Published by Department of English, Mahendra Multiple Campus, Dharan

Year of Publication: 2011

Copies: 150

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Department of English
Mahendra Multiple Campus, Dharan
2011
Notes from Chief Editor

Real book reading culture replaces memory based education. Only then, guide and guess paper readers of today may stop reading readymade notes, and even the crammers get compelled to start reading the real textbooks. Thereafter, our education will be quality education based on knowledge and skill development.

If a person remains passive, his wrinkles and gray hair can only refer to how long he has slept or been awake. It is our ethic to respect the aged persons but the contribution or superiority only on the basis of wrinkles and gray hair is not justifiable. The blindfolded people, who cannot see any greatness even in the great professors and scholars of the world, get shocked to see young and energetic scholars, who are conducting research works and writing academic articles. It may be no more than their jaundiced view of vainglory. JODEM culture (i.e. writing papers, holding discussions on the concerned subjects or topics, presenting at the seminars, etc.) may lessen such vainglory (if we have any!) and increase the intellectual environment. Thereafter, the existing aristocratic remnants mostly found in our society (i.e. chatting in tea stalls, backbiting and advising others on any subjects) may disappear, and such victims may get free from their jaundiced views, and blindfolds of their humiliations and prejudices. Consequently, they may stop parroting ‘England to be the mother of democracy, and America one of the British colonies’.

All these articles produced by the members of English Department, and one M A research student from the same department were presented as their seminar papers at the seminar organised by the Department of English. Thereafter, they were discussed in the groups and improved. Such trends of presenting papers and publishing academic articles make the contributors read the original texts and hold the discussion on different academic problems. They will certainly enhance the academic environment.

From this volume, we have started to publish academic articles from Heads of Central Departments of English, Linguistics, and English Education or professors of those departments. In this journal, we have included an article from the head of the Central Department of Linguistics.

Interview is our regular column. I am really grateful to Mr. Janak Bahadur Bhattarai, former Head of this Department for his informative interview.

This publication has been successful, as one school, some bookstalls and other organizations have provided financial supports by providing their New Year wishes. For this, we are thankful to Dharan Municipality, Gurkha Ex-Army Association,

We are really grateful to the campus chief Mr. Surya Kumar Rai, Mr. Swayam Prakash Sharma, Prof. Dr. Gopal Prasad Bhandari, Prof. Tara Bahadur Niroula, Dr. Khem Dahal, Mr. Hari Prasad Dahal, and Dr. Bholu Pokhrel for their feedbacks.

Likewise, we are thankful to Mr. Bhup Raj Rijal, Mr. Arjun Adhikari and Man Bahadur Nepali for their help during the seminar at which these papers were presented.

I appreciate all members this Editorial Board for their devotion, especially Mr. Ramji Timalsina and Mr. Jiwan Kumar Rai for discharging additional duties of the secretary and treasurer, respectively.

We welcome feedbacks, which will contribute much for the improvement in the coming publications.

Lastly, Bhagawat Press deserves appreciation for its neat printing.

Dr. Kedar Prasad Poudel
Chief-Editor & Head
Department of English
Mahendra M. Campus
Dharan
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</table>
1. Introduction

This paper attempts to examine the issues and approaches to orthography development for the standardization of Bhujel, a preliterate language. Bhujel, natively referred to as pukʰgyal ɲur, (pukʰgyal ‘Bhujel’ and ɲur ‘language’), along with Hayu and other Kiranti languages, is one of the east Himalayish languages of Himalayish section of the Bodic branch of Tibeto-Burman language family (Regmi, 2007). It is an endangered language spoken by 10,733 (i.e. 9.1%) of the 1,17,664 ethnic Bhujel (Gurung et al., 2006) However, this language is actually spoken by an estimated 3,923 of 5418 (i.e.72.4%) ethnic Bhujel, most of them living along the Mahabharata mountain range of Tanahun District of Nepal. Presently, they are also living in different villages of Nawalparasi, Chitwan and Gorkha districts. Developing writing system in Bhujel is needed not only for the literacy but for primary education in the mother tongue. It is predominantly central for the standardization of the language itself. Nowadays writing system is a linguistic as well as a social reality (Robinson, 2003). Prior to Regmi, Bhujel was an undescribed language. There are three scripts choices for Tibeto-Burman languages spoken in Nepal: Roman, Tibetan and Devanagari. These scripts may be the choices for Bhujel. However, right now, in Nepal, it is very complicated to find unanimous voice as to the matter of script.

This paper is organized into five sections. In section 2, we briefly discuss the issues of script in general. Section 3 deals with the motivations for the choice of the script for the Bhujel. In section 4 we critically examine approaches to orthography in the language. Section 5 summarizes the findings of the paper.

2. The issues of the script

Choosing a script for more than 120 preliterate languages spoken in Nepal has been raised as an issue in recent years. According to Glover (2002) a detailed phonemic analysis and a detailed study of the dialectal variations of the language are required to suggest a script for the language. There are three script choices, viz. Tibetan, Devanagari and Roman for the unwritten Tibeto-Burman languages in Nepal. He notes that the Devanagari script may be the most suitable choice among the three.

Chamberlain (2001) discusses orthography issues in the minority unwritten languages [5]. He notes that the Tibetan script is suitable for a language which has a high level of cognates with Tibetan and a sizable or influential population literate in Tibetan. For the rest of the Tibeto-Burman languages spoken in Nepal the Devanagari script can be adapted for writing. Hari (2000) notes that the Tibetan
script is not able to represent the tonal features of a language like Yohlmo, a Tibeto-Burman language (Helambu Sherpa). She recommends the Devanagari script for the Tibeto-Burman languages like Yohlmo. The Devanagari script has been used in Yohlmo-Nepali-English dictionary published in 2004.

Noonan (2005) discusses the practical problems in proposing a writing system for unwritten languages of Nepal. He notes that though there may be other alternative scripts the Devanagari script can be adapted for all the unwritten Tibeto-Burman languages of Nepal.

Choosing orthography for the Bhujel language may be a great issue in the present context of Nepal. Writing system is not only a linguistic reality. It is also a social convention, to be adopted and used by a community of speakers with their particular history, social relations, political context and cultural heritage. We do not propose the Roman script, though easy to follow, for Bhujel because it is not practically adapted to any Tibeto-Burman languages in Nepal. At present we are not motivated to propose the Tibetan script for Bhujel. The first reason is that the speakers do not consider themselves to be Tibetan. The second reason is that no Bhujel is literate in Tibetan language. The Bhujel follows Buddhism. However, they do not follow Lamaism. Thus, they do not require learning Tibetan script and language. Nowadays, in Nepal, the issue of the orthography has been seriously taken not only as socio-political matter but also as symbol of ethnic identity of the speakers. Nevertheless, the Devanagari script seems only the appropriate choice for the Bhujel language.

3. Motivations for script choice

There are basically two motivations for the choice of a script for Bhujel. The first is the linguistic reality and the second is the social convention which includes the history, social relations, political context and cultural heritage of the speakers. We further elaborate these motivations as follows:

a) Tone and glottal stop are generally considered as the major difficult aspects of the phonological system of language. Bhujel lacks both tone and phonemic glottal stop. The only difficult phonological distinctions which seem difficult to accommodate in the Devanagari script is the breathy phonemes. They can also be accommodated in the Devanagari script well.

b) The Bhujel who are literate are basically literate in the contact language Nepali. Thus, it is easy to follow for them.

c) During the field study the language consultants in Tanahun have provided the text data written in the Devanagari script.

d) Many words related to different semantic domains have been heavily borrowed from Nepali. They do not pose any difficulty to be written in Nepali.

e) Some languages like Newar and Maithili which retain their own traditional scripts are also motivated to use Devanagari script and the Devanagari script has been proposed and adopted for the Tibeto-Burman languages of Nepal except a few languages like Limbu and Magar.

f) The numerals in Bhujel can easily be represented in the Devanagari script.
g) Any one among the Tibeto-Burman hill castes, ethnic communities, including the Bhujel, even marginally literate, is familiar with the Devanagari characters.

4. Accommodation of scripts

We are highly motivated to preferably use the Devanagari scripts to Roman and Tibetan for Bhujel. In Bhujel the vowels phonemes are not problematic to be accommodated in Devanagari scripts. In the same way, the non-breathy consonant phonemes can be easily represented without modifications or additions in the basic character set in the Devanagari scripts. The only phonological distinctions in Bhujel which seem difficult to accommodate in the Devanagari script is the breathy phonemes.

Table 1 presents the consonant system which the Devanagari script can represent without additions, or modification and/or reinterpretation of the basic character set. (<\text{	extasciitilde n}> indicates aspiration, <\text{	extasciitilde p}> murmur):

**Table 1: Consonant system which Devanagari script can represent**

<table>
<thead>
<tr>
<th>Consonants</th>
<th>Labial</th>
<th>Den-Alv</th>
<th>Retroflex</th>
<th>Palatal</th>
<th>Velar</th>
<th>Glottal</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unaspirated stop/affricate</td>
<td>p</td>
<td>t</td>
<td></td>
<td>c</td>
<td>k</td>
<td></td>
</tr>
<tr>
<td>Aspirated stop/affricate</td>
<td>p\text{	extasciitilde n}</td>
<td>t\text{	extasciitilde n}</td>
<td></td>
<td>c\text{	extasciitilde n}</td>
<td>k\text{	extasciitilde n}</td>
<td></td>
</tr>
<tr>
<td>Voiced stop/affricate</td>
<td>b</td>
<td>d</td>
<td></td>
<td>j</td>
<td>g</td>
<td></td>
</tr>
<tr>
<td>Murmured stop/affricate</td>
<td>b\text{	extasciitilde n}</td>
<td>d\text{	extasciitilde n}</td>
<td></td>
<td>j\text{	extasciitilde n}</td>
<td>g\text{	extasciitilde n}</td>
<td></td>
</tr>
<tr>
<td>Voiced nasal stop</td>
<td>m</td>
<td>n</td>
<td></td>
<td></td>
<td></td>
<td>\text{	extasciitilde n}</td>
</tr>
<tr>
<td>Voiced lateral Approximant</td>
<td>l</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voiced tap</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voiceless fricative</td>
<td>s</td>
<td>\text{	extasciitilde s}</td>
<td>\text{	extasciitilde s}</td>
<td></td>
<td></td>
<td>h</td>
</tr>
<tr>
<td>Glottal fricative</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Glide</td>
<td></td>
<td></td>
<td></td>
<td>y</td>
<td>w/v</td>
<td></td>
</tr>
</tbody>
</table>

When we compare the major consonantal features of the Bhujel with phonological system which the Devanagari script can represent it is obvious that non-breathy consonants can be easily represented by the Devanagari scripts.

4.1 Vowels

The vowels i.e. the oral, nasal and diphthongs in Bhujel can be represented in Devanagari script as well. Table 2 presents Bhujel vowels in Devanagari scripts.

**Table 2: Bhujel vowels in Devanagari scripts**
Oral vowels | Nasal vowels | Diphthongs
---|---|---
i | इ | ऑ | ऐ
e | ए | ऐ | ऑ
a | आ | आँ | आँ
ə | अ | अँ | अँ
o | ऒ | औ | औ
u | उ | उइ | उइ
It is to be noted that vowel nasalization is indicated by means of a diacritic known as the *candra bindu* (°) homorganic nasals can be transcribed with the *anuswara*.

4.2 Non-breathy consonant sounds

The non-breathy consonants in Bhujel can be represented in the Devanagari script. Table 3 presents non-breathy consonants in Devanagari scripts.

**Table 3: Non-breathy consonants in Devanagari scripts**

<table>
<thead>
<tr>
<th>Consonants</th>
<th>Bilabial</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Palatal</th>
<th>Velar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voiced nasal stop</td>
<td>m</td>
<td>n</td>
<td></td>
<td></td>
<td>η</td>
</tr>
<tr>
<td>Breathy nasal stop</td>
<td>mʰ</td>
<td>nʰ</td>
<td></td>
<td></td>
<td>ηʰ</td>
</tr>
<tr>
<td>Voiced lateral</td>
<td>l</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathy lateral</td>
<td>lʰ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voiced tap</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathy tap</td>
<td>rʰ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

4.3 Breathy consonant sounds

The breathy distinctions are realized in nasals, lateral, tap and glides in Bhujel. Table 4 presents the breathy distinctions in Bhujel.

**Table 4: Breathy distinctions in Bhujel**

<table>
<thead>
<tr>
<th>Consonants</th>
<th>Bilabial</th>
<th>Dental</th>
<th>Alveolar</th>
<th>Palatal</th>
<th>Velar</th>
</tr>
</thead>
<tbody>
<tr>
<td>Voiced nasal stop</td>
<td>m</td>
<td>n</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathy nasal stop</td>
<td>mʰ</td>
<td>nʰ</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voiced lateral</td>
<td>l</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathy lateral</td>
<td>lʰ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voiced tap</td>
<td>r</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Breathy tap</td>
<td>rʰ</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Table 4 shows that breathy features cannot be directly represented by the Devanagari script. They require unconventional representations in the Devanagari script. In Bhujel, breathy is not a concomitant of tone. It is a property of the syllable. They can be accommodated quite well in the Devanagari script. The breathy can be transcribed with the character <\text{ह}>. The syllable initial consonant can be written in its conjunct form. Table 5 shows the breathy representations of Bhujel in the Devanagari script.

<table>
<thead>
<tr>
<th>Glide</th>
<th>(w)</th>
<th>(y)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Breathy glide</td>
<td>(w^h)</td>
<td>(y^h)</td>
</tr>
</tbody>
</table>

Table 5: Breathy consonants in Devanagari script

<table>
<thead>
<tr>
<th>Breathy consonants</th>
<th>Devanagari scripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(r^h)</td>
<td>न्ह</td>
</tr>
<tr>
<td>(t^h)</td>
<td>ल्ह</td>
</tr>
<tr>
<td>(n^h)</td>
<td>न्ह</td>
</tr>
<tr>
<td>(m^h)</td>
<td>म्ह</td>
</tr>
<tr>
<td>(\eta^h)</td>
<td>इ्ह</td>
</tr>
<tr>
<td>(y^h)</td>
<td>य्ह</td>
</tr>
<tr>
<td>(w^h)</td>
<td>व्ह</td>
</tr>
</tbody>
</table>

The transcription of the breathy phonemes in Table 5 may look obnoxious with the character <\text{ह}>. We can solve this problem by proposing an alternative way in which the Devanagari script can be adapted for the breathy sounds in Bhujel. Table 6 presents an alternative way which uses a subscript dot to indicate breathy consonant sounds.

Table 6: Subscript dot for breathy consonant sounds

<table>
<thead>
<tr>
<th>Breathy consonants</th>
<th>Devanagari scripts</th>
</tr>
</thead>
<tbody>
<tr>
<td>(r^h)</td>
<td>र</td>
</tr>
<tr>
<td>(t^h)</td>
<td>ल</td>
</tr>
<tr>
<td>(n^h)</td>
<td>म</td>
</tr>
<tr>
<td>(m^h)</td>
<td>न</td>
</tr>
<tr>
<td>(\eta^h)</td>
<td>इ</td>
</tr>
<tr>
<td>(y^h)</td>
<td>य</td>
</tr>
<tr>
<td>(w^h)</td>
<td>व</td>
</tr>
</tbody>
</table>

4.4 Consonant clusters

Special allographs are often required for consonant clusters, often for the first consonant, sometimes for the second as well. These special allographs are referred to
as *conjunct* or *combining* forms. Table 7 presents consonant clusters in Devanagari script.

**Table 7: Consonant clusters in Bhujel**

<table>
<thead>
<tr>
<th>pr-</th>
<th>प्र</th>
<th>Prok</th>
<th>प्रोक्</th>
<th>‘lung’</th>
</tr>
</thead>
<tbody>
<tr>
<td>br-</td>
<td>ब्र</td>
<td>Brauto</td>
<td>ब्राउतो</td>
<td>‘large’</td>
</tr>
<tr>
<td>tr-</td>
<td>त्र</td>
<td>Trak</td>
<td>त्राक्</td>
<td>‘penis’</td>
</tr>
<tr>
<td>kr-</td>
<td>क्र</td>
<td>krut</td>
<td>क्रुत्</td>
<td>‘hand’</td>
</tr>
<tr>
<td>kʰr-</td>
<td>क्र</td>
<td>kʰrau</td>
<td>क्र्याऊ</td>
<td>‘play’</td>
</tr>
<tr>
<td>gr-</td>
<td>ग्र</td>
<td>Gruti</td>
<td>ग्रूति</td>
<td>‘sick’</td>
</tr>
<tr>
<td>pl-</td>
<td>प्ल</td>
<td>plə</td>
<td>प्लअ</td>
<td>‘break’</td>
</tr>
<tr>
<td>bl-</td>
<td>ब्ल</td>
<td>Bla</td>
<td>ब्ला</td>
<td>‘swim’</td>
</tr>
<tr>
<td>kl-</td>
<td>क्ल</td>
<td>Kli</td>
<td>क्लि</td>
<td>‘stool’</td>
</tr>
<tr>
<td>sr-</td>
<td>स्र</td>
<td>Srok</td>
<td>स्रोक्</td>
<td>‘sour’</td>
</tr>
<tr>
<td>py-</td>
<td>प्य</td>
<td>Pyak</td>
<td>प्याक्</td>
<td>‘pig’</td>
</tr>
<tr>
<td>pʰy-</td>
<td>प्‌य</td>
<td>pʰyan</td>
<td>प्याऊन्</td>
<td>‘put off’</td>
</tr>
<tr>
<td>by-</td>
<td>ब्य</td>
<td>byakʰ</td>
<td>ब्याख्</td>
<td>‘lung’</td>
</tr>
<tr>
<td>ty-</td>
<td>त्य</td>
<td>Tyan</td>
<td>त्यान्</td>
<td>‘cause to float’</td>
</tr>
<tr>
<td>dy-</td>
<td>ध्य</td>
<td>Dyur</td>
<td>ध्युर्</td>
<td>‘spit’</td>
</tr>
<tr>
<td>dʰy-</td>
<td>ध्य</td>
<td>dʰyo</td>
<td>ध्यो</td>
<td>‘mark’</td>
</tr>
<tr>
<td>cy-</td>
<td>च्य</td>
<td>Cyas</td>
<td>च्यास्</td>
<td>‘splits’</td>
</tr>
<tr>
<td>cʰy-</td>
<td>छ्य</td>
<td>Chyun</td>
<td>छ्युन्</td>
<td>‘deep’</td>
</tr>
<tr>
<td>jy-</td>
<td>ज्य</td>
<td>Jyun</td>
<td>ज्युन्</td>
<td>‘cold’</td>
</tr>
<tr>
<td>ry-</td>
<td>र्य</td>
<td>Ryan</td>
<td>र्याण्</td>
<td>‘wasp’</td>
</tr>
<tr>
<td>rʰy-</td>
<td>र्य</td>
<td>rʰyao</td>
<td>र्याओ</td>
<td>‘worn’</td>
</tr>
<tr>
<td>ly-</td>
<td>छ्य</td>
<td>Lyam</td>
<td>छ्याम्</td>
<td>‘road’</td>
</tr>
<tr>
<td>lʰy-</td>
<td>ल्य</td>
<td>lʰyun</td>
<td>ल्युन्</td>
<td>‘climb down’</td>
</tr>
<tr>
<td>my-</td>
<td>म्य</td>
<td>Myan</td>
<td>म्यान्</td>
<td>‘hair’</td>
</tr>
<tr>
<td>ny-</td>
<td>न्य</td>
<td>Nyam</td>
<td>न्याम्</td>
<td>‘sun’</td>
</tr>
<tr>
<td>sy-</td>
<td>स्य</td>
<td>Syas</td>
<td>स्यास्</td>
<td>‘dance’</td>
</tr>
</tbody>
</table>
In Table 7 where the consonant has no conjunct vowel there has been used the punctuation stroke referred to as \( hələntə (\backslash) \).

4.5 Testing of the orthography

The script and the language are considered as the symbol of the ethnic identity. Thus, no writing system can be suggested or prescribed without the full consent of the ethnic group. Moreover, the writing system proposed basically on linguistic analysis of the language must be field-tested to discover how adequate it is, how easy it is to read and to write and what kinds of problems may emerge. For this purpose the language, though not fully representative, the two speakers were asked to read the text written in the Devanagari script. Both of them did not have any difficulty in reading. When they were asked to write on how to fish in the river, they found difficulty in the representation of the breathy sounds in the conjunct form. When they were advised to write the breathy by using the subscript dot they easily did so. After this we also adjusted in the orthography for them. However, it is the fact that if it is to be used in the education it is up to the speakers which orthography is to be adopted or developed.

