of all these?

> My MOM – she still does not wear the same sari in any two functions. I cannot do so much.

16. The department wants to express a sincere gratefulness to you for your visionary guidance and guardianship for long. Now, it expects your suggestions for further academic development.

> Thank you all for this compliment. I think it is all in the hands of the senior teachers. As long as they can hold the group together, the department shall go on progressing. In doing so, they shall have to sacrifice their individual ego on the one hand, and on the other the junior teachers must be able to discuss the problems with an open mind and without any hesitation. Nobody should think that their discussions might benefit the other party more. In such a case there shall be a cleavage resulting in various factions, very much like the factions in the left-oriented communist parties in Nepal.

17. We are thankful to you for this wonderful sitting. At last, would you please like to add any leaf to this?

> Thanks once again. I wish the department prosper day-and-night. I am proud to say that the Department of English in MMC is the best department in the Eastern Development Region of Nepal. I wish it to be the top in the country.

Interview team

Question preparation:

Ramji Timalisina,
Asmita Bista,
Shree Kumar Rai,
Jiwan Kumar Rai, and
Bidur Rai

Visit to Swayam Sir:

Ramji Timalisina, and
Jiwan Kumar Rai

Correspondence: Dr. Kedar Prasad
Poudel

Editing: Ramji Timalisina

JODEM Activities
(Vol. II, No. 1)

Ramji Timalisina

1. April 5, 2010 (Chaitra 23, 2066)

a. **Decision** to publish JODEM II.1

b. Formation of **Board of Editors**
Editor-in-chief: Dr. Kedar Prasad Poudel
Members: Hemchandra Adhikari
Ramji Timalisina
Jiwan Kumar Rai
Asmita Bista

c. Decision to contribute Rs. 500/- from each article-writer

2. April 13, 2010 (Chaitra 31, 2066)

a. Formation of **Advisory Board**

Mr. Surya Kumar Rai, Campus Chief
Prof. Dr. Tank Prasad Neupane, Head, Department of Nepali
Prof. Tara Bahadur Niraula, Head, Research Committee,
Department of Management
Mr. Giriraj Pathak, Head, Department of Economics

b. **Format of JODEM articles**

i Font: Type— Times New Roman

Size—12 point (general), 14 point (title)

Title and section heading: bold

ii. Line spacing: 1

iii. Style: ASA

iv. Lines: justified

v. Paragraphing: before- 6, after- 0

vi. Pagination: normal Arabic numerals

vii. Article organization

- Abstract (optional)
- Introduction/ background/ outline
- Body (major part)
- Finding/ conclusion
- Recommendation (optional)
- Abbreviation (optional)
- References: ASA model

viii. Words in an article: around 2500

c. **Schedules of Activities**

i. Title finalization: Baishakh last 2067

ii. Group division and discussion: before Jestha 10

- iii. Paper presentation: Ashadh last week
 - iv. Article submission: Shrawan 12
 - v. Journal release: Ashwin second week
3. Friday—Saturday , July 9—10 , 2010 (Ashadh 25—26, 2067 BS):
Paper Presentation: total 17
 Teachers at the department: 11
 M.A. English research students: 6
4. Saturday, July 10, 2010 (Ashadh 26,2067)
- a. Decision on the **order of articles** in JODEM II.1
 - Articles from the members of Board of Editors
 - Articles from the members of the department in order of seniority
 - Articles from M.A. research students
 - b. Other information to include in JODEM II.1:
 - List of the English teachers at MMC from 2012 to now
 - List of the head of departments of English at MMC
 - List of all MA research works conducted at the Department of English, MMC
 - c. **Future plan**
 - Publication of JODEM III.1 before the New Year 2068 Bs
 - Paper presentation for JODEM III.1: Poush or Magh, 2067BS
4. Wednesday, July 14, 2010 (Ashadh 30, 2067 BS): **JODEM Interview**
5. Wednesday, August 11, 2010 (Shrawan 26, 2067): Board of Editor's visit to Biratnagar to finalize the press

List of English Teachers at Mahendra Multiple Campus, Dharan from its Establishment in 2012 BS

(In the order of seniority of service at MMC as far as possible)