5. Summary

In this paper, we made an attempt to examine the issues and approaches to orthography development for the standardization of Bhujel, a preliterate language and tried to suggest the Devanagari for the Bhujel language basically on the basis of linguistic analysis of the language. As the language is atonal there did not appear any serious problem in the Devanagari script to accommodate the phonology of the language. Only the breathy distinctions posed the problem. However, they were easily accommodated in the Devanagari script in two ways. The first way was to write them in conjunct form. However, it looked unpleasant and difficult to write. Then we proposed an alternative way. The alternative way was to write them with a subscript dot.

Undoubtedly, if the language is to be written in the Devanagari script Bhujel does not require following the \textit{hraswo} and \textit{dirgha} system of the orthography of Devanagari as the language does not distinguish the length. Thus there is a choice between \textit{hraswo} or \textit{dirgha} pattern. However, the \textit{dirgha} pattern is easier in case of \textit{ikar} and \textit{hraswo} pattern is easier in case of \textit{ukar}. It sounds better to follow \textit{dirgha} pattern practically and scientifically in the syllabic writing system like the Devanagari. Bhujel is a large ethnic group living in scattered areas of Nepal.

The Bhujel who are literate in Nepali in Andimul and Baniyatar village were very excited to write their language in the Devanagari script. Right now in Nepal it is
very difficult to find unanimous voice as to the matter of script. However, the Bhujel in Tanahun do not find any problem in the use of Devanagari script for the purpose of standardization of their language.

References
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0. Abstract

Dhankute Tamang is a dialect of Tamang, a language belonging to the non-pronominalising language group of the Tibeto-Burman branch of the Sino-Tibetan language family (Grierson [1927] 1990: 41-58; Glover 1974: 9-13; Van Driem 1993:294). Tamang speakers are in the fifth position in Nepal, whereas Dhankute Tamang dialect is spoken by the fifth largest population in Dhankuta district (Population Census 2001). This paper deals with the complex predicates in Dhankute dialect of Tamang, i.e. Dhankute Tamang (Poudel 2006).

This paper describes formation of complex predicates (1), syntactic structures of light verbs (2), syntactic structures of hosts (3) and conclusion (4).

1. Formation of Complex Predicates

This section describes elements of complex predicates (1.1) and sequence of the elements in complex predicates (1.2).

1.1 Elements of Complex Predicates

Complex predicates are formed by the concatenation of two elements: host and light verb. Dhankute Tamang is not any exception, as the complex predicates in this language are also formed by the concatenation of host and light verb, e.g.

1) δόλμα ἱνσε χ'οι γάλυ πιπινζι
   Dolma-ERG book buy send-Pt
   ‘Dolma bought a book.’
   (Lit: Dolma buy sent a book.)

2) πασάνινσε σα ἱΝ λα ἱζι
   Pasang-ERG clean do-Pt
   'Pasang cleaned'.
   (Lit: Pasang did clean.)

3) δόλμα ἱνσε δικναι λανζι
   Dolma-ERG solution do-Pt
   ‘Dolma solved a problem.’
   (Lit: Dolma did a solution.)

4) πασάνινσε μη ἱαοντι
   Pasang-ERG eye open-Pt
   'Pasang realized'.
   (Lit: Pasang opened eye.)
The underlined complex predicates are $\gamma\nu\pi\tau\nu\xi$ in (1), $\sigma\alpha\lambda\nu\xi$ in (2), $\delta\kappa\nu\alpha\lambda\nu\xi$ in (3), and $\mu\iota\sigma\nu\lambda\nu\xi$ in (4). Hosts are $\gamma\nu$, $\delta\kappa\nu\alpha$, $\sigma\alpha\lambda\nu$, and $\mu\iota$, whereas $\pi\tau\nu\xi$, $\lambda\alpha\lambda\nu\xi$, $\lambda\alpha\lambda\nu\xi$, and $\tau\sigma\nu\lambda\nu\xi$ are their light verbs, respectively. Here, these complex predicates $\gamma\nu\pi\tau\nu\xi$ in (1), $\sigma\alpha\lambda\nu\xi$ in (2), $\delta\kappa\nu\alpha\lambda\xi$ in (3) and $\mu\iota\sigma\nu\lambda\nu\xi$ in (4) are formed by the concatenation of hosts and light verbs.

1.2 Sequence of Elements in Complex Predicates

As a rule, the sequence of complex predicates in Dhankute Tamang is host+light verb. The sequence of host and light verb cannot be scrambled away. If they are done so, their outputs become ungrammatical. Complex predicate of sentence (1) is scrambled away as follows:

(5) a. *$\delta\alpha\mu\alpha\lambda\nu\xi$ $\gamma\nu\chi\nu\nu\nu$ $\pi\tau\nu\xi$ (=1)
    Dolma-ERG buy book send-Pt
b. *$\delta\alpha\mu\alpha\lambda\nu\xi$ $\pi\tau\nu\xi$ $\gamma\nu\chi\nu\nu$ i
    Dolma-ERG send-Pt buy book
c. *$\gamma\nu\nu\nu$ $\chi\nu\nu$ $\pi\tau\nu\xi$ $\delta\alpha\mu\alpha\lambda\nu\xi$
    buy book send-Pt Dolma-ERG
d. *$\chi\nu\nu$ $\gamma\nu$ $\delta\alpha\mu\alpha\lambda\nu\xi$ $\pi\tau\nu\xi$
    book buy Dolma-ERG send-Pt

e. *$\gamma\nu$ $\delta\alpha\mu\alpha\lambda\nu\xi$ $\chi\nu\nu$ $\pi\tau\nu\xi$
    buy Dolma-ERG book send-Pt
f. *$\chi\nu$ $\pi\tau\nu\xi$ $\delta\alpha\mu\alpha\lambda\nu\xi$ $\gamma\nu$
    book send-Pt Dolma-ERG buy
g. *$\gamma\nu$ $\pi\tau\nu\xi$ $\delta\alpha\mu\alpha\lambda\nu\xi$ $\chi\nu$ $\nu$
    buy send-Pt Dolma-ERG book
h. *$\gamma\nu$ $\chi\nu$ $\delta\alpha\mu\alpha\lambda\nu\xi$ $\pi\tau\nu\xi$
    buy book Dolma-ERG send-Pt
i. *$\delta\alpha\mu\alpha\lambda\nu\xi$ $\chi\nu$ $\pi\tau\nu\xi$ $\gamma\nu$
    Dolma-ERG book send-Pt buy
j. *$\chi\nu$ $\pi\tau\nu\xi$ $\gamma\nu$ $\delta\alpha\mu\alpha\lambda\nu\xi$
    book send-Pt buy Dolma-ERG
The host γλυ and the light verb πιτ/ζι are scrambled away in (5 a-j), and thereby they become ungrammatical.

2 Syntactic Structures of Light Verbs

Light verbs can contain one or more than one-word, i.e. Main + (Aux) + (Modal). They are exemplified below:

i) Main

(6) a. πεµα\avσε κολα\av σφυρ\avζι
Pema-ERG child fall-Pt
'Pema had a miscarriage.'
(Lit: Pema fell a foetus\child.)

b. πασα\avσε τ\avαρ χϕυρ\avζι
Pasang-ERG White put-Pt
'Pasang painted white'.
(Lit: Pasang is putting on white).

c. πασα\avσε ζα χα\av ρι τ\avεµε χα\avζι
Pasang-ERG examination-LOC potato Eat-Pt
'Pasang failed in the exams.'
(Lit: Pasang ate potato in the exams.)

In (6 a-c), hosts are followed by the main verbs.

ii) Main + Aux

(7) a. πεµα\av/σε κολα\av σφυρ μν\avλα\av
Pema-ERG child fall be-NPt
'Pema has a miscarriage.'
(Lit: Pema’s foetus\child falls.)

b. πασα\avσε τ\avαρ χϕυρ μν\avλα\av
Pasang-ERG white put be-NPt
'Pasang paints white'.
(Lit: Pasang puts white).

c. πασα\avσε ζα \avχα\avν\avρι τ\avεµε χα\avζ μν\avλα\av
Pasang-ERG examination-LOC potato be-NPt
Pasang fails in the exams.
(Lit: Pasang eats potato in the exams.)

In (7 a-c), hosts are followed by the main verb plus auxiliary verb.

iii) **Main + Modal**

(8) \( \pi\varepsilon\mu\alpha \mid \nu\varsigma\epsilon \ \kappa\omicron\lambda\alpha \mid \sigma\varphi\nu\rho \ \tau\omicron\alpha \lambda \)  
\( ^{1} \) Pema-ERG  child  fall  must:M

'Pema must commit miscarriage.'  
(Lit: Pema must fall a foetus/child.)

(9) \( \pi\alpha\sigma\alpha\nu\nu\epsilon \mid \nu\varsigma\epsilon \ \tau\acute{a} \rho \ \chi\varphi\nu\rho \ \tau\omicron\alpha \lambda \)  
\( ^{1} \) Pasang-ERG  white  put  must:M

'Pasang must paint white'.  
(Lit: Pasang must put white).

Pasang fails in the exams.
(Lit: Pasang must eat potato in the exams.)

In (8 a-c), hosts are followed by the main verb plus modal verb.

iv) **Main + Aux + Modal**

(9) \( \pi\varepsilon\mu\alpha \mid \nu\varsigma\epsilon \ \kappa\omicron\lambda\alpha \mid \sigma\varphi\nu\varphi\beta\alpha \ \mu\nu \backslash \beta\alpha \ \tau\omicron\alpha \lambda \)  
Pema-ERG  child  fall-PROG be-NML  must: M

'Pema must have been committing miscarriages.'  
(Lit: Pema must be falling a foetus/child.)

(9) \( \pi\alpha\sigma\alpha\nu\nu\epsilon \mid \nu\varsigma\epsilon \ \tau\acute{a} \rho \ \chi\varphi\nu\varphi\beta\alpha \ \mu\nu \backslash \beta\alpha \ \tau\omicron\alpha \lambda \)  
Pasang-ERG  white  put-PROG be-NML  must: M

'Pasang must have been painting white'.  
(Lit: Pasang is must be putting white).

(9) \( \pi\alpha\sigma\alpha\nu\nu\epsilon \mid \zeta \alpha \backslash \chi\alpha \backslash \rho\iota \ \tau\acute{e} \mu\epsilon \ \chi\alpha \backslash \beta\alpha \ \mu\nu \backslash \beta\alpha \ \tau\omicron\alpha \lambda \)  
Pasang-ERG  examination-LOC  potato  eat-PROG be-NML  must:M

'Pasang must have been failing in the exams.'  
(Lit: Pasang must be eating potato in the exams.)
In (9 a-c), hosts are followed by the main verb plus auxiliary verb plus modal verb.

The elements of the complex predicates of (4a-c) can be shown as follows:

**Complex predicates**

<table>
<thead>
<tr>
<th>Elements</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>(10) a. HOST + MAIN</td>
<td>πεµα [νσε κολα] σφυρ [νζι]</td>
</tr>
<tr>
<td>b. HOST + MAIN + AUX</td>
<td>πεµα [νσε κολα] σφυρ τόλα [νζι]</td>
</tr>
<tr>
<td>c. HOST + MAIN + MODAL</td>
<td>πεµα [νσε κολα] σφυρ [νυξυν νλα]</td>
</tr>
<tr>
<td>c. HOST + MAIN + AUX + MODAL</td>
<td>πεµα [νσε κολα] σφυρ μν [βα] τόλα [νζι]</td>
</tr>
</tbody>
</table>

On the basis of (10 a-c), the sequence of elements in a complex predicate in Dhankute Tamang can be summarised in (11):

(11) **Complex predicates** = HOST + MAIN + (AUX) + (M).

(Here, parentheses refer to optional elements in the sequence.)

3. Syntactic Structures of Hosts

This section describes two types of syntactic structures of hosts: verbal (3.1) and non-verbal (3.2).

3.1 Verbal Hosts in Complex Predicates

Verbal hosts in Tamang may occur in nominalizer forms, e.g.,

((12) πασαν [νσε κων] Τυν (νβα) πιν [νζι] Pasang-ERG water drink (-NML) give-Pt ‘Pasang drank water.’
(Lit: Pasang drink gave water.)

((13) πεµα πυι (νβα) πιτ [νυν νλα] Pema carry (-NML) send-be-NPt ‘Pema carries.’
(Lit: Pema carry sends.)

The complex predicates Τυν (νβα) πιν [νζι] and πυι (νβα) πιτ [νυν νλα] in (12-13) contain verbal hosts Τυν (νβα) and πυι (νβα), and the light verbs πιν [νζι] and πιτ [νυν νλα].
The verbal hosts refer to the functions to be performed and the light verbs contain the tense, aspect and mood markers. They are semantically categorised into three types: permissive, habitual and completion. They are exemplified as follows:

(14) a. \(\text{Να}\Delta\alpha \text{ Διγυ } \chi\alpha\beta\alpha \pi\nu\nu\nu\)  
I-DAT snack eat-NML give-IMP  
'Let me eat snack.'

b. \(\pi\epsilon\mu\alpha\Delta\alpha \Delta\gamma\nu \chi\alpha\beta\alpha \pi\nu\nu\nu\)  
Pema-DAT snack eat-NML give-NPt  
'Someone will let Pema take snack.'

(15) a. \(\text{Tε } \alpha\iota\rho\alpha \text{ ΤυΝβα } \lambda\alpha\nu\zeta\iota\)  
s/he wine drink-NML do-Pt  
'S/he used to drink wine.'

b. \(\text{Tε } \alpha\iota\rho\alpha \text{ ΤυΝβα } \lambda\alpha\nu\mu\nu\nu\nu\lambda\alpha\)  
s/he wine drink-NML do-be-NPt  
'S/he (always) drinks wine.'

(16) a. \(\text{Tενςε } \chi\eta\phi\iota \delta\nu\beta\alpha \zeta\iota\nu\nu\zeta\iota\)  
s/he -ERG book read-NML finish-Pt  
'S/he finished reading a book'.

b. \(\text{Tε } \chi\eta\phi\iota \delta\nu\beta\alpha \zeta\iota\nu\nu\nu\nu\lambda\alpha\)  
s/he book read-NML finish-NPt  
'S/he will finish reading a book.'

In sentences (14 a, b) the host \(\chi\alpha\beta\alpha\) refers to the function that the recipient \(\text{Να}\Delta\alpha\) and \(\pi\epsilon\mu\alpha\Delta\alpha\) have to perform, whereas the different forms of light verb \(\pi\nu\nu\nu\) (14a), and \(\pi\nu\nu\nu\lambda\alpha\) (14b) indicate the permission.

The habitual host \(\text{TυΝβα}\) in (15 a, b) contains the verb root \(\text{TυΝ}\) affixed by nominalizer \(\nu\beta\alpha\), whereas different finite forms of verb root \(la\)- occur as the light verb. These complex predicates refer to the habitual.

In (16 a-b), the doer \(\text{Tε}\) has the gravity of the completion of work referred by the host verb \(\delta\nu\beta\alpha\). Their light verbs are different forms of \(\zeta\iota\nu\nu\nu\).  

3.2 Non-verbal Host in Complex Predicates

Non-verbal hosts in Tamang are either nominal or adjectival, e.g.

(17) a. \(\pi\epsilon\mu\alpha\nu\nu\nu\) \(\text{Να}\Delta\alpha \phi\alpha \pi\nu\nu\zeta\iota\)
Pema-ERG I-DAT hand give-Pt
'Pema helped me.'
(Lit: Pema gave me a hand.)

b. λαμανσε σινβανΔα και Ταννζι
Priest-ERG die-NML-DAT rice put-Pt
'A priest offered rice for a dead one(s).'

(18) a. πενταρνσε Νανλα Διμ μλαΝ χϕυρνζι
painter-ERG I-GEN house black paint-NPt
‘A painter painted my house black.’
(Lit: A painter blackened my house.)

b. Νανλα βυριΝ υρ τανζι
I-GEN y. sister yellow be-NPt
‘My younger sister became weak.’

The nominal hosts φα and καιν in (17a-b) are combined with light verbs πιννζι and Ταννζι in complex predicates γφατ λανζι and καιν Ταννζι. There occur adjectives as the hosts μλαΝ and υρ in (18a-b) to the light verbs χϕυρνζι and τανζι in the complex predicates μλαΝ χϕυρνζι and υρ τανζι, respectively.

4. Conclusions

This study shows that Tamang is very rich in complex predicates. Its major findings are mentioned as follows:

i) Tamang Complex predicates consist of two obligatory elements: host and light verb.

ii) Host precedes the light verb but not vice versa.

iii) As a rule, its structure host + V cannot be scrambled.

iv) Host can be verbal and non-verbal.

v) Verbal host can be in root NML form.

vi) Non-verbal hosts can be nominal or adjectival.

vii) Hosts refer to the functions to be performed in a sentence.

viii) A light verb formation is MAIN + (AUX) + (MODAL), and thereby it may contain the tense, aspect and mood markers.
ix) Semantically, complex predicates are permissive, habitual and completion.

REFERENCES


0. Abstract

This article is an endeavour to investigate the issues of Psychic complexes from which the characters in O'Neill's "Mourning Becomes Electra" suffer and which account for difficult and complicated relationship among them. The complexes of characters are studied in the light of and with the insight of psychoanalysis, a useful tool which helps the reader understand human behaviours and the causes behind those behaviours. The organization of the present paper is based on the following parts. (1) Introduction to the playwright, (2) Psychoanalysis and the meaning of complexes, (3) Analysis of the psychic complexes seen in the play, (4) Conclusion.

1. Introduction to the playwright

Eugene O'Neill had to spend his early childhood in hotel rooms, on trains and backstage because his father was a successful touring actor whose most famous role was the count of Monte Cristo in a stage adaptation of Alexander Duma's novel. Although O'Neil had to lead a very rough and difficult life with his family because his father was a touring actor, he assimilated theatre into his blood. His father's peasant Irish Catholicism and his mother's more genteel mystical piety were the two influences he incorporated and this accounts for the high sense of the drama and the struggle between God and religion on the one hand, and man and the world, on the other. He attended Princeton University for one year (1906/07) after which he began his real education in life experience. For the next six years he shipped to the sea, lived a derelict's life wandering from one place to another, submerged in alcohol and attempted suicides out of despair and frustration. At the age of 24 he worked for a few months as a reporter and contributor to the poetry column of the New London Telegraph but soon caught tuberculosis. During his convalescent period, he began to write plays and realized that it was his rebirth.

O'Neill wrote more than thirty-five plays in about forty-two years of his literary life and established himself as the most prolific and original of all American playwrights. His originality was felt as early as in 1920 in Coleman's article "Personality portrait: Eugene O'Neill" where he declared: "thoroughly American in outlook, neither morbid nor moralistic, he writes of the 'things as they are', with fine seriousness….. it is life itself he records – how man, the mixture of good and evil, the compound of vitality and aspiration, copes with the accidents that make university press, his life" (1920:264). Sinclair Lewis's Nobel Prize address to the Swedish Academy on December 12, 1930 summarizes one of the fairest critical estimates of O'Neill upto that time:

'… Had you chosen Mr. Eugene O'Neill, who has done nothing much in American theatre save to transform it utterly in ten to twelve years, from
a false world of neat and competent trickery to a world of splendour and fear and greatness, you would have been reminded that he has done something far worse than scoffing – he has seen life as not to be neatly arranged in study of a scholar but as a terrifying, magnificent and often quite horrible akin to a tornado, an earthquake or a devastating fire.' (Frenz 1969:308)

O'Neill was not only hailed as a cultural hero but also damned as "... too Marbid Black Irishman who wrote grandiose melodrama which is unrealistic, unsocial and pessimistic." (Mundra 2000:02). Although efforts were also made to down play his importance, O'Neill remains America's outstanding playwright, the only one dramatist to win international stature and the badge of recognition, the Nobel Prize. His dramatic instincts forced him to stand against the old naturalism of surface reality in favour of supra-naturalism of Strindberg for his expressionist concern with the inscrutable forces behind life. O'Neill is one with Nietzsche for the belief that man today is the same creature he was 2,000 years ago because he has not yet learned how to control his primal instincts. For O'Neill modern man is far worse off than his ancestors, for today we find the death of the old god and the failure of science to replace a new one. Therefore in O'Neill's dramas one can find the influence of Freud and Jung when he dramatizes instinctive relationships among the characters. The drama of O'Neill is modern from theatrical, philosophical and from the view point of subject matter.

2. Psychoanalysis and the meaning of complexes

Psychoanalysis is an approach that studies human behaviour not only in real life situation but also in situations created in literary works. It is concerned with the mental (conscious, subconscious and unconscious) life lived by human beings. Psychoanalysis has been accepted and used as a useful tool to know concealed motives and desire of an individual on the basis of his/her outward behaviour. Unconscious motives are those of which we are not sure and aware and which we do not recognize as causing our behaviour. Very often we explain our behaviour in terms of what we know but never refer to hidden unconscious motives about which we do not know. Sigmund Freud laid great stress on the idea that a man's behaviour cannot be understood fully unless we know his unconscious motives, too. In everything we do, there is what Freud calls unconscious motivation – "actions, though not intended (consciously), nevertheless are compulsive enactments of inner latent wishes" (Hamilton 1982:210). Slips of tongue, forgetting of unpleasant experience, involuntary movements, dreams and the like result from unconscious motivation.

The unconscious is the largest part of human mind. This is the storehouse of those memories which are repressed (Freud 1924:12). The unconscious is not accessible to conscious thought. It is controlled by pleasure principle. The barriers between it and the conscious are repression and other defences. Interestingly, Freud saw dreams as royal roads to the unconscious (Bhandari 2000:121). To put it in another way, unconscious is a hypothetical region of the mind containing wishes, memories, fears feelings and ideas that are not in conscious awareness. They may
manifest themselves instead by subtle influences on conscious processes, most strikingly by phenomena such as dreams or neurotic symptoms. The unconscious is, in fact, a store of repressed feelings and desires, a bottomless pit of perverse and incestuous cravings, a burial ground for frightening experience which nevertheless come back to haunt us.

Freud's theory of infantile sexuality must be seen an integral part of a broader developmental theory of human personality. This had its origins in the generalization of the earlier discovery that traumatic childhood events could have devastating negative effects upon the adult individual, and took the form of general thesis that "early childhood sexual experiences were the crucial factors in the determination of the adult personality" (1906:271). Freud has pointed out that the normal sexuality of an adult emerges from infantile sexuality by a series of developments, combinations, divisions and suppressions (1913:176). He strongly maintained that infantile sexuality exerts powerful influence upon an adult behaviour because in spite of all the later developments that occur in the adult, none of the infantile mental formations perish (1913:182). This seems to be in complete agreement with Wordsworth's dictum that "child is the father of man" (2002:52). Adult sexuality is an end product of a complex process of development that begins in childhood, involves a variety of body functions or areas (oral, anal and genital zones), and corresponds to various stages in the relation of the child to adults, especially to his or her parents.

2.1. The meaning of complexes

When we speak of "Complex", we mean those unconscious experiences which though inaccessible to consciousness, are yet capable of influencing thought and conduct. Complexes are feeling toned ideas that over the years accumulate around certain archetypes, for instance "mother" and "father". Complexes interfere with the intention of the will and disturb the conscious performance. They appear and disappear according to their own laws. They can temporarily obsess consciousness, or influence speech in an unconscious way. Freud defines complex as meaning "the totality of ideas relating to a particular emotionally collard event" (1959:99).

Complexes are formed of a collection of mental and emotional contents that are not under conscious control. Our egos can neither produce the state nor squelch it. Complexes are powerful. We do not have them; they have us. When a complex is active, one is said to be in it.

A complex can be overcome only if it is lived out to the full. If we are to develop further, we have to draw to us and drink down the very dregs that we have held at a distance because of our complexes. Actually no man should try to eliminate his complexes but to get into accord with them because they are legitimately what direct their conduct in the world.

2.1.1. Oedipus complex Vs Electra complex

Oedipus complex is the central and most important phenomenon of early childhood. In psychoanalysis, it refers to a son's selection of his mother as an object of "libidinal investment". Freud considered that the Oedipus complex was a
fundamental stage in the healthy psychosexual development of the child and stated that it occurred between the ages of two and six, when the child experiences intense feelings of love, hate, fear and jealousy. These are resolved, however once the child has identified with the parent of the same sex and has learned to repress its sexual instincts. The child, who becomes "fixated" at this, the phallic stage of development, or, indeed, at any other of the stages outlined by Freud (oral, anal, latent, and genital) because of under gratification or over gratification of its needs, may experience problems later in life. Such individuals are said to exhibit characteristics associated with fixation at a stage in their lives. For example, an 'oral' personality would be open, chatty and interested in food and an 'anal' personality would be reserved, tidy and stubborn.

In Electra complex as well the original object of attraction is the same as for boys; the mother, the focus being the breast, because of its being the source of food, and therefore satisfaction for some of the desires of the Id. Before the Oedipus Phase, a girl notices the penis of her brother or a playmate. Freud says that girls at once recognize it as the superior counterpart of their own small and inconspicuous organ and when girls see that boys' genital are formed differently from their own, they are ready to recognize them immediately and are overcome by envy for the penis (1905:194).

The 'Penis envy' is the beginning of the loosening of bonds between mother and girl, as the girl almost always blames her mother for sending her into the world so ill-equipped; she has already been castrated. After she becomes aware of wound caused to her narcissism, she develops a sense of inferiority accompanied by this penis envy. Now she becomes the victim of Electra complex the way a boy suffers from Oedipus complex when he sees the presence of his father as his rival for the body of his mother. In the case of the girl, the wish for a penis turns into a wish for a child by the father, and with that in view the girl takes the father as a love object.

3. Analysis of the Psychic complexes in character as seen in 'Mourning Becomes Electra'

The plot of the play is based on how psychological forces, the deep seated complexes, destroy the Mannon family one by one in course of the play. The major characters in the play are Ezra Mannon, Ezra's wife Christine, their daughter and son Lavinia and Orin and Adam Brant, the wronged Mannon blood. The interest of the play lies in the action and interactions of these characters who display love and hatred among themselves in their relationship motivated by psychic complexes, of which they are not aware and over which they can not exercise any control. The following is the analysis of these characters in the light of psychoanalysis.

3.1. Ezra Mannon

Ezra Mannon appears in the play for a short time but we know enough about him from other characters and symbolizes Father's law in psycho-analytic term because of his lasting influence over his children. Although he plays like a lustful beast with the body of his wife in the capacity of a husband, he is unable to
reciprocate emotional and romantic love with her resulting in extreme hatred in her for him. When he is away with his son in the war, his wife becomes emotionally and physically intimate with Adam Brant because he resembles her son Orin whom she used to love as compensation for what she could not get from her husband. When Ezra returns from the war seeing death and destruction in profusion, he is a changed man now and wants to be a good husband, but it is too late for him because his wife has already planned his murder in association with her lover. An argument between him and his wife in their bed causes extreme excitement and he asks for his medicine but Christine gives him poisonous pills which cause his death. The importance of Ezra Mannon as a character in the play lies in the fact that he is involved in the Oedipus triangle in his relation with his wife and son. Orin develops castration complex due to his presence as a rival for the body of the mother. Orin is unable to come out of this complex and as a result he cannot love his father even when he is killed. His daughter Lavinia loves him and wants to replace her mother, a complex she develops because her mother dislikes and does not love her. She stands for her extreme hatred for her husband. Ezra also turns to his daughter when he finds that his wife cannot and does not love him. In other words, his presence develops Electra complex in his daughter.

3.2. Christine

Christine, wife to Ezra Mannon, is an open, freedom loving and romantic woman: she marries Ezra because of his impressive and attractive personality but she is soon disillusioned with him finding him cold, rigid and unresponsive. As a result she develops hatred and bitterness for her husband. She hates her daughter Lavinia and cannot love her because she thinks her to be a product of her husband's bestially lustful relationship with her. However, she loves her son Orin because when he was born; her husband was away in the Mexican war. Later Christine felt that "he seemed her child, only hers and she loved him for that!" (169) consequently, these facts contributed to the developments of Oedipus and Electra complexes in the son and the daughter correspondingly. Christine falls in love with Adam Brant, her husband's brother's son, a product of his union with a low class Canuck nurse. She loves him because his personality reminds her of her son. In fact, Adam looks like both Ezra and Orin, and here Christine deludes herself because what she hates in one person, she loves in another. For example, when Adam says to her, "It would be damned queer if you fell in love with me because I recalled Ezra Mannon to you". Christine replies, "No, No, I tell you! It was Orin you made me think of! It was Orin!" (173) Christine makes the reference that she has found Adam as a substitute for her son and there by acts out the role of "Mother" in the Oedipal triangle. At another place Christine says, "Well, I hope you realize I never would have fallen in love with Adam if I'd had Orin with me. When he had gone, there was nothing left – but hatred and desire to be revenged – and a longing for love! And it was then that I met Adam. I saw he loved me", (169)

Later when Orin kills Adam and tells Christine about it, she commits suicide because life is meaning less for her without Adam with whom she had a dream of living a life of love and romance. Christine also kills her husband by giving him
poisonous pills because he is an obstacle between the union of her and Adam. If Orin had not gone to the war, Christine would not have fallen in love with Adam because she says at one place, "Oh, if only you had never gone away! If only you hadn't let them take you from me…. It had to be" (223). Christine is too naïve to believe that Orin would forgive her for fleeing with Adam to the Blessed Islands, the place he has promised his mother. She did not try to realize that her son would not tolerate another man with her as his rival. Had she realized in time that her son was in the powerful grip of mother fixation and needed her more than anything else things wouldn't have taken a turn for the worse for her.

3.3. Lavinia

Lavinia is the only daughter of Ezra and Christine and looks like her mother in terms of her face, the copper-gold hair and sensual mouth. However, she tries her best to be different from her mother and project her father's image by her stiff movement, wooden square shouldered military bearing, a flat dry voice and snapping out her words like an officer giving orders. She wears black dress in sharp contrast to her mother's life affirming green. Lavinia's black dress connects her to the Mannon obsession with death. In other words, Lavinia reveals Electra complex due to her deep attachment to her father and hatred for her mother. Lavinia cannot tolerate the idea of her mother sleeping with her father. When Christine says that she hated "giving her body to a man" she did not love, Lavinia" breaks away from her putting her hands upto her ears" and orders her to "stop telling such things" and then "shrinks from her mother with a look of sick repulsion" (168) This makes her Electra complex quite apparent. She is unprepared for the knowledge of physical sex between Christine and Ezra. She cannot face the very basic point that her mother and father have slept together, having a relationship that is denied to her. Lavinia's Electra complex becomes obvious when Ezra returns home from the war in the scene.

Lavinia: (with a cry of joy) Father! (she runs to him and throws her arms around him and kisses him) oh, Father! (She bursts into tears and hides her face against his shoulders) (183)

Ezra is both "embarrassed" and "awkwardly moved" (183) by his daughter's enthusiastic response to his home coming which is in sharp contrast to his wife's cool reception. Lavinia loves Adam Brant in the absence of her father because he resembles her father and brother, but when she comes to know that Brant is in love with her mother, too, she can not tolerate it. When Christine murders her father in collaboration with Adam, Lavina takes her brother Orin into her confidence by revealing to him that his mother is in love with Adam and that both Christine and Adam are planning to elope to the Blessed Islands after the murder of his father. Then both Lavinia and Orin follow their mother like spies and Orin sees with his own eyes. Adam Brant making love to his mother. Soon afterwards he kills Adam Brant and Christine, after getting this report, commits suicide. In this way Lavinia's revenge becomes complete. Now Lavinia assumes the place of her mother with Orin under her control but when Orin demands from her what his father demanded from his mother she is horrified at the idea of incest. Lavinia makes Orin believe that it would be better for him to commit suicide instead of getting involved in incest. Soon after
this Orin commits suicide. Lavinia wants to live a normal ordinary life of freedom by marrying Peter, her fiancé, but the guilt in her unconscious does not allow her to do so. In one emotional state with Peter, she calls him Adam. This makes it clear to her that she cannot escape the Mannon ghosts and the guilty conscience. So she decides to punish herself by keeping her in confinement to the house with all the Mannon ghosts surrounding her.

3.4 Orin Mannon

Orin is the youngest child of Ezra and Christine. He resembles his father and shares mask-like bearing on his face. In the beginning he appears on the stage as a courageous soldier who has just returned from the war overcome by death and destruction. Ezra has sent him to war to keep him from his mother's "babying influence and preventing him from tying to her apron string" (183). This thought of Ezra about his wife and son shows how the trio is involved in the Oedipus triangle. Christine says to Lavinia "When Orin was born, he seemed my child, only mine, and I loved him for that! I loved him until he let you and your father not to leave me alone"(169). Christine confesses that she would never have fallen in love with Adam, if she had Orin with her and says, "… when he had gone, there was nothing left- but … a longing for love" (169). Orin does not show filial feeling to his father's death. He does not grieve and mourn as much as his sister Lavinia does, and he has a reason for being so unfeeling as he says, "My mind is still full of ghosts. I can't grasp anything but war, in which he was so alive. He was the war to me- the war that would never end … I can't understand peace- his end! (209). He equates his father's death with peace, suggesting that he had long been desiring this peace and sees no reason to be sad when the disturbing element passes away. Now he is glad to see his mother without his father and rejoices by visualizing that his secret wishes of being together with his mother are well on the way of becoming a reality because of the absence of Ezra, his overpowering rival. This is the powerful working of Oedipus complex, of which he is the victim, and so cannot act otherwise than the complex leads him to.

Orin kills Adam not because he had a hand in the murder of his father but because he was trying to steal his mother from him. However, soon he finds that Adam's death does not fulfil his wish to be with his mother for ever because the report of Adam's murder leads her to commit suicide. This is too shocking event for Orin because he thinks he caused the death of his mother. Later he develops him self into the personality of his father the way his sister develops her personality like that of her mother. Not only this, he even goes to the extent of demanding from his sister everything that a husband expects from his wife. Lavinia, being horrified at the idea of incest, manipulates Orin to commit suicide. Her suggestion for Orin to commit suicide seems to him that his own beloved mother is asking him to come to her forever by the process of suicide and he carries out it.

3.5 Adam Brant

The child of illegimate Mannon line, Adam Brant has returned to take revenge on Ezra's household because his father, David Mannon was exiled from the Mannon family for marrying his mother, Marie Brantome. His father was driven out of the
family because of sexual jealousy as both David's father Abe Mannon and his brother Ezra also loved Marie. This fact introduces the element of repressed sexual jealousy of Mannon household and makes Marie an element of the oedipal triangle. Adam falls in love with Christine and Lavinia because both of them resemble his mother particularly Christine's open, freedom loving and romantic personality reminds him of his mother. He collaborates with Christine to remove Ezra from the way through poisonous pills which he secures for her. He hates Ezra because he did not help his dying mother at the time when she was in dire need of his help Adam becomes the love object of Christine and Lavinia because he resembles Ezra and Orin. However, Lavinia inspires Orin to finish his life in spite of her love for him because she is jealous of the fact that Adam and Christine were planning to elope to the south Blessed Islands for ever, the place which symbolizes bliss and fulfillment with no restriction from any quarters. Orin kills Adam because he played the role of a rival for the body of his mother. In an indirect way, Adam becomes the cause of so many deaths in the play and participates in the Oedipus and Electra triangle.

4. Conclusion

_Mourning Becomes Electra_ can be noted in the final analysis to be the play that dramatizes Oedipus and Electra triangle in an interesting and thought provoking manner because majority of its characters embody complexes defined by Freud and Jung, and these factors lead them to their down fall one by one. The complexes are so much part of their lives that they become slaves to them and cannot exercise any conscious control and restrictions over them. It seems O'Neill has written this play under the growing influence of psychological realism in American theatre. The play is a hall mark to show O'Neill's deep and profound understanding of men and women due to his insight in Freudian and Jungian psychoanalysis. The play is the classic example so far as the theme of Oedipus and Electra complexes are concerned. Almost every character in the play is obsessed by a definite incestuous desire. O'Neill has freely employed the dynamics of incestuous complexes in the play as a source of tragic inevitability to suggest a twentieth century fate of man and woman.

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Freud, Sigmund. 1924. _The Ego and The Id_. Strachey and Freud. Vol. XIX.


Chamling Tense System

O. Abstract

Languages have a tense system that may contain the time reference. Chamling is an ethnic language, and is mostly spoken by Chamling Rai residing in the eastern part of Nepal. Chamling descends from Tibeto-Burman language family. This language has a two-tense system namely past and non-past.

This study is based on the field research. Introduction to Chamling tense, its type, and a conclusion are mentioned.

1 Chamling Tense

Chamling has the two tenses: past and non-past.

1.1 Non-past

Chamling makes extensive use of the non-past. The following are examples for the non-past tense in Chamling. The non-past comprises the simple present.

1) a. *kanga khimda khatai*
   
   I home go-Npt
   'I go home.'

   b. *kecka khimda khatacke*
   
   we home go-npt
   'we go home.'

   c. *khana khimda takhate*
   
   you home go- Npt
   'you go home.'

   d. *khu khimda khate.*
   
   he/she home go-npt
   'he/she goes home.'

   e. *khuci khimda mikhate*
   
   They home go-npt
   'They go home.'

(2) a. *kanga ra cong*

   I rice eat-npt
   'I eat rice.'
b. kaika ra camke
   we rice eat-npt
   'we eat rice.'

c. khanicuwa ra tacamne
   you rice eat-npt
   'You eat rice.'

d. khu ra coyo
   He/she rice eat-npt
   'He/She eats rice.'

e. khucu ra pacaye
   They rice eat-npt
   'They eat rice.'

In the given examples (1a-e) the verbs khatai, khatacke, takhate, khate and mikhate are intransitive and they refers to the non-past. These verbs agree with the subject in person, number and tense. The non-past consists of the present; however, the difference in the past tense is marked by the inflected forms in verbs. In the examples (2a-e) the transitive verbs are cong, camke, tacamne, coyo and pacaye. Their inflections to mark the non-past are -yo, or -e in the given verbs. The root of the Chamling verbs is cama.

1.2 The past

The past is marked by the verbal forms; it is indicated by inflected forms. As far as the chamling verbs are concerned, the past forms show the different inflections forms. The examples are as follows:

(3)a. kanga khimda khatung
    I home go-pt
    'I went home.'

b. kenka khimda khatika
   we home go-pt
   'we went home.'

c. khanici khimda takhati
   you home go-pt
   'you went home.'

d. khu khimda khata
   he/she home go-pt
'he|she went home.'

e. *Khucu khimda mikhata*
   They home go-pt
   'They went home.'

(4) a. *kanga ra cunga*
   I rice eat-pt
   'I ate rice.'

b. *kenka ra camka*
   we rice eat-pt
   'We ate rice.'

c. *khainici ra tacam*
   you rice eat-pt
   'You ate rice.'

d. *khuwa ra tacam*
   He/She rice eat-pt
   'He/She ate rice.'

e. *khucuwara pacar*
   They rice eat-pt
   'They ate rice.'

In the aforesaid examples (3a-e) the intransitive verbs are *khatung, khatika, takhati, khata and mikhata*. They are in the past tense and are inflected. The past verbs in camling are realized by the inflections. In a similar way in the examples (4a-e) the transitive verbs *cunga camka, tacam* and *paca* indicate the past tense. Th root of the intransitive verbs is *khata* while that of the the transitive ones is *cama*. The past tense is realized by the inflections –*a* in the verbs.

2 **Findings**

This study has the following findings:

1. Chamling contains the two tenses-past and nonpast.

2. It has distinct tense markers.

3. Chamling tenses occur in both forms.

**Abbreviations**
1 first person
2 second person
3 third person
Adj adjective
Adv adverb
N noun
NPT nonpast
Pt past
P plural
Sg singular

References


Yogendra P Yadav and W. Glover (eds.) *Topics in Nepalese Linguistics*. Kathmandu: Royal Nepal Academy

Role of Phonemes in Music and Translation of Poetry

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Research Committee

0. Abstract

Phonemes contribute in the creation of sonority and sense in a language. As music is an essential element of poetry and its transcreation deserves enough attention in the translation of poetry, the comparative study of the phonemes of the source language and that of the target language can help understand the role phonemes play in the creation and transcreation of musicality of poetry. Keeping the translation of Nepali poetry into English at the centre, this paper deals with comparative introduction to English and Nepali phonemes (1), phonemes and music of poetry (2), and phonemes through the translation of poetry (3) before the conclusion (4) is drawn.

1. English and Nepali phonemes: a comparative introduction

1.1. Vowels

1.1.2. Monophthongs

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Table no. 1

1.1.3. Diphthongs

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(Sources: Pokharel 2057BS: 133, and Roach 2008: ix)

1.2. Conclusions
1.1.4. A comparison with three-term description

Table no. 3

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Note: a. Nepali vowels have nasalization, but English vowels don't have it.
   b. All Nepali vowels are short.