- | | |
|--------------------------------------|-----------------------------|
| 1. R. K. Sahaya | 41. Bidur Rai |
| 2. Chandrashekhar Shrestha | 42. Mohan Kumar Pokhrel |
| 3. Ananda Dev Bhatta | 43. Baljit Rai |
| 4. Satya Dev NarayanVarma | 44. Jiwan Kumar Rai |
| 5. Jyoti Narayan Prasad | 45. Asmita Bista |
| 6. Samim Ahmad | 46. Mohan Kmr Tumbahang |
| 7. Toya Prasad Parajuli | 47. Bir Bahadur Basnet |
| 8. Janak Bahadur Bhattarai | 48. Krishna Prasad Bhandari |
| 9. Madhukar Subedi | 49. Bijay Acharya |
| 10. Swayam Prakash Sharma | 50. Mahesh Upadhyaya |
| 11. Bijaya Angdembe | 51. Ramji Timalsina |
| 12. Dr. Govinda Bahadur
Tumbahang | 52. Jang Bahadur Bhattarai |
| 13. Dr. Kedar Prasad Poudel | 53. Lila Kantha Acharya |
| 14. Shyamsundar Sharma | 54. Bhawani S Adhikari |
| 15. Rajen Prasad Pokhrel | 55. Shree Kumar Rai |
| 16. Laxmandhwaj Karki | 56. Chhatra Bahadur Rai |
| 17. Sabitri Thapa | 57. Vinod Sharma |
| 18. Dr. Shyam Kumar | 58. Surya Bahadur Shrestha |
| 19. Tanka Nath Adhikari | 59. Bal Bahadur Basnet |
| 20. Chandra Bahadur Limbu | 60. Achyutananda Bhattarai |
| 21. Sisir Kumar..... | 61. Dipak Subedi |
| 22. Min Subedi | 62. Ghanashyam Rimal |
| 23. Chintamani Chaulagain | 63. Om Nath Rimal |
| 24. Govinda Man Shrestha | 64. Gita Chaulagain |
| 25. Govinda Bdr Shrestha | 65. Roshani Tamang |
| 26. Dev Raj Adhikari | 66. Amrit Bahadur Rai |
| 27. Gyaneshwar Jha | 67. Chandra Kumar Rai |
| 28. Hemchandra Adhikari | 68. Man Kumar Rai |
| 29. Dr. Nagarjun Sharma | 69. Yuba Raj Rai |
| 30. Dr. Min Bahadur Pun | 70. Dambar Tumbapo |
| 31. Bharat Kumar Upadhyaya | |
| 32. Ramesh Kumar Pokhrel | |
| 33. Raj Kumar Gurung | |
| 34. Pradip Kumar Giri | |
| 35. Jitendra Man Rajbhandari | |
| 36. Prabhat Kumar Shrestha | |
| 37. Devi Prasad Gautam | |
| 38. Tej Man Angdembe | |
| 39. Kedar Man Shrestha | |
| 40. Indira Mishra | |

Sources

1. *Golden Jubilee Journal*, MMC Dharan, 2062.
2. Janak Bahadur Bhattarai, Dharan.
3. Swayam Prakash Sharma, Dharan.
4. Hari Prasad Dahal, MMC, Dharan.
5. Dr. Kedar Prasad Poudel, MMC, Dharan
6. Kamal Prasad Dahal, MMC, Dharan.

Collectors

1. Ramji Timalisina
2. Bidur Rai
3. Jiwan Kumar Rai
4. Asmita Bista
5. Shree Kumar Rai

Typing and Editing: Ramji Timalisina

Note: If any names are found missed in this list, they will be added in other issues of JODEM.

Heads of the Department of English**MMC, Dharan**

1. Mr. Janak Bahadur Bhattarai
2. Mr. Toya Prasad Parajuly
3. Mr. Swayam Prakash Sharma
4. Dr. Govinda Bahadur Tumbahang
5. Dr. Kedar Prasad Poudel (now)

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College Family
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of the publication of the second volume of
JODEM
and **continuation of its regular publication**

Surya Kumar Rai (Campus Chief)
and
Campus Family
**MAHENDRA MULTIPLE CAMPUS,
Dharan—10, Sunsari**