(Sources: Pokharel 2057BS: 133, and Roach 2008: 8-26)

1.2. Consonants

Table no. 4

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<tr>
<td>/θ/</td>
<td>…</td>
</tr>
<tr>
<td>/ð/</td>
<td>…</td>
</tr>
<tr>
<td>/s/</td>
<td>/s/, /स/</td>
</tr>
<tr>
<td>/z/</td>
<td>…</td>
</tr>
<tr>
<td>/Σ/</td>
<td>…</td>
</tr>
<tr>
<td>/Z/</td>
<td>…</td>
</tr>
<tr>
<td>/tΣ/</td>
<td>/c/, /च/</td>
</tr>
<tr>
<td>…</td>
<td>/cʰ/, /छ/</td>
</tr>
<tr>
<td>/dZ/</td>
<td>/z/, /झ/</td>
</tr>
<tr>
<td>…</td>
<td>/zʰ/, /ज/</td>
</tr>
<tr>
<td>/l/</td>
<td>/ल/, /ल/</td>
</tr>
<tr>
<td>/r/</td>
<td>/र/, /र/</td>
</tr>
<tr>
<td>/r̥/</td>
<td>/र̥/, /र̥/</td>
</tr>
<tr>
<td>/y/</td>
<td>/०/, /०/</td>
</tr>
<tr>
<td>/w/</td>
<td>/w/, /व/</td>
</tr>
<tr>
<td>…</td>
<td>/०/, /०/</td>
</tr>
<tr>
<td>…</td>
<td>/०/, /०/</td>
</tr>
<tr>
<td>…</td>
<td>/०/, /०/</td>
</tr>
<tr>
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<td>/०/, /०/</td>
</tr>
<tr>
<td>…</td>
<td>/०/, /०/</td>
</tr>
<tr>
<td>/h/</td>
<td>/ह/, /ह/</td>
</tr>
</tbody>
</table>

(Sources: Pokharel 2057BS: 133, and Roach 2008: 65)
### 1.2.1. Comparison with three-term description

#### 1.2.1.1. A table for comparison

<table>
<thead>
<tr>
<th>Manner of articulation</th>
<th>Articulation</th>
<th>Place of articulation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>bilabial</td>
</tr>
<tr>
<td><strong>Stop (plosive)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Voiced</td>
<td>p</td>
</tr>
<tr>
<td>Voiceless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepali</td>
<td>Voiced</td>
<td>p,p</td>
</tr>
<tr>
<td>Voiceless</td>
<td></td>
<td>b,b</td>
</tr>
<tr>
<td><strong>Nasal</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Voiced</td>
<td>m</td>
</tr>
<tr>
<td>Voiceless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepali</td>
<td>Voiced</td>
<td>m</td>
</tr>
<tr>
<td><strong>Fricative</strong></td>
<td></td>
<td>f</td>
</tr>
<tr>
<td>English</td>
<td>Voiced</td>
<td>v</td>
</tr>
<tr>
<td>Voiceless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepali</td>
<td>Voiced</td>
<td>s</td>
</tr>
<tr>
<td><strong>Affricate</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Voiced</td>
<td>/tΣ/</td>
</tr>
<tr>
<td>Voiceless</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nepali</td>
<td>Voiced</td>
<td>c,cʰ</td>
</tr>
<tr>
<td><strong>Liquid (Lateral)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>English</td>
<td>Voiced</td>
<td>l</td>
</tr>
<tr>
<td>Nepali</td>
<td>Voiced</td>
<td>r</td>
</tr>
<tr>
<td>Glide (central approximant)</td>
<td>English</td>
<td>Voiced</td>
</tr>
<tr>
<td>----------------------------</td>
<td>---------</td>
<td>--------</td>
</tr>
<tr>
<td>Nepali</td>
<td>Voiced</td>
<td>w</td>
</tr>
</tbody>
</table>

(Sources: Pokharel 2057BS: 133, and Roach 2008: 65)

1.2.1.2. Similar in both languages

i) /p/: voiceless, bilabial, plosive  
   ii) /b/: voiced, bilabial, plosive  
   iii) /t/ and /T/: voiceless, alveolar, plosive  
   iv) /d/ and /D/: voiced, alveolar, plosive  
   v) /k/: voiceless, velar, plosive  
   vi) /g/: voiced, velar, plosive  
   vii) /m/: voiced, bilabial, nasal  
   viii) /n/: voiced, alveolar, nasal  
   ix) /ŋ/: voiced, velar, nasal  
   x) /s/: voiceless, alveolar, fricative  
   xi) /w/: voiced, bilabial, glide (central approximant)  
   xii) /–/: voiced, palatal, glide (central approximant)  

(Sources: Pokharel 2057BS: 133, and Roach 2008: 65)

1.2.1.3. Different ones

i) /θ/: Eng.: voiceless, dental, fricative  
   /θʰ/: Nep.: voiceless, dental, plosive  
   ii) /Δ/: Eng.: voiced, dental, fricative  
   /d/: Nep.: voiced, dental, plosive  
   iii) /f/: Eng.: voiceless, labio-dental, fricative  
   /pʰ/: Nep.: voiceless, bilabial, plosive  
   iv) /v/: Eng.: voiced, labio-dental, fricative
/b/: Nep.: voiced, bilabial, plosive

/v/) /d/: Eng.: voiced, palato-alveolar, affricate

/z/: Nep.: voiced, alveolar, affricate

/h/: Eng.: voiceless, glottal, fricative

/h/: Nep.: voiced, glottal, fricative, aspirate

/vi) /t\: Eng.: voiceless, palato-alveolar, affricate

/c/: Nep.: voiceless, alveolar, affricate

/viii) /l/: Eng.: voiced, alveolar, liquid (lateral)

/l/: Nep.: voiced, alveolar, lateral approximant (semi-vowel)

(ix) /r/: Eng.: voiced, palato-alveolar, glide (central approximant), retroflex

/r/: Nep.: voiced, alveolar, liquid (lateral), trill (vibrating)

(Sources: Pokharel 2057BS: 133, and Roach 2008: 65)

1.2.1.4. Only in English

i) /\/: voiceless, palato-alveolar, fricative

ii) /\/: voiced, palato-alveolar, fricative

iii) /z/: voiced, alveolar, fricative

(Source: Roach 2008: 65)

1.2.1.5. Only in Nepali

i) /k\/: voiceless, velar, plosive

ii) /g\/: voiced, velar, plosive

iii) /c\/: voiceless, alveolar, affricate

iv) /z\/: voiced, alveolar, affricate

v) /TH\/: voiceless, alveolar, plosive

vi) /D\/: voiced, alveolar, plosive

vii) /t/: voiceless, dental, plosive

viii) /d/: voiced, dental, plosive

(Source: Pokharel 2057BS: 133)

1.2.2. Strength of consonants in descending order

Table no. 5

<table>
<thead>
<tr>
<th>English</th>
<th>Nepali</th>
</tr>
</thead>
</table>

36
<table>
<thead>
<tr>
<th>Symbol</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>/f/</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>/h/</td>
</tr>
<tr>
<td>/θ/</td>
<td>---</td>
</tr>
<tr>
<td>/r/</td>
<td>/r/</td>
</tr>
<tr>
<td>---</td>
<td>/cʰ/</td>
</tr>
<tr>
<td>/tΣ/</td>
<td>/c/</td>
</tr>
<tr>
<td>/Σ/</td>
<td>---</td>
</tr>
<tr>
<td>/s/</td>
<td>/s/</td>
</tr>
<tr>
<td>---</td>
<td>/zʰ/</td>
</tr>
<tr>
<td>/dZ/</td>
<td>/z/</td>
</tr>
<tr>
<td>/h/</td>
<td>---</td>
</tr>
<tr>
<td>/v/</td>
<td>---</td>
</tr>
<tr>
<td>/Δ/</td>
<td>---</td>
</tr>
<tr>
<td>/Z/</td>
<td>---</td>
</tr>
<tr>
<td>/z/</td>
<td>---</td>
</tr>
<tr>
<td>---</td>
<td>/Tʰ/</td>
</tr>
<tr>
<td>/u/</td>
<td>/T/</td>
</tr>
<tr>
<td>---</td>
<td>/tʰ/</td>
</tr>
<tr>
<td>---</td>
<td>/dʰ/</td>
</tr>
<tr>
<td>---</td>
<td>/t/</td>
</tr>
<tr>
<td>---</td>
<td>/d/</td>
</tr>
<tr>
<td>---</td>
<td>/kʰ/</td>
</tr>
<tr>
<td>/k/</td>
<td>/k/</td>
</tr>
<tr>
<td>/p/ (aspirated)</td>
<td>/pʰ/</td>
</tr>
<tr>
<td>---</td>
<td>/Dʰ/</td>
</tr>
<tr>
<td>/d/</td>
<td>/D/</td>
</tr>
<tr>
<td>---</td>
<td>/gʰ/</td>
</tr>
<tr>
<td>/ŋ/</td>
<td>/ŋ/</td>
</tr>
<tr>
<td>---</td>
<td>/bʰ/</td>
</tr>
<tr>
<td>/g/</td>
<td>/g/</td>
</tr>
<tr>
<td>/p/ ( unaspirated)</td>
<td>/p/</td>
</tr>
</tbody>
</table>
2. Phonemes and music in poetry

Music in poetry is primarily related to the sounds used in it. The use of sounds needs to match with the tone, mood, and sense of a poem for it to be truly musical; as music in poetry "is created as a result of the cohesive combination of sounds, sense, mood and their artistic use" (Timalsina 2010: 81). Thus, phonemes are at the base of all these necessities. The musical arrangements like alliteration i.e. consonance and assonance, euphony, cacophony and onomatopoeia are primarily based on the artistic repetition of phonemes. Rhyme, rhythm, feet and metre are arranged in the sound units larger than phonemes (Timalsina 2010: 79-80). The following extract from mahakavi Devkota's famous poem Muna Madan and the English translation of the same extract will exemplify how phonemes play a vital role in the creation of music in a poem.

2.1. Poem in Nepali

Da:nDa: ra ka:nDa:, uka:la: Tha:Da:, zaŋha:ra ha:ra:ra,
 b otako ba:To Dŋŋa: ra ma:To na:ŋga: ra uza:ra,
kuiro Damma, hiunle Tamma tyo bis p umeko,
simsime pa:ni, bata:sa ciso barap a z ai Duleko,
masa:ne ka:amba: la:ma:ko gumba: sira gola k aureka:.
b44Ta:ma: za:ne ha:tk u Tta: ta:ne, a:ga:le baureka:.
sya:ula: cisa:, oc ba:na k a:sa: za:Dole bazne da:nta,

(Source: Devkota 2067BS: 20).

2.2. Poem in English translation

Hills and mountains, steep and sheer,
Rivers to ford by the thousand:
The road to Tibet, deserted and bare,
Rocks, earth, rain and poisonous plants,
Full of mist and laden with snow,
The wandering wind as cold as ice.

---

1 In Nepali language, mahakavi simply refers to an epic poet. But in case of Laxmi Prasad Devkota, it means the greatest creator of Nepali poetry.
Monks with heads round and shaven,
Temples and cremation pillars,
Hands and feet revived by the fire,
Wet leafy boughs make the finest of quilts
When the teeth are ringing with cold,
Even when boiled it's inedible:
The rawest, roughest rice.

(Source: Hutt 2001: 27)

2.3. Distribution of phonemes

2.3.1. Consonants

Table no. 7

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Phonemes</th>
<th>In Nepali Version</th>
<th>In English Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.</td>
<td>/n/</td>
<td>15</td>
<td>28</td>
</tr>
<tr>
<td>02.</td>
<td>/k/</td>
<td>14</td>
<td>7</td>
</tr>
<tr>
<td>03.</td>
<td>/m/</td>
<td>12</td>
<td>7</td>
</tr>
<tr>
<td>04.</td>
<td>/r/</td>
<td>11</td>
<td>14</td>
</tr>
<tr>
<td>05.</td>
<td>/s/</td>
<td>10</td>
<td>15</td>
</tr>
<tr>
<td>06.</td>
<td>/l/</td>
<td>9</td>
<td>12</td>
</tr>
<tr>
<td>07.</td>
<td>/b/</td>
<td>9</td>
<td>7</td>
</tr>
<tr>
<td>08.</td>
<td>/T/</td>
<td>7</td>
<td>19</td>
</tr>
<tr>
<td>09.</td>
<td>/D/</td>
<td>7</td>
<td>25</td>
</tr>
<tr>
<td>10.</td>
<td>/t/</td>
<td>6</td>
<td>---</td>
</tr>
<tr>
<td>11.</td>
<td>/z/(Nepali)</td>
<td>6</td>
<td>---</td>
</tr>
<tr>
<td>12.</td>
<td>/g/</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>13.</td>
<td>/kʰ/</td>
<td>5</td>
<td>---</td>
</tr>
<tr>
<td>14.</td>
<td>/c/</td>
<td>4</td>
<td>---</td>
</tr>
<tr>
<td>15.</td>
<td>/p/</td>
<td>3</td>
<td>2</td>
</tr>
<tr>
<td>16.</td>
<td>/y/, /ʊ/</td>
<td>3</td>
<td>---</td>
</tr>
<tr>
<td>17.</td>
<td>/h/</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>18.</td>
<td>/ŋ/</td>
<td>3</td>
<td>4</td>
</tr>
<tr>
<td>19.</td>
<td>/bʰ/</td>
<td>2</td>
<td>---</td>
</tr>
</tbody>
</table>
### 2.3.2. Vowels

**Table no. 8**

<table>
<thead>
<tr>
<th>S. No.</th>
<th>Phonemes</th>
<th>In Nepali Version</th>
<th>In English Version</th>
</tr>
</thead>
<tbody>
<tr>
<td>01.</td>
<td>/A:/</td>
<td>50</td>
<td>1</td>
</tr>
<tr>
<td>02.</td>
<td>/ɔ/</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>03.</td>
<td>/o/ or /oː:/</td>
<td>14</td>
<td>2</td>
</tr>
<tr>
<td>04.</td>
<td>/e/</td>
<td>11</td>
<td>9</td>
</tr>
<tr>
<td>05.</td>
<td>/i/</td>
<td>11</td>
<td>18</td>
</tr>
<tr>
<td>06.</td>
<td>/u/</td>
<td>8</td>
<td>1</td>
</tr>
<tr>
<td>07.</td>
<td>/Ay/</td>
<td>2</td>
<td>6</td>
</tr>
<tr>
<td>08.</td>
<td>/Aw/</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>09.</td>
<td>/uy/</td>
<td>1</td>
<td>---</td>
</tr>
<tr>
<td>10.</td>
<td>/iy/</td>
<td>1</td>
<td>---</td>
</tr>
<tr>
<td>11.</td>
<td>/ɪː/</td>
<td>---</td>
<td>22</td>
</tr>
<tr>
<td>12.</td>
<td>/æ/</td>
<td>---</td>
<td>9</td>
</tr>
</tbody>
</table>
The music of the both versions of this extract from *Muna Madan* is made up of the prominence of harsh consonants. The use of alliteration with both consonance and assonance is prominent in the level of phoneme in the Nepali version. The first line quoted is:

Da:nDa: ra ka:nDa:, uka:la: T\h^{a}:Da:, zaŋ\h^{a}:ra haza:ra

Here, /D/ is repeated four times, /r/ three times, /k/ two times, /h/ two times, /A:/ ten times and /φ/ four times. This prominence of harsh consonants /D/, /r/, and /k/ along with long vowel /A:/ has retained the somber mood that ultimately matches with the harshness of sense indicating the extent of geographical difficulty and alien atmosphere symbolizing the difficulty and loneliness of the existence that Madan, his friends and family have been undergoing. The extract, in total, has maintained the same quality both in the use of phonemes and the total musicality that ranges from sound through mood to the sense. The same is true even in the English version of the same. The translated version of the first line is:

Hills and mountains, steep and sheer,

Rivers to ford by the thousand:

Here, too, the harsh English consonants /h/, /z/, /d/, /t/, /s/, /\Sigma/, /r/ and /f/ have made its music in combination with long English vowels /\h^{A}:Y/, /\i:/, /\o:/ and /\leftrightarrow Y/. The relation among sound, mood and meaning is much similar to the original Nepali version of this verse-line and the extract as a whole. Though the rhythm of the English version is differently made, the prominence of harshness and length of phonemes is nearly equivalent in the both. This exemplifies how phonemes can be artistically used to create and maintain the music of a poem.

---

2 /A:/ is a short vowel in Nepali, but, here, it is lengthened because of stress the verse-line demands in recitation.
3. Phonemes through translation of poetry

Since "every language can enrich itself by translating the best creative works from other languages into it" (Joshi 2008:33), it is necessary to translate poems from languages to languages. But because "a poem contains the best words in the best order" and "every expression has its specific individual personality … manifested through certain linguistic form" (Joshi 2008: 34), the job of translation is a tough one. Being based on Andre Lefevere's seven different strategies for the translation of poetry, Susan Bassnett (2002) writes that phonemic translation of poetry attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether. (p 84)

This argument indicates that the role of phonemes in the translation of poetry is only to make sure what type of musicality is found in the source poem and how the same abstraction can be continued with a different arrangement of the phonemes in the target language. The above two versions of the part of Muna Madan exemplify this logic.

The English version of the extract has nearly lost the alliteration of the original Nepali version. But the prominence of harsh consonants and vowels lengthened with stress for recitation has been much similar in the translated version in English. Again, the same sound or the phonemes that are found with the same quality in both languages do not have the same recursive presence in the both versions. For example, in Nepali version /k/ is used for 14 times, but in English version it is used just the half i.e. 7 times only. The presence of other harsh consonants in Nepali and English respectively is /s/ (10, 15), /D/ (7, 25), /b/ (9, 7), /T/ (7, 19), and /r/ (11, 14). Only /h/ has the same number in both versions i.e. 3. The same is the case with other consonants and vowels as well. The presence is /n/ (15, 28), /m/ (12, 7), /l/ (9, 12), /g/ (5, 2), /p/ (3, 2), /η/ (3, 4), /pʰ/ (2, 3), /A:/ (50, 1), /ɔ/ (28, 3), /ɒː/ (14, 2), /e/ (11, 9), /i/ (11, 18), /Y/ (8,1), /Ai/ (2. 6), /AY/ (2, 5), and /w/ (0, 9). In the Nepali version /z/ (6), /kʰ/ (5), /c/ (4), /zʰ/ (2), /d/ (2), /cʰ/ (1), /Dʰ/ (1), /gʰ/ (1) and /Tʰ/ (1) phonemes are used. They are not available in English language. Similarly, in English version /z/ (12), /ɔː/ (3), /v/ (7), /l/ (7), /ʌ/ (12), /θ/ (3), /æː/ (22), /eː/ (9), /ɛ/ (8), /iː/ (5), /ɪː/ /Y/ (5), /ɪː/ (4), /ʌ/ (3), /ɒː/ (2) and /eː/ (1) phonemes are used. They are not available in Nepali language.

But beyond the repetition of the same sound and similar phonemes, the music of the original Nepali version is well maintained in the translated English version. Thus, this example helps to argue that translation of music in poetry is not the one-to-one transfer of phonemes or sounds from source text to target text, but the maintenance of the quality of harshness or mildness of the phonemes of the target language itself. It needs to match with the recreation/ transcreation of the same mood and meaning of the original (source) text in the translated (target) text. According to
Manjil\textsuperscript{3} (2011) there are certain reasons behind it. The reasons express themselves on two levels. The first is: a word or phrase of source text needs to incarnate in the target text with maximum equivalent mood and meaning. For this, the arrangement of words in the source verse-line is to be understood or internalized first by the translator. This is and should be the primary focus of every translator. Good translators, only on the second level, try to recreate the harshness or mildness of the same. Generally, the choice of words to fit the mood naturally contributes in it. As every language has its natural arrangement of sound-sense relation in its existing vocabulary, it is naturally possible for the translator with a certain level of command upon the target language. The following equivalent lines can exemplify it.

\textbf{Nepali}: \textit{paka:i z\textsuperscript{h}ikda: na k\textsuperscript{h}a:na pa:i ka:nca:koka:ncai b\textsuperscript{h}a:ta.}

\textbf{English}: Even when boiled it's inedible:

The rawest, roughest rice.

Here, the phrase "\textit{paka:i z\textsuperscript{h}ikda:}" in Nepali is transcreated into "Even when boiled" in English. The harsh consonants /k/ and /z\textsuperscript{h}/ of the Nepali version are absent in the English version. /\textgamma/ and /i/ are found in both versions. /p/, /\textalpha i/, /d/ and /\textalpha y/ of Nepali version are absent in English version, but /\textae/, /ei/, /w/, /b/, /d/ and /\textae\textgamma/ are used in English although they are not found in the Nepali version. But, in total, the harshness and length created with the use of /k/, /z\textsuperscript{h}/ and /\textalpha y/ of the Nepali version is maintained by the subsequent use of /v/, /b/, /d/ and /\textae\textgamma/ in the English one. This process can be seen even better in the last phrase of the same verse-line. "\textit{ka:nca:koka:ncai b\textsuperscript{h}a:ta}" from Nepali is translated as "the rawest, roughest rice" in English. The harshness of this phrase in Nepali is the result of cacophonous repetition of /k/ and /c/ along with /\textalpha y/ lengthened with stress in recitation. Its English equivalent is harsh in the same degree as the result of cacophonous repetition of /r/, /s/, and /\textae/, and the use of /t/ and /s/. The vowels, in the English version, have no role in the creation of harshness. The maintenance of harshness is possible not because of the search for identical harsh sounds/phonemes, but because of the search for the words with equivalent harsh sounds in the target text. The sense of ‘\textit{ka:nco}’ in Nepali can be expressed through 'unripe', 'raw' (Pradhana 2008: 97), 'uncooked', 'fresh', 'unprocessed' 'unfinished', 'rough' and 'crude' (Manser 1997: 654) in English. The translator has used 'raw' and 'rough' so that the extent of harshness can be maintained even with the consonance created by the repetition of /t/ like that of /k/ in the Nepali version. To heighten the sense of the situation both have been used in the superlative forms: 'rawest' and 'roughest'. Thus the search for the terms equivalent both in harshness or mildness level of phonemes and the extent of sense is the basic and the most essential part of the translation of music in a poetic piece.
4. Conclusion

Nepali and English phonemes have both the similarities and differences, though the differences are prominent. Although in a poem the role of phonemes is great for the creation of mood, tone and musicality, and the same is maintained through a skillful translation, the identical presence of phonemes through translation is not possible. The same is the case in the translation of Nepali poetry into English.

References


Lesbian Criticism: Deconstruction of Sexuality

Jiwan Kumar Rai

1. Introduction

Lesbian Criticism, as a post modern literary movement, emerged during the 1960s and 1970s along with the feminist and Afro-American liberation movement. In fact, lesbian criticism rests on the basic principles of feminism, especially on the principal ground of women's voice-to achieve social, political, legal and economic equal rights. But, it further raises strong voice not only in the terms of gender differences, but also more strongly, of sexual differences, deconstructing the key binary oppositions of western culture, such as heterosexual/homosexual, by which a spectrum of divers sexual feelings and desires are forced into only two categories; and the first category is assigned privilege, power and centrality, while the second is derogated, subordinated and marginalised.

Moreover, Lesbians highlight and focus on equal rights to those of the heterosexual majority. M.H. Abrams (2001) quotes the words of lesbian critic Adriene Rich 'how far-ranging and diverse is the spectrum of love and bonding among women, including female friendship, the family relationship between mother and daughter, and women's partnerships and social groups as well as overtly physical same-sex relations (255). This very lesbian criticism tries to focus on women's identity in women.

2. Lesbian and Lesbian Feminism

Lesbian literary theory became a distinct field of literary criticism only by the 1990s, though it emerged in the 1960s and 970s with the development of feminist movement. The main purpose of lesbian criticism, as Peter Barry writes, is that Lesbian studies does for sex and sexuality approximately what women's studies does for gender (2010:135). So, though Lesbians share some genuine issues of gender discrimination, as feminists, they emphasize on the centrality of sexuality, rather than of gender as a fundamental category of historical analysis and understanding. Further Barry writes 'in Lesbian criticism, the defining feature is making sexual orientation as a fundamental category of analysis and understanding' (2010:135). No doubt, Lesbian Criticism can be clearly understood relating it with feminism because initially its own origin is within the soil of feminism. As Afro-American feminist movement began as a separate field of women studies with an accusation against feminism that feminism ignored and excluded the voices and experiences of different racial, cultural or sexual experiences and realities. The feminism only reproduced the structures of the patriarchal inequality within the universalization of the experiences of white, middle-class and urban heterosexual women.

A similar accusation was made by the lesbian Critics. They blamed that feminism only addresses the issues of gender inequality marginalising and ignoring the issues of sex and sexuality. Lois Tyson (2008) claims 'Lesbian Critics must deal
with the psychological, social, economic and political oppression fostered not by only patriarchal male privilege, but by heterosexual privilege as well' (323).

Lesbians are more or less separatists who dissociate themselves as much as possible from all men, including gay men and from heterosexual women as well. Moreover, they separate themselves from those lesbians who don't share their experiences, views and ideas. They strongly believe on only lesbian organizations thinking that it will priority to lesbian issues and it is a political stance, not merely an issue of personal sexuality.

In this context, Lesbian critics believe that lesbianism is the most complete form of feminism. They claim a lesbian is 'a woman-identified woman' (Tyson, 2008: 324). Lesbian identity isn't restricted to the sexual domain, but consists of one's attention and emotional energy to other women. Only the women can be one's primary source of emotional and psychological support.

Lesbian feminists, therefore, always deny the heterosexuality being assured that it is one of the most powerful tools of patriarchy. They believe, Tyson writes, heterosexuality is not a natural sexual orientation for normal woman but a political institution that subordinates women to patriarchy in that women's subservience to men is built into heterosexual definitions of feminine sexuality' (2008:325). Lesbian feminists, therefore, claim that patriarchy and heterosexuality are inseparable. They advocate to resist the Patriarchy, one must resist the heterosexuality.

3. Lesbianism as a deconstruction of sexuality

Deconstruction, a literary criticism developed by Jacque Derrida, is a practice of reading the cultural Productions which questions and claims to subvert or undermine the established assumptions, systems or culture. Lesbian Criticism sharing deconstruction Perspective, questions those key binary oppositions created by western culture, such as male/female, natural/unnatural and heterosexual/homosexual. Lesbian Criticism deconstructs the key binary opposition heterosexual/homosexual focusing on the issues of making sexual orientation and sexuality.

Sexuality, according to the definition of Oxford Advanced Learner's Dictionary, is the feelings and activities connected with a person's sexual desire (2010: 1402). Lesbian Critics, resisting and rejecting only two dichotomy of heterosexuality/homosexuality, claim that one's sexuality must be defined in terms of one's sexual desire since the spectrum of diverse sexual feelings and desires can never be forced into only two categories-heterosexual/homosexuals.

Categories of sexuality, Lesbians argue, can not be defined by such simple oppositions as heterosexual/homosexual. It is because as deconstruction's insight, human sexuality is a fluid, fragmented, dynamic collectivity of possible sexualities. Our sexuality may be different times over the course of our lives. "Sexuality is a dynamic range of desire" (2008: 335), writes Tyson. It is, therefore, one's sexuality may be based on one's preference for particular acts, sensations or physical types. The various possible sexualities like gay sexuality, heterosexuality, bisexuality arise
in the course of human life. Lesbian sexuality is one of the distinct and the most possible reality in every individual.

Our sexuality which is restricted into the two categories, is socially and culturally constructed rather than inborn biological forces. In fact, human sexuality is completely controlled neither by our biological sex nor by the culturally created gender roles. Sexuality exceeds these definitions and assumptions. Human sexuality is almost undecidable and unstable.

The deconstructionist insight is that the distinction between paired opposite is not absolute, since each term in the pairing can be understood and defined in terms of the other. Further, it is, hence, possible to reverse and erase the hierarchy within such pairs. In Lesbian studies, the dichotomy heterosexual/homosexual gets deconstructed. The opposition within this pair is seen unstable and eradicable.

4. Conclusion

Lesbian Criticism, as feminism emphasizes on the issues of gender equality, focuses on the matter of sex and sexuality claiming the fact that there is diverse range of human sexuality. It is a fundamental issue in a personal identity. It can be inferred that lesbianism is more a form of sexuality rather than a form of female bonding of patriarchal resistance. It is being a very distinct field of human sexuality, opens a new avenue to rethink and reanalyse the restricted sexual categories-heterosexual/homosexual. Lesbian studies claims to be a complete form of feminism rejecting the centrality of heterosexuality and defining a lesbian as a woman-identified women. It assumes that patriarchy and heterosexuality is inseparable political institution which subordinates women. Deconstructing the sexuality, it has successfully established a new concept that sexuality is not something merely natural and unchanging, but rather it is a construction and a subject to change.

References


Feminine and Feminist in Shah’s *Facing My Phantoms*

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1. Introduction

Sheeba Shah, a rising star of Nepali literature, has provided firsthand knowledge of ground realities about Nepali women in her famous novel *Facing My Phantoms*. The novel can be rated one of the best Nepali novels written in English language both for its content and form. In the novel she has projected the subject that is both fascinating and taboo.

Shah has explored the psyche of two major women characters Sanat and Sanjeevani in a fast-changing country and has depicted the contrasted self of these two women. Headstrong Sanjeevani constantly invites new challenges in her life and always fight against social and sexual taboos being indifferent to the cultural barrier, whereas Sanat easily resigned to her fate. The novel nicely depicts the changed scenario of Nepali society and the condition of women, which may be shocking for the reader. As modern women, unlike traditional women do not succumb to their fate but invite challenges into their life and are ever ready for crossing the barriers imposed upon them by the society. In the novel Shah bestows unexpected experiences and action of modern Nepali women which tempts the feminist critics.

The article tries to show how Shah has portrayed Sanat as feminine character and Sanjeevani as feminist character. The article contains the following parts

1. Introduction
2. Feminine and Feminist
3. Portrayal of feminine and feminist characters in *Facing My Phantoms*, and
4. Conclusion

2. Feminine and Feminist

Patriarchay has made the word ‘feminine’ synonymous to ‘female’ by creating stereotypical images of women. Moi (1986) says “patriarchal oppression consists of imposing certain social standards of femininity on all biological women in order precisely to make us believe that the chosen standards for femininity are natural” (p 209). From the ancient days to the present, feminine has been considered as natural traits of women and denial and absence of it in women brings a punishment or a boycott from the society labeling them unnatural and unfeminine. In order to suppress and subordinate women, patriarchy casts women as emotional (rational), weak, nurturing and submissive. Abrams (2004) asserts

The basic view is that western civilization is pervasively patriarchal- that is, it is male-centered and controlled, and is organized and conducted in such a way as to subordinate women to men in all cultural domains: familial, religious, political, economic, social, legal and artistic. (p 235)
Women are programmed to accept the cultural image of women and they are taught to reflect their feminine qualities in their action and thought. Beauvoir (1997) says “It may be that just as the young girl dreams of a liberator who will take her away from her family (p 565). Feminine women think that their life is incomplete unless she gets married since their true place is their husband’s home where they get support and security. Women having feminine traits are portrayed as a ‘good’ character in literature written by the traditional writers. Tyson (2006) arrests “patriarchal ideology suggests that there are only two identities a woman can have. If she accepts her traditional gender role and obeys the patriarchal rules, she’s a ‘good girl’, if she doesn’t a bad girl” (p 89). Concept of good girl and bad girl moulds women completely into feminine women. As a result, she always tries to acquire the qualities associated with patriarchal feminity and domesticity by being modest, unassuming, self-sacrificing and nurturing. Acquiring all feminine qualities, she dreams to be an angel of her house. Feminine women rarely think about liberation and revolt. They think that being women they have to stay mute life long and never try to cross the boundaries imposed upon them. Feminine women think that to obey all the rules and regulations assign to them by patriarchy is their duty. They can be women in true sense only if they have got those thirty-two attributes\(^4\), which is essential to be a perfect woman.

Tyson (2006) has summarized some assumptions that feminists share in general which are as follows:

a. Women are oppressed by patriarchy economically, politically, socially, and psychologically. Patriarchal ideology is the primary means by which they are kept so.

b. In every domain where patriarchy reigns, women is other she is objectified and marginalized, defined only by her difference from male norms and values, defined by what she (allegedly) have.

c. All of western (Anglo-European) civilization is deeply rooted in patriarchal ideology.

d. While biology determines our sex (male or female), culture determines our gender (masculine and feminine) with masculine and feminine behavior are learned, not inborn.

e. All feminist activities, including feminist theory and literary criticism, has as its ultimate goal to change the world by promoting women’s equality.

f. General issues play a part in every aspect of human production and experience of literature, whether we are consciously aware of these issues or not (p 92)

3. Portrayal of feminine and feminist character in *Facing My Phantom*

\(^4\) In Hindu culture, it is believed that a perfect woman has thirty-two qualities. But these qualities don't have the qualities modern feminists argue women need to have.
3.1. Sanat as a Feminine Character

Sanat is an uneducated woman up bred in a conservative family and marries to Raja Saheb who belongs to an aristocratic family of a feudal society. She learns from her father that she is just like an object and her real owner is her husband. As her father consoles her at her wedding day “my daughter….my angel….my beautiful Sanat, you were a jewel given to us. Precious as you were I am returning you to your rightful owner” (Shah, 2010: 26). Being a good daughter Sanat follows the teaching of her father and stays all her life as an object with her rightful owner (her husband).

On the first day of her wedding, her whole body has been examined by the women. Though she feels quite humiliating and uncomfortable she does not protest because she thinks, after all, they are doing so on behalf of her husband who wants her wife to be ‘full of flesh’. The writer exposes the mentality of patriarchally programmed women of the time who consider women as a goods that is to be made especially to satisfy males’ desire through these lines said by the in-laws(women) of Sanat “ All bones, Rani Saheb… chya chya …won't do. Men like flesh! ... Big buttocks men like” (Shah 2010: 29). Sanat seems just like an offering goat. Her condition is no better than that of an animal; however, she tolerates it being a true feminine. Her feminine traits get flourished in her husband’s home as the narrator says “Sanat soon being to adjust and blend in with the domesticity of her husband’s domain. She has taught herself not to run but walk slowly, not shout but speak softly not laugh but smile quietly not wander alone but to take a suitable chaperone” (Shah 2010: 49). Sanat seems very conscious to acquire those thirty-two attributes which are essential to be a perfect woman in patriarchal Nepali society. She can never be comfortable in her husband’s presence since she cannot get a status of a wife from him. The narrator presents Sanat's condition through these lines “Not only does he inspire respect and subservience but Sanat cannot help feeling a sense of terror when with him” (Shah 2010: 49). She is treated like a servant by her husband. She never demands her right from her husband; instead, she keeps on her devotion towards him. Bernard rightly says “in patriarchy women’s lives are meant to be lived not for themselves, but for men’s needs” (93). Sanat does not complain for her boring days in her husband’s house, but only concerns about the happiness of her husband.

Sanat is such a subservient character that she becomes mute and motionless when she has been presented near her husband for the first time. She fears when her husband remarks that she is too thin and she gets relief when he says “you have nice hands, long and delicate fingers, very lady like” (Shah 2010: 52). Sanat’s reaction towards her husband’s remarks shows that she is not conscious about her right. She never thinks that her husband does not have right to pass such judgment regarding her figure and he has no right to take her as an object. Sanat becomes quite happy when she gets opportunity to be educated. She says “soon, I will master the alphabet and will be able to read. Sitting here in Kanda, I can access the stupefying mystery that is this world” (Shah, 2010: 77). But she is unaware that education can bring a sense of equality, right and consciousness and make her human in true sense by which she can change her position at her home and can upgrade her. She regards education as a jewel that befits her to be a wife of Raja Saheb, an aristocrat. So she
discontinues her classes as soon as she realizes that she needs it no more. Bernard (1980) says “Limited experience, opportunity, and education deemed appropriate for beings who must not become too smart for our good” (p 96). Sanat gets limited education so that she can never challenge the patriarchal oppression imposed upon her.

Sanat’s position in her house does not change even after five years of her marriage to Raja Saheb and becoming a mother of two sons. During these years her feminine traits transform from one phase to another. Now all her concerns go towards her sons. The real authority of the house is still in the hand of either Raja Saheb or Tara. However, she never demands her right. She seems to be satisfied and well known about the position given to the women by the society. Tyson (2006) points out “these gender roles have been used very successfully to justify inequities, which still occur today, such as excluding women from equal access to leadership and decision-making position” (p 85). Sanat accepts her role without any protest.

Sanat does not dare to revolt against her husband’s immoral and sinful act though she knows that he has been sexually abusing a small boy named Laata. Her heart fills with disgust and anger towards her husband when she knows the truth. She tries to revolt against her husbands’s sinful act but her courage shatters then and there because she is taught to be a devoted and submissive wife on the one hand and on the other hand being a traditional woman, she does not dare to go against her own husband so she lets the maid, sent by her husband to fetch Laata, take him with tearful eyes. Narrator exposes her condition “take him ….Sanat rests her own heavy head into pillow, and with her hands cups her eyes that suddenly feel heavy with tears” (Shah 2010: 104). Sanat is helpless. Ruth quotes Tiger’s view “Dominance/submission is a biological (sexual) characteristic that accounts for the gender prescription of passivity in women and aggressiveness in men” (p 17). Sanat’s each and every deeds support patriarchal ideology that claim tolerance as women’s inborn quality.

Even after her husband’s death, Sanat cannot be authoritative and cannot hold control over her son’s indecent activities. As a result her son spoils the life of his first wife and keeps on collecting wives. Similarly, despite being supporter of Sanjeevani’s lifestyle and freedom, she cannot openly supports her and convince her son that he should stop thinking about social taboo and respect the happiness of his daughter.

3.2. Sanjeevani as a Feminist Character

Sanjeevani is a well educated, independent, headstrong girl. She never compromises with her wishes and desires. She is bold, strong and sometimes even wild. She herself accepts that she is selfish as she knows that one needs to be selfish if s/he wants to get freedom and happiness. She agrees her selfish nature and says “Ragat’s words did not pinch me then for I agree that I am indeed selfish person and live for myself alone (Shah 2010: 2). She thinks very differently as she admits that self happiness is the regulator of one’s life. She dares to break her engagement with Nabin, man selected by her parents as her husband, knowing that this deed of her
shatters the happiness and honor of her family. Because she knows that she is in love with Rajat and she can be happy only in his company. That is why unlike a traditional dutiful daughter she thinks only about her happiness but not of her family. Tyson (2006) highlights the traditional gender role through these lines “she has no needs of her own, for she is completely satisfied by serving her family (p 90). Sanjeevani’s own happiness outweighs the happiness of her parents and reputation of her family. She challenges the social taboo when she keeps relationship with Rajat, a married man, who is not only an outcast for her community but a married man too. She had no intention to marry him, what she wants is just to get physical (sexual) happiness and mental comfort to her. Her acts shock the people who believe that women’s aim of life is to get married with rich and handsome man. Tyson (2006) says “… feminity with submission encourage women to tolerate familial abuse, wait patiently to be rescued by a man, and view marriage as the only desirable reward for right conduct” (p 88). For Sanjeevani, marriage does not bring happiness but it is a trap made by the society to end the women’s freedom.

Sanjeevani’s choosing her profession as a journalist shows that she enjoys freedom as well as reputation both at home and in society. Her father and her uncle believe upon her words and ask for her opinion about the social and political affairs. She asserts “I had joined the Kasthmandap Weekly as a subeditor. Somehow my working there, gave them the impression that I got news of the dealing of the monarchy underhand” (Shah 2010:10). Her job brings her not only reputation and freedom but economic independence, too.

Though Sanjeevani’s parents always wants her to be a subservient girl having all feminine qualities, she leads her life in her own way, from her childhood, revolting against the restriction imposed upon her. She says

So I was brought up to be given away eventually. I was kept as a precious valuable handled with the gentlest of care and treated with utmost concern. Not that I would have accepted it any other way…for I have been one hell of an imposing character since my early days. I made it clear from my first demanding wail that I got immediate and complete attention right away. (Shah 2010:31)

She is not a suppressible woman. She keeps on protesting for the freedom that is provided to her brother and the restriction imposed upon her by her mother. She finds out her own way for her freedom by rejecting her ‘self’ as a girl. She tries to convert herself as a boy by keeping her hair short, wearing only pants and staying away from female fancies. Ruth says “A little girl given dolls to play with, prohibited from engaging in wild play, dressed in frilly or constricting, clothing, and rebuked for so-called unlady-like behavior, is enforced in those behavior patterns here called feminine, and learns to be passive, fragile, nurturing” (p 17). Sanjeevani never accepts the traditional role given to her by the society. She gets involved into those works which are considered to be done by males and restricted for females. She splashes water on the buffaloes climbs up and jumps from one pile to another and rides the bullock cart into the near by jungles. She dislikes the silent submission of her brother; therefore, she objects the decision taken by her parents regarding his
career and marriage. She insists them to let him pursue his dream. She also criticizes her mother for selecting unsuitable girl for her brother and says “How can you say that, mamma? As husband and wife, they need to relate to one another, understand each other…there has to be compatibility (Shah 2010: 36). She shows her concern for her brother’s happiness and right. She does that work which has been considered to be done by a brother to his sister. So her acts show that she inverts the traditional gender role.

She meets Rajat in a bar while she is watching the grand finale of the world cup football, having wine with her friend. It shows that she challenges the social norms and values which restricted the girl to have alcohol and stay out home late night. Likewise, she does not wait to be proposed by a desirable person like a shy girl but she herself seduces him. Similarly in the case of Chandra too she herself takes an initiation to starts a relationship. She keeps relation with the two men at the same time and breaks the rules made by patriarchal society which demands loyalty from women towards their husbands or lover. In fact, she constantly invites the challenges into her life, always battling against social and sexual taboos. She is disinterested to get married with Chandra either.

She is so daring that she visits to the area controlled by Maoists and confronts with the Maoists without hesitation and fear. She dislikes every kind of restriction and she wants freedom at any cost. She says to Chandra her lover and a Maoist rebellion “Unlike you, Chandra, I am open to new possibilities. I try new option some may work out for me, and some may not. Yet I keep myself open to new and varied experiences” (Shah 2010: 262). Though patriarchy regards women unreasonable and unintelligent, she is very clear about her ideology and she can take her stand.

Though she herself admits that she is selfish she is a responsible human being since she provides a shelter to her aunt in her apartment of Dhangadi, she sorts out the problems of her property that is in Maoist control. For her auntie’s sake she even visits the Maoist area facing so many difficulties and risks her life. She appeals Maoist to release her auntie’s property. Even Chandra appreciates this effort of her. He says “But since you have made such an effort and came down all this way, your request, if submitted in writing to the Jana Adalat, could be considered” (Shah,2010: 153). Her job as a program coordinator in an NGO and her capability of tackling every problem responsibly and effortlessly further highlights her strength which proves that she is no less than male. She rescues a victim called Sharmila who has been abused and tortured by her husband brutally. Not only that she encourages Sharmila to face the situation boldly and manages her to start a new, respected and independent life. This act of Sanjeevani upgrades her as a social leader and proves that how a woman can support another woman to provide her right as well as redemption.

Sanjeevani reaches into a new height when she not only releases her father’s land from Maoist but also makes her brother’s dream of changing the face of Ganeshpur her own dream. She improvises the farming technique and convinces the villagers to support her. She expresses her determination through the following lines.
I will go down to Ganeshpur and survey the land, soil, climate and temperature. Having done that I will decide upon the best value-added crops that will reap the maximum returns. In the second phase, I will do an awareness program in the village with the locals. We will discuss the potential of my new farming schema. And finally, when I have convinced the villagers, we will commence the execution of the plan. (Shah 2010: 203)

The thought, plan and actions of Sanjeevani pose her as a deconstruction of a traditional image of woman. Sanjeevani’s plan proves the concept carried by feminists as Tyson (2006) asserts “The inferior position long occupied by women in patriarchal society has been culturally, not biologically, produced” (p. 86). She not only makes the plan but gets success in it. She proves her as a strong character when she finally decides to be an unmarried mother and faces the blame of the society. She is ready to take the responsibility of her baby solely. She even does not let anybody to know the identity of the father of her baby. She challenges the status-quo.

4. Conclusion

In *Facing my Phantoms* Shah has shown the two facets of women existed in different time periods: feminine and feminist. The novel claims that as women are programmed to be feminine, the women like Sanat cannot break the patriarchal confinement in the name of culture, tradition and religion. As a result, they remain subservient throughout their lives. On the other hand, modern women like Sanjeevani are conscious about their right and freedom. She knows very well to ignore the rules and regulations made by patriarchy and seizes the happiness that belongs to her.

References


Adjectives in Kulung as spoken in Mangtewa

Shree Kumar Rai

0. Abstract

Kulung language belongs to Rai Kirant sub-group, Himalayan group, Bodic sub-branch, Tibeto-Burman branch and Sino-Tibetan language family. It is spoken mainly by the Kulung people of Solukhumbu, Sankhuwasabha, Tehrathum, Panchthar, Ilam, Jhapa, Sunsari, & Bhojpur. 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. 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 adjectives in Kulung. It is divided into four sections: Borrowed adjectives (1), Place of adjectives (2), Number in adjectives (3), Gender in adjectives (4) and Conclusion (5).

1. Borrowed Adjectives

Kulung has borrowed many adjectives from Nepali, e.g.,

a. *ibum* seto *cʰou*  
   one white-Adj.  
   'A white bird.'

b. *nicci*lo *kʰep*  
   two black-Adj.  
   'Two black dogs.'

c. *ibum hariyo* *daːha:*  
   one green-Adj.  
   'A green pond.'

d. *ibumraːto* *tappi*  
   one red- Adj.  
   'A red cap.'

e. *ilpo* *buDʰaː* *μυσ*  
   one old-Adj.  
   man-Mas., sg.  
   'An old man.'

f. *a Nka* naya: *zʰolaː* ke  
   this new-Adj.  
   bag be-pr., sg.  
   'This is a new bag.'

g. *ibum* *bʰtte* *betʰo*  
   one blunt-Adj.  
   knife  
   'A blunt knife.'

h. *ilpo* *moTo* *mis*  
   one fat-Adj. man-Mas., sg.  
   'A fat man.'

i. *ibum* *λυτε* *ciNɔwːa:*  
   one thin-Adj.  
   cat
'A thin cat.'

j. na:m τα:to tuwe
sun hot-Adj. be- pr., sg.
'The sun is hot.'

k. ilpo ηοχο mis
one short-Adj. man-Mas., sg.
'A short man.'

l. za: ξυσα cʰuwa:
rice cold-Adj. become- pt
'Rice became cold.'

m. ummi pa:tla: tei
his/her thin-Adj. cloth
'His/Her thin cloth.'

n. maNka ba:kla tei ke
that thick-Adj. cloth be-pr., sg.
'That is a thick cloth.'

o. ibum akla si:cʰo
one tall-Adj. tree
'A tall tree.'

p. Dʰila manawa
late-Adj. do- Neg.
'Don't do late.'

q. cʰita kʰa:twa
fast-Adj. go- Imp.
'Go fast.'

r. a:lse cʰunawa
lazy-Adj. be- Neg.
'Don't be lazy.'

s. a:mpaisa: dʰer tuwe
Your money more be- pr., sg.
'You have more money.'

t. aNka a:mnim pura:na kʰim ke
this your old-Adj. house be- pr., sg.
'This is your old house.'

In the above examples, seto in (1.a), ka:lo in (1.b), hariyo in (1.c), ra:to in (1.d), bʰutte in (1.e), naya: in (1.f), bʰutte in (1.g), moTo in (1.h), lute in (1.i), ta:to in (1.j), hoco in (1.k), cisa in (1.l), pa:tla: in (1.m), ba:kla in (1.n), dʰer in (1.s) and pura:na in (1.t) are borrowed adjectives.

2. Place of Adjectives

2.1 Attributive

Kulung is rich in attributive adjective. For example,

a. rita: Na:linap ridoma: tuwe
Rita beautiful-Adj. girl be- pr., sg.
‘Rita is a beautiful girl.’

b. \( \text{ra:m} \) \( \text{nap} \) \( \text{ridopa:} \) \( \text{tuwe} \)
Ram good-Adj. boy be-pr., sg.
‘Ram is a good boy.’

c. \( \text{na:r} \) \( \text{kimlap} \) \( \text{sogosa:} \) \( \text{ke} \)
tiger dangerous-Adj. animal be-pr., sg.
‘Tiger is a dangerous animal.’

d. \( D^b \) \( \text{eu:} \) \( \text{Na:linap} \) \( \text{c}^b \) \( \text{ou:} \) \( \text{ke} \)
danphe beautiful-Adj. bird be-pr., sg.
‘Danphe is a beautiful bird.’

e. \( \text{bimal} \) \( \text{cinma:} \) \( \text{wa:cca:} \) \( \text{tuwe} \)
Bimal thin-Adj. man-Mas. be-pr., sg.
‘Bimal is a thin man.’

f. \( \text{sudan} \) \( D^b \) \( \text{eppa:} \) \( \text{wa:cca:} \) \( \text{ke} \)
Sudan fat-Adj. man-Mas. be-pr., sg.
‘Sudan is a fat man.’

g. \( \text{nima:} \) \( \text{Na:linap} \) \( \text{solo-me} \) \( \text{tuwe} \)
Nima beautiful man-Fem. be-pr., sg.
‘Nima is a beautiful woman.’

h. \( \text{nina:mma:} \) \( \text{Na:linap} \) \( \text{mimc}^h \) \( \text{a:} \) \( \text{tuwe} \)
Ninamma beautiful-Adj. man-Fem be-pr., sg.
‘Ninamma is a beautiful woman.’

i. \( b^h \) \( \text{eDeta:r} \) \( \text{nap} \) \( \text{t}^h \) \( \text{a:mpu} \) \( \text{tuwe} \)
Bhedetar beautiful-Adj. place be-pr., sg.
‘Bhedetar is a beautiful place.’

j. \( \text{rima} \) \( \text{akla} \) \( \text{mimc}^h \) \( \text{a:} \) \( \text{ke} \)
Rima tall-Adj. man-Fem be-pr., sg.
‘Rima is a tall woman.’

In the above examples, \( \text{Na:linap} \) in (2.1.a), \( \text{nap} \) in (2.1.b), \( \text{kimlap} \) in (2.1.c), \( \text{Na:linap} \) in (2.1.d), \( \text{cinma:} \) in (2.1.e), \( D^b \) \( \text{eppa:} \) in (2.1.f), \( \text{Na:linap} \) in (2.1.g and h), \( \text{nap} \) in (2.1.i) and \( \text{akla} \) in (2.1.j) are attributive adjectives.

### 2.2 Predicative

In Kulung, predicative adjectives are also used.

a. \( \text{Sita} \) \( \text{solome} \) \( \text{tuwe} \)
Sita young-Adj. be-pr., sg.
‘Sita is young.’

b. \( k^b \) \( \text{a:i} \) \( \text{ca:nap} \) \( \text{tuwe} \)
curry tasty-Adj. be-pr., sg.
‘Curry is tasty.’

c. \( k^b \) \( \text{a} \) \( \text{caNk}^b \) \( \text{a} \) \( \text{tuwe} \)
he/she clever-Adj. be-pr., sg.
‘He/She is clever.’

d. \( \text{ciya:} \) \( \text{ta:to} \) \( \text{tuwe} \)
tea hot-Adj. be-pr., sg. 'Tea is hot.'
e. \( a:m \quad c^h a:m \quad nap \quad tuwe \)
your song beautiful-Adj. be-pr., sg. 'Your song is beautiful.'
f. \( o \quad c^h a:m \quad nap \quad tuwe \)
my song beautiful-Adj. be-pr., sg. 'My song is beautiful.'
g. \( \text{Suntala:} \quad ca:nap \quad ma:ntu \)
orange sweet-Adj. do-Neg. 'Orange is not sweet.'
h. \( \text{mis} \quad nap \quad tuwe \)
man good-Adj. be-pr., sg. 'Man is good.'
i. \( \text{maNka} \quad nap \quad ma:ntu \)
that good-Adj. be- Neg. 'That is not good.'
j. \( \text{ka:u} \quad cisa \quad tuwe \)
water cold-Adj. be-pr. 'Water is cold.'

In the above mentioned examples, \( \text{solome}_{(2.2.a)} \), \( ca:nap_{in} \ (2.2.b) \), \( caNk^h a \) in (2.2.c), \( ta:to \) in (2.2.d), \( nap \) in (2.2.e and f), \( ca:nap \) in (2.2.g), \( nap \) in (2.2.b and i) and \( cisa \) in (2.2.j) are predicative adjectives.

3. Number in Adjectives

In Kulung, number does not restrict adjectives.

a. ibum ra:to buN
one red-Adj. flower 'A red flower.'
b. ibum ka:lo \( c^h \text{ou:} \)
one black-Adj. bird 'A black bird.'
c. ibum seto buN
one white-Adj. flower 'A white flower'.
d. ibum cisa luN
one cold-Adj. stone 'A cold stone'.
e. suppo ka:lo wa:cc\(^h a:ci \)
three black-Adj. man-Mas., pl. 'Three black men.'
f. ilpo Na:linap solo
Based on the examples mentioned above, singular, dual or plural number does not restrict adjective in Kulung. There is no plural marker adjective as well. rato in (3.a), ka:lo in (3.b), seto in (3.c), Na:linap in (3.h and i) and pupulpa: in (3.l) are used in plural number. In the same way, pupulpa: in (3.k) has been used for dual number as there is no number marker in adjective in Kulung.

4. Gender in Adjectives

Adjectives in Kulung lack gender, e.g.,

a. ilpo Na:linap solo-me
   one beautiful-Adj. young man-Fem
   'A beautiful young woman.'

b. nippo Na:linap solo-me-ci
   two beautiful-Adj. young man-Fem,d.
   'Two beautiful young women.'

c. suppo Na:linap solo-me-ci
   three beautiful-Adj. young man-Fem,pl
   'Three beautiful young women.'

d. ilpo D^{b}eppa: mim^{b}{a}:
   one fat-Adj. man-Fem., sg.
   'A fat woman.'

e. ilpo balle ridoma:
   one strong-Adj. girl-Fem., sg.
   'A strong girl.'

f. ilpo Na:linap wa:cc^{b}{a}:
one handsome-Adj. man-Mas., sg. 'A handsome man.'
g. nippo Na:linap wa:ccʰʰa:s two handsome-Adj. man-Mas., d. 'Two handsome men.'
h. suppo Na:linap wa:ccʰʰa:ci three handsome-Adj. man-Mas., pl. 'Three handsome men.'
i. ilpo dʰɛppa: wa:ccʰʰa: one fat-Adj. man-Mas., sg. 'A fat man.'
j. ilpo balle ridopa: one strong-Adj. boy-Mas., sg. 'A strong boy.'

The above examples show that feminine gender in (a-e) and masculine gender in (f-j) don't restrict adjectives.

5. Conclusion

Kulung adjectives can be concluded as follows:-
i. In Kulung, number does not restrict adjectives.
ii. Gender does not restrict adjectives.
iii. Both attributive and predicative adjectives occur in Kulung.
iv. Kulung has borrowed many adjectives from Nepali.

Abbreviations

<table>
<thead>
<tr>
<th>Adj.</th>
<th>Adjective</th>
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<tr>
<td>Mas.</td>
<td>Masculine</td>
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<td>Fem.</td>
<td>Feminine</td>
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<tr>
<td>Neg.</td>
<td>Negative</td>
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<td>sg.</td>
<td>Singular</td>
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<td>d.</td>
<td>Dual</td>
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<td>pl.</td>
<td>Plural</td>
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<td>pr.</td>
<td>Present</td>
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<td>pt.</td>
<td>Past tense</td>
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References

Groups. Kathmandu.
1. Background

Grania, the protagonist of Lady Gregory’s Irish nationalistic play of the same title, refuses to remain a widow and mourn the death of her husband. She questions, “And why should I be always a widow that went so long a maid?” (Gregory 1995: 420) Grania has been Diarmuid’s wife for the last seven years and has been living with him. Despite this, she is still a maid because her husband would not have sex with her. He had vowed to Finn, who Grania was supposed to marry, to bring Grania back to him as “whole bread.” At his final hours, Diarmuid is found to be ungrateful to his wife as Grania argues, “It is an empty thing to be crying the loss of a comrade that banished me from his thought” (p 417). Since she is still a maid and her husband denied recognizing her, she realizes that their relation has been sans of emotion. So, pouring her disappointing familial and sexual experiences to Diarmuid, Grania, rather chooses to marry Finn, the person who has tricked to murder her husband. This creates problem for the study of her play from the perspective of post colonial feminist intervention in the project of nationalism. Grania’s refusal to mourn the death of this national hero, Diarmuid, of Ireland demands for the analysis of the issues of gender and nationalism. Why does the playwright make her heroine so unconventional, to the extent, that she does not accommodate her “either of the oppressive patriarchal binaries of female identity: the angel in the house, the monstrous whore outside it” (Leeney 2004: 157). These are some of the issues that this article will explore.

2. Grania and the Myth

Gregory’s Grania though she refers to the Irish mythical figure, she is unlike the Grania of Irish mythology. The Grania of mythology stands for the negative aspects of femininity: not virtuous, fickle in love, and continually inconsistent to someone (Encyclopedia). Gregory in her play Grania revived this myth to suit the project of Irish nationalism that demanded creating purely Irish literature. To revive Celtic literature and language that would be suitable for the New Ireland the literates of the independent movement of Ireland formed an organization, The Gaelic League (1893). According to Liz Curtis (1995) the young writers of the organization began to choose theme for their work from Celtic mythology (p 161). Gregory too likewise retains the traditional myth by making some superficial similarities between the two Granias; that is the Grania of the myth and her heroine. There are certain affinities between the two characters. Gregory’s Grania too is fickle in love and to some extent tricky and recklessly selfish as well. She comes to Finn, the king because she needs protection and he is “the best of all the world’s big men” (Gregory 1995: 383). But unlike the stereotypical representation of woman as fragile, weak and dependent, Grania is portrayed as bold and determined one. Adventurous, energetic and forceful she is unorthodox in nature. Though her father had wanted to hand over her to the
foreign king she has taken her “own road” and come to Finn, the king of Ireland. She has come to him because she has high esteem for him as he is “gentle to women and to dogs and to little children and you wrestling with the powers of the world and being so hard in war” (p 384). Literally she seems to appreciate him; but, she is being very sarcastic to him. Her tone is very much ironical towards the very definition of gentleman. How could he be a gentle man who treats women and dogs in the same manner? A dog is said to be always faithful to his master. Would not it be a matter of shame for a gentleman to expect his woman as faithful as dog? Further she assures him that she would remain in love with him forever. Like the mythical character she flatters Finn and tries to win his favour openly wooing him.

Nonetheless, when Finn asks her whether she has ever been in love she unhesitatingly discloses the truth. She confesses that she has been fallen in love with a young man but lacked the opportunity to share her feeling for him since she was too shy at that time. So, the timidity and shyness which are the essence of femininity are not the personality traits of Gregory’s Grania. She resists the tradition of playing with the stereotypical idea that all women are either virgins or whores. Grania does not fit in either of the category. By taking the plot of triangular love relationship between Grania, Diarmuid and Finn from the mythology and then making her Grania resist her lovers dictate the term, her play marks the post colonial feminist intervention in the project of nationalism. In the post colonial situation nationalism helped the people unite and over through the residue of colonial domination. The main agendas of nationalism then were nation unification and nation building. But by raising issue of women’s identity Grania intervenes the very process of unity.

3. **Paradoxes of (Post- colonial) Nationalism**

Nationalism, from the very beginning, is constructed and indoctrinated in the mind of people in such a way they vainly believed in the unity. While talking about the emergence of modern nations, Benedict Anderson (1983) defines nation as an “imagined political community” (p 6). To imagine nation as a community the people have to share certain symbols that unite them together and provide the sense of belongingness. Further Anderson describes the role of print capitalism, through which this imagined community acquired the concert shape. In the play Finn and Diarmuid as statesmen or national heroes of Ireland are the symbols of national unity. During Irish independent movement an attempt was made to reinvent the nation through the Celtic Revival. This project of reinventing the nation in Ireland includes reinventing Irish mythology as a source of inspiration and a source of national heritage. The then nationalistic plays and poems depicted Ireland as a woman and mostly a mother. Lady Gregory questions the very project of redefining nation, as a homogenous entity that unites the people, who share the certain territory, into a community by excluding women from the discourse of nationalism. Though nation is defined as a gendered woman (Cullingford 1993: 54), that is, “Mother Ireland” it does not provide space for the women. The paradox is, in spite of the effort of imagining nation as a community, it remains fragmented at its core since it is not an inclusive one.
Although the objective of nationalism is to create a horizontal relationship and fraternity within the people, in reality, the nation never speaks the hopes and aspiration of the entire “imagined community.” Pointing to the lope holes of nationalism, in the context of Indian nationalism, Partha Chatterjee (1993) in his *Nation and its Fragments* argues that Indian nationalism should be understood in two domains: public sphere and private sphere. In the public sphere they demanded equal rights for the Indian men as enjoyed by their British counterparts. They, therefore, appropriated British superiority and imitated it. But in the private domain, in the *ghar* (private sphere) they insisted in protecting the sanctity of home and hearth. So that, the traditional roles ascribed to women would remain intact. Nationalism helped the Indians unite and fight back the empire by maintaining their superiority in the private domain. However, nationalism was regressive so far as women’s issues were concerned. It barred women from taking part in the public sphere. So the very project of nationalism that envisioned a homogenous nation results to fragments as it left women and people in the margin out of nationalist project (Chatterjee 1993: 133). In the process of homogenization, nationalism subjugates women to men along with their identity. As a result intervention in the project of nationalism began in the post colonial period. This is applicable with Ireland’s post colonial nationalism as well.

Likewise, Elizabeth Cullingford (1993), in her article “Thinking of her as Ireland” critiques the very idea of defining Ireland as a gendered nation. She comments defining Ireland as a woman is both strategic and constructed:

> The identification of the land as female reflects the patriarchal opposition between male Culture and female Nature, which defines women as the passive and silent embodiments of matter. Politically, the land is seen as an object to be possessed, or repossessed: to gender it as female is to conform and reproduce the social arrangements that construct women as material object, not as speaking subject. (p 56)

As mentioned by Cullingford (1993), defining nation as a woman reveals patriarchal desire for ruling over both nation and its women. It demands women’s subjugation to men’s will.

4. **Grania, a Threat to the Exclusionary Nationalism**

Gregory’s play reveals some of these pitfalls of nationalism with regards to women and intervenes to rectify them. The protagonist of *Grania* is presented as a new woman, a revolutionary one, who denies subjugating herself passively at the will of man. She no longer agrees to enjoy the warmth of hearth. But here Finn and Diarmuid want women to remain at the hearth and provide comfort and companionship to them. Diarmuid while appropriating Finn’s need of being married asserts: “It is right for a man with a great burden of care upon him to have a place of his own where he can let it fall from him. And what is a home or a house without a wife and companion at the hearth” (Gregory 1995: 389). For them the woman is needed inside the home at the hearth. Under a patriarchal society it is the husband who gives the woman a right place. It is he who gives her name and space, a space at
the hearth. Whereas in the state’s affair the woman has no place; even she is not needed. According to Maud Gonne (1994), a freedom fighter of the Irish nationalistic movement, no political clubs that were working for the cause of Ireland provided membership for women. “The National League, The Fennians, The Celtic Literary Society, and The Contemporary Club have all refused me membership because they accepted no women members…” (p 199). Despite her active participation, as she recalls in her autobiography, in the independent movement she was not provided space by those clubs. This shows how even the post colonial states were exclusive ones and tended to turned a blind eye towards women’s issues.

Similarly, Gregory’s play demonstrates the very tendency of Irish nationalism overlooking women’s issue and there by resists it. For Finn, who wants to guard the woman as his terrority, is given a rude blow when Grania. Despite her royal origin, she chooses to elope with Diarmuid, a man who is at Finn’s service. Instead of surrendering herself helplessly to the situation, she struggles to cope with the situation. She has been in love with Diarmuid, despite this she did not get the chance to share her feelings for him. And now she has come to Finn’s abode and is his betrothed. There on the eve of her wedding she finds the man, Diarmuid, whom she has been in love, at the king’s service. The situation is hopeless because it would be impossible for a going to be queen to marry the king’s servant. Nonetheless, she herself takes initiative and comes to Diarmuid to express her love; though she mistakenly reveals it to Finn, her going to be bridegroom. Nevertheless, she is not embarrassed by the awkward situation:

Grania: Do not leave me to the marriage I am in dread of. Is it you, Diarmuid, are failing me, you that came to my help the other time. . . . And is it my fault if this strange thing has come upon me . . . .But I am not ashamed. Was it my fault at all? I will light now this candle.

Finn: (Sternly) Garnia!

Garnia: oh! It is Finn! And where then is Diarmuid? (392)

Indeed, the situation is a desperate one. Even if she not ashamed; nor is she afraid to face the situation.

Grania, thus, makes her own decision and elopes with Diarmuid defying Finn and keeps on hiding with him for seven years. She reminds Diarmuid about the troublesome time they have been going on, “It was a troublesome time indeed and a very troublesome life” (Gregory 1995: 396). And finally Finn, who has been chasing them for the seven years, murders him with his cunning tricks. Grania, in spite of being aware of this fact again marries to Finn, her own lover’s murderer. She insists wearing the crown and going to the palace: “I will go to Almhuin in spite of you. . . .I am going out now, to show myself before them all, and my hand linked in your own” (p 419-20).In this sense she is similar to the mythical hag, portrayed in the myth of Grania, who is a matter of shame and guilt for all women. But this would be a hasty judgment. As a modern woman, she denies to perform the traditional role ascribed to women as an object. Her denial to repeat the womanly act of waiting helplessly for a rescuer demolishes the late nineteenth century’s patriarchal notion about
womanhood. By not making her heroine perform the assigned gender role, Lady Gregory envisions new gender roles for women. Since gender identities are performative and are fluid in nature, they can be changed by not performing or performing differently as suggested by Judith Butler (2008) in her *Gender Trouble*. Butler examines in what ways gender identity is constructed through a series of repetitive acts and how to “be a woman is to have become a woman to compel the body to conform to an historical idea of woman to induce the body to body to become a cultural sign, to materialize oneself in obedience” (p 339). The historical idea of woman as an object would be unsuitable for Grania since she is the speaking subject here. As a militant feminist she interferes in the very notion of woman hood and invents her own role.

Obviously, Grania’s role in the play is a speaking subject. Though Gregory writes the play using the mythology as a source for her play, she manages to deconstruct the traditional aspects of femininity and then reconstruct womanhood and assert the autonomy of female desire. She must have felt the need of gender revision in the modern context of Ireland. Unlike the mythical Garnia she does not accept either of the men in her life passively. She is very much articulate and not only sensual but positively sentimental as well. Bold and tactful, she, thus, does not submit herself to the will of men reluctantly. She is taken away by Diarmuid, who guards her and protects her against the enemy’s attack but is never committed to her as her husband. He guards her just to keep her virginity intact so that he can return Finn, his master, the whole bread “…white and round and unbroken at every moon of the year…as a sign my own oath is in the same way clean and whole and unbroken” (394). He has promised Finn to return Grania as whole bread. Just to keep their ego high men play with women. They do have no second thought for women sentiment and feeling. For men both nation and women are the same that they claim for. Finn insists, “you are my share of the world” for Garnia just in same way as he would claim for his country. Similarly, both of them need to be protected and guarded against the foreign encroachment. Both of them are the space for men whom they can rule according to their wish.

Indeed, Gregory’s play reveals the sexist motive behind the tendency of defining nation as a woman. Referring to the female iconography Sangita Rayamajhi (2001), a South Asian woman activist, in her essay “Male Hegemony and Colonization of the Female Body” exemplifies the ways in which the man as the colonizer tries to dominate and control the woman’s body and create a culture of convenience for himself. She writes: “Women’s physical existence has been treated as a colonial space in the same sense as the geographical, cultural and linguistic terrain of a certain part of the earth are treated by colonial powers” (p 3). She further asserts the concept of motherhood that is all giving and nurturing is also embodied in the idealization of nation. Ireland, too, is termed as “Mother Ireland” by the writers and critics to glorify its history and cultural heritage that they need to honour and protect. The nation embodies the image of mother but the offspring of the land need to be men, the great heroes of the nation. It is therefore, woman’s body is exploited for the perpetuation of male hegemony. Literature that treat nation as woman are thus said to be sexist by the feminists like Kate Millett who believed literature “was a tool
of political ideology because it re-created sexual inequalities and cemented the patriarchal values of society” (qtd.in Waugh 2007: 326). To portray the nation as a woman is masculine desire of making woman as an object without self. In the play Grania is left sexually untouched by Dairmuid because as a nation she is a mother and he cannot couple with her. However, this is unacceptable for Grania, who has desire and passion, and thus wants to be treated as a fellow human being.

Gregory, hence, questions the patriarchal definition of nationalism that unifies people sharing a certain territory and also the definition of masculinity that defines man as virulent, reliable and logical one. Dairmuid, a valiant warrior is unable to meet his wife’s womanly need. Besides both Dairmuid and Finn are found to be guided by their petty selfish desire and are whimsical ones. Whereas, Grania has no intention of betraying Finn but it is love that gives turn to her life. Though she has chosen to be Diarmuid’s wife, she is not satisfied with the secluded life in the woods. She is proud for what she has done and wants to live upright amidst people. As a modern woman she wants to take part actively in the public sphere. Besides she wants to enjoy the delight of womanhood. She explains the cause of her discontent “. . . you kept apart from me as if I was a shadow shape or a hag of the valley.” She is bold enough to express her desire for sex. But Diarmuid, in spite of being together for seven years he has not touched her. It is said Diarmuid is the best lover and women would die to be loved by him. But Grania questions his masculinity as a man he could only protect her as vulnerable creature but would not satisfy her womanly desire. As a statesman he would guard both his nation and woman against the foreign intruder. Grania, bold and indomitable, protests and denies to be enslaved by their vested interest. She has no sense of regret for what she has done. When Finn comes to them as a disguised messenger she herself breaks the bread and gives the pieces to him. She wants to enjoy the delight of her body but the two men who are fighting for her would not allow her to rejoice her body. She is not moved by Finn’s talk when the latter shows his passion for her. She expresses her bitter agony:

I have no forgiveness for you that have been a red enemy to my darning and my man. . . . But it is the malice you showed, putting a hedge between myself and Diarmuid that I never will forgive, but will keep it against you forever. For it is you left my life barren, and it was you came between us two through all the year. (409)

Patriarchy of the late nineteenth century and early twentieth century defines nation as a female because both of them are nurturing and giving all the time; and because they do not have their own will. Both nation and women for the patriarchy of this era are vulnerable to foreign attacks so they need to be protected from the foreign intrusion. In Leeny’s view Irish plays in this period “ invite reading as coded representation of ideas of nationhood, sovereignty, and a feminized, colonized Ireland.” She adds women who had assigned role as “icons of ‘Irishness’, of guilt (historically), and of virtue” (157). Moreover, like the nation she too is a space who they can colonize and exercise their hegemony over her. In the play also both Finn and Diarmuid want to rule over Grania but they never think her as an individual with
individual traits. This is what Grania protests in the play with her revolutionary character.

She blames them for going against the nature as their ego forced her to remain barren for all these years without tasting the love (Gregory 1995: 410). She did wrong by eloping to Diarmuid, regardless of this, she is not going to forgive Finn. But Finn again treats her as a space and declares that she is his share and he would possess her in any way. For this he treacherously plots Diarmuid’s murder. Now Grania needs to be widow and she has to mourn his death. Finn who has been chasing her for seven years is not interested in her because the enemy is dead now. This shows the changing ambivalent situation of man’s love both for his nation and his woman. He always needs the presence of an enemy to love them. Grania criticizes Finn, “You filled all Ireland with your outcry wanting me, and now, when I am come into your hand, your love is rusted and worn out” (p 419). This shows that men are guided not by love but by jealousy.

5. Conclusion

In conclusion, it can safely be said that Grania rejects to mourn the death of Diarmuid not because she has not loved him but because he humiliates her by refusing to recognize her. Further he equates her to a dog and wants to return it to the owner. It has challenged her dignity. Unlike the mythical Garnia, who refuses to mourn the death of the national hero because she is capricious and voluptuous, thus agrees to marry as soon as her husband dies, but Gregory’s Grania refuses to mourn the death of this national figure because he has denied providing space for her. He has failed to recognize her contribution that is she has accompanied him for seven years but he forgets her. Diarmuid’s denial to recognize her is not to recognize her identity. She asserts her identity by taking part in the power sharing business thus wears the crown as a token of power and walks out boldly. In this respect Lady Gregory is successful to rescue Grania from the clutches of patriarchy as she walks out: “Give me now the crown. . . . I am going out now . . . to show myself before them all, and my hand linked in your” (p 420). The motif behind Grania refusing to remain a widow is to find woman’s place in the power relation. She wants to show women’s presence in the public domain. Defying the mockery of laughter at the background, she walks out hand in hand with Finn. This marks women’s equal participation to that of men in the power sharing in the postcolonial situation. Hence Gregory is successful to transform the ancient hag into a young queen. Her Grania is an avatar of women’s liberation.

References


Teaching Language through Drama
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1. Introduction

Teaching drama comes under teaching literature since drama is one of the three literary genres i.e. prose, poetry and drama. It, therefore, shares some similar features like other literary genres. The similarity in the sense that "it exists as words on a page of a text" (Lazar: 1995: 137). Its distinctive feature is that it exists in performance because drama is meant for acting on a stage. Unlike the other forms of literature, it is visual, auditory and kinetic. The quotation by Styan justifies why the drama is different from other genres. According to him, 'drama is not made of words alone, but sights and sounds stillness and motion noise and silence, relationship and response' (as cited in Showalter 2003: 79 ). Similarly, Scholes et al. (2005) holds opinion about drama as, it is not solely a form of literature. It is at once a literary art. As literary art, a play is fiction made out of words. It has a plot, characters, and dialogue. But it is special kind of fiction, a fiction acted out rather than narrated (773). Cuddon (1998: 237) sums up as "in general any work meant to be performed on a stage by actors." Hence, drama embodies both natures as it exists on a page in one hand, and on the other, it is acted out on the stage.

2. Strategies of Teaching

The difficulty in teaching drama is often realized when we consider Edward Pechter opinion as cited in Showalter's book "Teaching Literature" (2003:79). Pechter says 'it is a dirty job teaching Shakespeare (Drama). But some body's got to do it.' But this frustration of teaching drama is immediately pacified by the saying of Gayle Greene in the same book. Here, Greene says “in a way my relationship with Shakespeare has been the most lasting and stable one I've ever had with a man”. In Showalter's (2003:79) opinion, teaching drama is also a paradigm for active learning and the reflective teaching of literature because teaching is itself a dramatic art and it takes place in a dramatic setting. In this regard Kenneth (1988) points out "It is commonly forgotten that the classroom offers the rudiments of stage." These ideas indicate that the classroom itself is a drama; the teacher and the students are playing the roles as the situation calls for.
It is really hard to cope with teaching drama in a precise writing like this, however it is worth mentioning the matters which are directly related to pedagogy. There are some leading questions as what role does the drama play in the language classroom and how can it be exploited (utilized) in the classroom? All the ELT (English Language Teachers) practitioners are well aware that nearly every text book has included dialogues about real life situations, e.g. talking about the future plans, advantages of exercise, pros and cons of computer use, etc. Hence, the success of teaching drama solely rests on the processes we apply in the ELT classroom. The first and the foremost duty of an ELT practitioner is to arouse the awareness and build the confidence in the students. The question how the awareness can be aroused is really very crucial in the teaching of drama. First of all, we should write or present a dialogue consisting of two or three exchanges about greeting. Then the participants are asked to read silently. After that, they should walk around the class shaking their hands and saying the dialogue.

   e.g.  A: Hello, good morning. How are you?
   B: Good morning. I'm fine and you?

If the teacher thinks it necessary, s/he can demonstrate to the class. If it is down repeatedly the students' confidence is gradually built up because every one is doing the action.

Having built up the confidence in the students, now it is the time for presenting an improvisation of same grammatical structures and vocabulary that the lesson teaches the students something more instead of using just what is in the text. It implies that the teachers should modify the form of drama so as to make it suitable to the level and situation of the students. When the drama (certain dialogue) is modified, then the teacher or students can choose who (characters) they want to be and what they are going to do (action) and where (stage). If the students are reluctant or hesitant to take up the role of certain character the teacher should facilitate what role is to be assigned to whom on the basis of the nature the teacher has noticed during the teaching. Some students are of introverted nature. In such case, she students should not be given the role of complex character who has the active role in the drama. First of all, the introverted students should be encouraged to take part in the character of limited role i.e. the character has to perform less or shorter dialogue.
than others. When a student can perform the limited role of character s/he can be assigned the role of the round character.

The next important aspect is how we make the students what to play the game (drama). For this, the students should be motivated to make them play the game. The teacher most introduce them little by little to free spontaneous work. S/He must make them feel relax and gain more practice in dramatic work so that they may be more self-confidence and less reluctant to enter the game. The teacher must realize as has been referred to in the training manual published by CDC Nepal in 2062 B.S. that there are three-stage treatments of the text before acting it out. They are as follows:

**2.1 Play Reading**

This stage involves the reading of the text thoroughly. The students are asked to read the given text so that they can describe the plot or situation. They are also supposed to be able to understand the story, the chain of events arranged in a sequential order. In the next, they know about the action-what sort of turn the action is taking place i.e. the rising action, climax and the falling or catastrophe. They should notice what happens to the principal/ chief character at every turn of action. They should be aware of the personality of the characters. They should be able to tell who the major and minor characters are. Reading the text also aims at grasping the idea of stage direction of the author. Most of the authors show the way how the play is supposed to be acted out. The stage direction hints at the characters various physical conditions, movements, voice and manner the characters have to follow.

**2.2 Paraphrasing the Play Read**

As the former stage is about reading what is written in the text, this stage (paraphrasing the play read) is concerned with using students own words as much as possible but not to deviate from the sequence of the events. It is considered to be very important stage on the part of the students. The teacher should be ever ready to assist his/ her students while reading the text aloud. This type of help is desirable because the students are reading loudly using their voices to reveal an audience the character and situation each part, at the same time, experimenting with their voices and movements. This is the reason why the teacher should be very attentive whether the students are reading the text appropriately associating with correct gestures and movements or not. In this stage, paraphrasing the text means that the students can not
memorize each and every verbal matters but they use some of their words without deviating the sense of the text.

2.3 Dramatic Game

In this stage, the students act out the play. While they are in the process of acting out the play the teacher should be sure that the students have the following two things in their mind.

a) Unless the students have the knowledge of dramatic features, the performance will not be held smoothly. Here dramatic features denote the elements of drama i.e. situation/plot, story characters, dialogue and action.

b) Things to be considered in action (You, Voice and Body)

You (means 'character'): This is concerned with the question "What should a character be like?" The general concept about the character is as follows:

– Relaxed (feeling happy, not under any stress)
– Confident (not in the state of confusion or dilemma)
– Fit (denotes physically, mentally or costume)
– Motivated (enthusiastic or eager)

Voice: Regarding the character voices the following aspects should be considered:

– Volume: (loudness or softness of the voice)
– Pitch: (high or low)
– Tone: (rhythm i.e. sequence of stressed and unstressed syllables in an utterance)
– Articulation: (how the piece of dialogue gets told)
– Resonance: (deep, clear or echoing – a prolonged voice)
– Breathing: (slow or fast/ lightly or deeply)

Body: Body refers to the following conditions:

– Movement: (i.e. head, shoulder, limbs movements or walking here and there)
– Position: (refers to the sitting standing sleeping etc.)
– Space: (any of the limited number of places for a person)
– Relaxation: (not in a tensed)
– Posture: (a relative position of parts esp. of the body e.g. in a reclining posture)
– Control: (the power of restraining, esp. self-restraint)
– Poise: (balance, hold suspended or supported)

3. Anticipating the Students Problems

The text has already discussed that some essential points are helpful for teaching play. But before deciding to teach any play, it is important to try to assume some of the difficulties the students may have with a particular text. Below are the points which might be useful while and before dealing with lesson related to the play.

3.1 The background to the text:

Is it necessary to present summary to the students that leads to the plot you are using or can the context be easily understood?
– Is cultural or historical information important to make sense of the text?
– Is it useful to know the author's life or other works?

3.2 The language of the text

– Are there any words or phrases unusual to the students? If so, encourage the students to find out the meaning by looking up dictionaries or teacher should give exercise to help students to get meaning from the context.
– Are there grammatical structures unfamiliar to the students?
– Does the text contain any discoursal features that might cause students difficulty? e.g. discoursal features like sudden change of topic, or character might be saying some thing different from what he is saying.
– Does the language involve certain dialectal variant or old dated English or slang etc.?
– Are there any rhetorical or literary devices that are very complicated to the students to understand?

3.3 Motivating or involving students

– How can the theme or topic of the text be made relevant to the students own experience? By providing questions to the students? By asking students to think of situation they know similar to the one in the text?
– Which skill should the students practice most? How can the text be used to help students with that skill?
What activities would be the most suitable way for the students? Either working their own with dictionary or working in pairs? Being asked to memorize section from dialogue?

(Source: Lazzar 1995:156)

4. Conclusion

Teaching drama poses difficulty in teaching learning activity because it involves both performative art and the printed text. There are some strategies which really serve to deal with the play easily. Under the pedagogical strategies there are some stages to be followed by the teachers. However, the teacher should consider the checklist before introducing a drama lesson to the classroom. The checklist can be of a great importance to handle the class fruitfully. Its fruitfulness is realized since 'drama provides the potential for developing the context in richer ways (Byram 2002:185). If the language is embedded in action which has more genuine motivation, it is likely to be less mechanical and carry more emotional content and meaning.

References
Manifestation of 'The self' in Shelley's "Frankenstein:"
A Marxist Perspective

Mohan Kumar Pokhrel

0. Abstract

In Marxism, as proletariates are exploited, they become more conscious about their rights and struggle against bourgeoisies. This article from the Marxist perspective, has tried to deal with the discovery of "the self" and realization of the errors after acquiring consciousness. This article from the Marxist perspective, has tried to analyse how proletariates are compelled to revolt against bourgeoisies. It has been divided into five parts consisting of introduction, Marxism and literature, the 'self' and the 'other', Shelley's manifestation of the Monster in Frankenstein and conclusion.

1. Introduction

In Frankenstein, the readers are continually faced with irresolvable conflicts in interpretation. Initially, Shelly appears to set up a neat set of oppositions: good and evil, creator and creature, victimiser and victimised, monstrous and human, the isolated world of the intellectual and the communal world of domestic affections. The text shows instability of all such oppositions, the difficulty of privileging one over the other in an attempt to find some message in the novel. The ideas of the Monster attack on social conventions and customs. It is the duty of Victor Frankenstein to foster him with love and affection because he has created it. Being a parent, the scientist is much too biased to dismiss the creature in the wilderness only because of his ugly appearance. It is the unforgettable mistake of Frankenstein and his misuse of authority and pure subjective judgment.

2. Marxist Criticism

Maxism establishes relations of literature to a given social situation to an economic, social and political system. "As a political doctrine, it engaged as one of the several doctrines completing to support within the growing working class movement." (Maunter 2004:257). For Marxism, Literature doesn’t exist in some timeless, aesthetic realm as an object to be passively contemplated. It is a cultural manifestation and reflects the base and superstructure of a society. "Because human beings are themsevles products of their socioeconomic and ideological environment. It is assumed that authors cannot help but create works that embody ideology in some form" (Tyson 2006:66). Literature goes out of material conditions and invites the readers to criticize ideologies it represents.

Realism is an appropriate form for Marxist purposes, it reflects the real world, with all its socioeconomic inequities and ideological contradictions and encourages readers to see the unhappy truths about material reality, for whether or not authors intend it, they are bound to represent socioeconomic inequities and ideological contradictions if they accurately represent the real world. Marxist critics not only study these relations between literature and society but also have their clearly defined conception of what these relations should be, both in our present society and in future “classless” society. “It required that literature should be
‘progressive’ and should display a progressive outlook on society”, (Cuddon 1998:493). Moreover doctrine demanded that literature should be accessible to the masses.

Marxist criticism offers a lens to review literature and make readers aware of how “proletariates” became successful in the conflict against “bourgeoisies”. Abrams (2005) opines that a Marxist critic typically undertakes to explain the literature in any historical era, not as works created in accordance with timeless artistic criteria, but as “products” of the economic and ideological determinants specific to that even those literary works that reinforce capitalists, imperialists are useful in that they can show us how these ideologies work to reduce us into collusion with their repressive ideological agendas.

3. The ‘Self’ and the ‘Other’.

The recognition of self-identify is a very crucial issue in the Marxist criticism. ‘Self’ indicates “a person’s personality or character that makes them different from other people.”(Hornby 2005:1376). For the recognition of ‘self’, poor people must have desires to be ‘better’. Tyson, a critic and a writer explains:

> We believe that it is natural to want to “get ahead”, to want to own a better house, and near better clothes. The keyboard word here is ‘better’, which refers not only to “better than I had before” but also to “better than other people have”. That is embedded within the belief in “getting ahead” is the belief in competition as a natural or necessary made of being. (2006:57)

The process of self-identification is to understand own significance in the society. The Monster, an antagonist of this novel, doesn’t have his own identify. Victor Frankenstein, as a Faustian university student, mistakenly creates a monster. “Its impulses are benevolent, but it is everywhere regarded with loathing and fear.” (Bloomsbury 1997:247). The rights of life, liberty and the pursuit of happiness are expected in the life of the Monster. Frankenstein’s Monster is naturally good. He feels pity to the De Lacey family and gathers wood for their facilities. He also stops stealing food from the De Lacey and says, “When I found that by doing this I inflicted pain on the cottagers” (Shelly 1999:104). After he is rejected by the De Lacey family, our sympathies are fully with the Monster. As the Monster loses his ‘Self’ in the society, he murders Williams and thereby also causes the death of Justine. He sees the differences between the ‘Self’ and the “other”. No longer an Adam, he becomes satan according to the course of time, The Monster, the typical character, represents the condition of the proletariat and the other characters belong to bourgeois class. The struggle goes on until the victory of the Monster. The death of Victor Frankenstein and the other characters denote the downfall of the ‘bourgeoisie’ in the struggle. Like the Monster, if poor people are also neglected in every society, they start to revolt. It is said when poverty enters from the door, love flies out of the window. The priority and the superiority of the Monster are reflected in this science fiction so that he is compelled to be aggressive due to the injustice in the society that he faces.

4. Shelley’s manifestation of the “Monster” in Frankenstein

In creating the Monster and usurping the role of a woman, Victor Frankenstein also rejects normal human sexuality. Mary Shelley demonstrates, result
in the creation of a passive, dependent poor man, who willingly becomes Monster and is rejected. The story of this ugly, larger-than-life, monstrous body raises complex questions of motherhood, fatherhood, gender and class. The voice of a poor person is reflected in Marxism. The Monster at a crucial moment, tells his tale to Frankenstein. When the monster has finished, Frankenstein resumes speaking in his own right. The scientist symbolises bourgeoisie and the Monster represents proletariat. Frankenstein’s immediate reaction to the appearance of the Monster is to tell his tale to go away. When the Monster persists in his claim that he has the right to a hearing from his creator, Frankenstein curses the day of the Monster’s creation, and reiterates; “Begone! Relieve me from the sight of your detested form.” (Shelley 1999:97).

Poor class people expect to depend on the higher class people to solve their financial crisis. The Monster shows himself to be a supreme rhetorician who controls the antitheses and oxymorons that express the pathos of his existence. The Monster tells Frankenstein:

    Remember that I am the creature; I ought to be the Adam, but I am rather the fallen angel, when thou drivest from joy for no misdeed. Everywhere I see bliss, from which I alone an irrevocably excluded. I was benevolent and good, misery made me friend. Make me happy, and I shall again be virtuous (Shelley 1999-95).

As proletariates are unsatisfied, they become aggressive like the Monster. The rights of the Monster are reflected by the scientist so that the Monster is compelled to stand against his creator. Peter Brooke (1999) expresses the experiences of the Monster as follows:

    His first experience with humanity, he tells us, already demonstrated the hopelessness of the specular relation: the shephered he discovered in a hut fled shrieking from his sight, the villagers pelted him with stones. (New casebook 1999: )

The monster realises injustice upon him. He desperately endeavours someone who would love him. But his desires to be affected are aborted. Sympathy is on the point of creating the Monster’s first entry into the social chain. When Felix, Agatha, and Safie enter the cottage, the Monster is brutally returned to the specular order. Agatha faints, safie flees, and felix voilently separates the interlocutors. The Monster in consequences becomes explicitly satanic; “I like the arch-fiend, bore a hell within me”(Shelley 1999-130). If the expection of proletariates aren’t completed by bourgeoisie, they expect to take a revenge. As the body of the female Monster is nearly completed, Frankenstein sees male Monster and tears the body of the female Monster into pieces. The Monster promises to kill the bride of the scientist on his wedding night. Later, the Monster kills Elizabeth, the bride of Frankensein. As Frankenstein follows the Monster, the Monster says (1999) “You are my creator, but I am your master-obey”(P.160). It means that the Monster is going to get victory in the struggle. As the principle of Marxism, the struggle is his ultimate solution of his problems.

The Monster leads a chase that will take Frankenstein to the lifeless polar regions, maintaining the will power and the strength of his pursuer by leaving inscribed indications of his route and catches of food. The Monster says, (1999)
“Come on, my enemy; we have yet to wrestle for our lives” (p.195). Frankenstein is also murdered by the Monster. Proletariats also become winner in the struggle against the bourgeois because of their superiority in thoughts and majority in their numbers.

5. Conclusion

Mary Shelley appears as a Marxist novelist due to her manifestation of ‘Self’ through the character of the Monster in Frankenstein. She becomes quite conscious about liberty and rights of the oppressed and exploited people. The suffering of the Monster is primarily caused by his alienation from others. He is a product of nature yet by the process and the very fact of his creation, he is unnatural, the product of philosophical overreaching. But he lacks cultural and natural context. The manifestation of “Self” i.e. of the Monster, makes this novel more artistic, beautiful, powerful and interesting.

References

Bari: An Existentialist Heroine in *Blue Mimosa*

Chhatra Bahadur Rai

0. **Abstract**

  This article is an existentialist study of Parijat's novel *Blue Mimosa*. It basically tries to evaluate the major character Sakambari (Bari) through the perspective of existentialism and shows how Parijat has succeeded in portraying her as an existentialist heroine. The article has been organized as 1) Introduction, 2) Theoretical Background, 3) Character Analysis, and 4) Conclusion.

1. **Introduction**

   The nineteenth and the twentieth century western philosophy of human individual existence is the fundamental of the existentialist movement. In Nepalese literature, the existentialist trends of novel writing began in the 2020s, and the publication of *Blue Mimosa* in 2022 was the turning point. As a novelist Parijat’s earlier novels deal with the conditions of existence of the individual person and their emotions, actions, responsibilities and thoughts. In these novels, the major characters go through many existential obstacles and distractions including despair, angst, absurdity, alienation and boredom. Parijat’s first novel *Blue Mimosa*, which was awarded *Madan Puraskar* in 2022 follows the same tradition of novel writing.

2. **Theoretical Background of Existentialism**

   Existentialism is a twentieth century philosophy that is centered upon the analysis of existence and of the way human beings find themselves existing in the world. This philosophy is concerned with finding 'self' and the meaning of life through free will, choice and personal responsibility(Solomon: 1974).

   The nineteenth-century philosophers-Soren Kierkegaard and Friedrich Nietzsche are considered the forerunners of the existentialist movement. Kierkegaard’s ideas of the single individual and subjectivity is the truth and Nietzsche’s concept of God influenced the twentieth-century philosophers, like Martin Heidegger, Jean Paul Satre, Albert Camus, Fyodor Dostoyevesky and Franz Kafka. These philosophers dealt with existentialist themes and later it became a well-known and a significant philosophical, cultural and literary movement. Human life is no way complete and fully satisfying because of the lack of perfection, power and control one has over their life. Here existentialist philosophy is concerned with findings self and the meaning of life through free will, choice and personal responsibility.(Solomon)

   The underlying concepts:
   - Focus on concrete existence
   - Existence preceds essence
   - Human free will or choice
   - Alienation and despair
   - Facticity and authenticity
- Traditional religious and secular rules are arbitrary
- There are things that are not rational
- Worldly desire is futile.

3 Character Analysis

In the novel, Parijat has presented two major personalities; Bari, a stoic girl of twenty-four and Suyogvir, an ex-mercenary, a casualty of World War II from Death Valley. Bari, a self-possessed and mechanical lady, is the heroine. She is individualistic and exists in a state of distance from the world that she nonetheless remains in the midst of. This distance enables her to project meaning into the disinterested world of in-itself. After her intermediate, she lives with her smokes and cancer as if imprisoned within or around her own enclosure. When her brother, Shivaraj, introduces her with Suyogvir for the first time, she seems indifferent towards the formality that a new guest expects as a social behavior. The singularity of her existence here seems to be the result of her awareness of the futility of the world.

Bari grows the life-killing orchid in her garden and enjoys the insects being trapped and killed. She doesn’t see the essence of the flower in its utility but in its existence. Suyogvir asks 'If the bees can't settle here, what's the use of this flower?'(p.13) Here Bari replies 'The flower won't be spoiled; it is secure'(p.14). Therefore, she avoids insects (black bees) for safety and advocates for free will. She says 'If a flower buds for itself and opens for itself and, as if accepting some complication, falls whether it fights the black bee or not, then why should it fall suffering the sting of the black bee? It falls only for itself. It falls by its own will'(p.14). Free will and individual freedom is very important to Bari because she believes that one should act as oneself but not as one acts. The authentic act is one that is in accordance with one’s freedom. Therefore, she rejects love and marriage as submissive and dominating and prefers singularity. For her 'It is possible to live out one's life alone'(p.15). When her younger sister, Sanu gets married, she expresses her negative response to it. She says 'An impulsive girl. What a hurry she was in to get married'(p.49). Then she seems to forget her completely and becomes immersed in herself again. On the next, Bari is also aware of the ultimate nothingness of her practical identity. So, she doesn’t take her cancer seriously and smokes carelessly.

A central proposition of existentialism is that existence precedes essence, which means that the actual life of the individual is what constitutes what could be called his or her ‘essence’ instead of there being a predetermined essence that defines what it is to be a human(Solomon). In Blue Mimosa, Bari doesn’t believe in such predetermined essence. She even challenges rationality that defines God, good or bad, and the condition of being. For her religion and the idea of god are arbitrary. In the extent of god's existence she says 'Don't say 'god', say 'the idea of god'. It's only a concept' and 'washing away one's sins before the idea of god is completely meaningless'(p.37).

Suyogvir, the hero, sustains completely opposite character traits and distinct values. As a casualty of World War II, he lives in perpetual despair because he has the devastating awareness of meaninglessness. He is alcoholic and Shivaraj accompanies him every evening. In spite of absurdity, he infatuates himself to Bari and sees her presence as a meaningful breakdown in a way. But later his dream and
passion of Bari becomes an illusion only. For him everything proves to be absurd and futile. One evening, Suyogvir happens to kiss Bari and tries to remain detached to the unexpected incident. Here, Suyogvir attacks on the faith that Bari preserves throughout her life but she doesn't react upon it. Instead, she becomes an issue for herself and keeps her completely alien to Suyogvir's psycho-pathology. Suyogvir suffers a crime impulse and thinks that he burned a pure woman with his spirit when he tasted her with his blue lips. After the incident Bari gets sick and avoids everything. She even abandons her faith in living after being touched and infected by the blue lips of an old drunken soldier.

4. Conclusion

In the novel *Blue Mimosa*, Bari is the central character who has her own preferred moral belief, system and life style. The basic theme of existentialism is worked out through her character traits and the singularity of her existence. Bari acts oneself and is responsible for her actions. She creates her own values and determines a meaning to her life. As an existentialist heroine, Bari committing herself to a certain way of being in the world kills herself as a project of her own, indifferent to others.

References


Newars in Dharan 7: A Sociolinguistic Approach

Nilam Kumar Shrestha

0. Outline

Nepal is linguistically a diverse country. As per Population Census 2001, more than hundred castes and ethnic groups reside in the different parts of the country. There are 92 identified languages and a number of their dialects.

One of the linguistic ethnic groups residing in Nepal from time immemorial is Newa/Newar. The most common name of the language of this ethnic group is Nevari/Newari, but indigenous publications by Newari writers consistently refer to it as ‘Nepal Bhasa’.

This article has been written on the basis of the field work conducted among approximately 13% of Newars of Dharan 7 to identify the real sociolinguistic situation of Newars in this area. This article has been primarily divided into five major sections: (1) Respondents (2) Language Use and Attitude (3) Methodology (4) Data Presentation and Analysis, and (5) Conclusions and Recommendations.

1. Respondents

The survey has been conducted among forty Newar respondents. This number covers approximately 13% of the total population of Newars in this region. The respondents include equal number of males and females belonging to different age groups, social, professional and educational background. The study primarily focuses on exploring the different factors which have been affecting the sociolinguistic situation of Newars in Dharan 7.

Most of the respondents are the city dwellers for more than twenty years. They follow either Hinduism or Buddhism. Most of them are Hindus, 77.5%. In terms of educational background, it has been noticed that the literacy rate of Newars in this area is very good. Most of the respondents have achieved secondary level education or higher education up to Master’s Degree. Most of them are involved in business. Most of them have migrated to Dharan from different parts of the country like Bhojpur, Dhankuta, Birgunj, Morang, Solukhumbhu, Kathmandu and Bhaktapur. Male respondents have migrated to Dharan mostly for better prospective whereas females due to marriage.

2. Language Use and Attitude

The unity of any ethnic group can be acquired more from their language than from any other factors. Whether a language exists or not depends on not only the native speakers’ attitude towards the language but also their use of language.

Almost all the respondents use Nepali more than any other languages in all the domains. Merely 12.5% respondents use Newari but only while talking to some of the family members. There is a large gap in language shift among the younger generation. They have lost their ancestors’ language because the trend of speaking Nepali at their home has become common. The respondents are bilingual and multilingual. Among those who can speak Newari, only a very few can read and write Newari. The older generation has better knowledge of their mother tongue.
whereas the young generation (age group 15-30) lack any sort of proficiency in Newari.

Newars in this region rarely watch Newari TV programmes and Newari Movies. Most of the respondents prefer Nepali rather than Newari in all media because of lack of proficiency over their language itself and non-availability of materials in Newari. Newars in this region have made no significant contribution for the preservation and enrichment of Newari. However, Siddhi Newa Parishad, the organization of Newars, has been making plans to conduct Newari teaching-learning class very soon.

Newars in this region have very positive attitudes towards their language. They are in the opinion that they should preserve, enhance and use their mother tongue to save it from being extinct. It is true to older and younger generation alike, as well as the educated and the uneducated.

3. Methodology

The following three methods have been applied for the collection of primary data.

i) Door to Door Visit
ii) Questionnaire
iii) Personal Interview

Random sampling method has been adopted for the collection of the primary data.

4. Data Presentation and Analysis

4.1 Age and sex

The table presents the respondents’ age and sex. During the survey, 40 Newars were interviewed including 20 males and 20 females. The age of the respondents ranged from 15 to 70 and above.

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
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<td>15 – 20</td>
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<td>21 – 30</td>
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<td>9</td>
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<tr>
<td>31 – 40</td>
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<td>41 – 50</td>
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<td>51 – 60</td>
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<td>10</td>
<td>7</td>
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<tr>
<td>61 – 70</td>
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<td>2.5</td>
<td>4</td>
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<tr>
<td>71 &amp; Above</td>
<td>1</td>
<td>2.5</td>
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</tr>
<tr>
<td>TOTAL</td>
<td>20</td>
<td>50</td>
<td>40</td>
</tr>
</tbody>
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Table 1 shows that the age group 21 – 30 and 31 – 40 consist of 12.5% of males each whereas the least percentage of male respondents was of the age groups 41 – 50 and 71 and above i.e. 2.5% each. The age groups 21 – 30, 31 – 40 and 51 – 60 consist of equal number of females which is 10% each of the total females interviewed.
Overall, the data show that the age group 21-30 and 31-40 consist of the largest percentage of the respondents (i.e. 22.5% each) whereas the age group 71 and above covers the least percentage of the respondents (i.e. 5%).

4.2 Place of origin and religion

Table 2 presents the respondents’ place of origin and the religions they follow.

Table 2: Place of origin and religion

<table>
<thead>
<tr>
<th>Place of origin</th>
<th>Religion</th>
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<tr>
<td></td>
<td>Hindu</td>
<td>Buddhist</td>
</tr>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>i) Dharan</td>
<td>16</td>
<td>40</td>
</tr>
<tr>
<td>ii) Bhojpur</td>
<td>7</td>
<td>17.5</td>
</tr>
<tr>
<td>iii) Baklauri</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>iv) Birgunj</td>
<td>1</td>
<td>2.5</td>
</tr>
<tr>
<td>v) Bhaktapur</td>
<td>1</td>
<td>2.5</td>
</tr>
<tr>
<td>vi) Dhankuta</td>
<td>1</td>
<td>2.5</td>
</tr>
<tr>
<td>vii) Morang</td>
<td>1</td>
<td>2.5</td>
</tr>
<tr>
<td>viii) Solukhumbu</td>
<td>1</td>
<td>2.5</td>
</tr>
<tr>
<td>ix) Kathmandu</td>
<td>1</td>
<td>2.5</td>
</tr>
<tr>
<td>TOTAL</td>
<td>31</td>
<td>77.5</td>
</tr>
</tbody>
</table>

Table 2 shows that the majority of the respondents were born in Dharan and are the local dwellers of Dharan. They cover 55% of the total respondents interviewed. Whereas, the least number of respondents have migrated from other parts of the nation like Bhaktapur, Dhankuta, Birgunj, Morang, Solukhumbu, Kathmandu and Baklauri which comprises of only 22.5% of the total respondents.

As far as the religion is concerned, the data show that Newars follow either Hinduism or Buddhism. The table shows that majority of the respondents follow Hinduism which covers 77.5% whereas Buddhism covers only 22.5%.

4.3 Education

Table 3 represents the respondents’ education on the basis of sex.

Table 3: Education

<table>
<thead>
<tr>
<th>Education</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>1) Illiterate</td>
<td>1</td>
<td>2.5</td>
<td>1</td>
</tr>
<tr>
<td>2) Elementary (I-V)</td>
<td>2</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>3) Lower Secondary (VI-VIII)</td>
<td>1</td>
<td>2.5</td>
<td>1</td>
</tr>
<tr>
<td>4) Secondary (IX-X)</td>
<td>9</td>
<td>22.5</td>
<td>9</td>
</tr>
<tr>
<td>5) Intermediate (11-12)</td>
<td>4</td>
<td>10</td>
<td>6</td>
</tr>
<tr>
<td>6) Bachelor’s Degree</td>
<td>2</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>7) Master’s Degree</td>
<td>1</td>
<td>2.5</td>
<td>-</td>
</tr>
</tbody>
</table>
The data in the table 3 show that 5% of the respondents have no formal education. An equal number of males and females have got elementary education, being 5% each. The respondents who have achieved the secondary level education cover the highest percentage, i.e. 45%, which includes equal percentage of males and females, i.e. 22.5% each.

The percentage of females who have achieved intermediate level education is 15 which is more than that of the males by 5%. The percentage of respondents who have Bachelor’s Degree is 3, consisting 2 males and 1 female. Among the respondents, only one male has got Master’s Degree, whereas no female respondent has such degree.

4.4 Occupation

The table shows some of the major occupations of the respondents.

Table 4: Occupation

<table>
<thead>
<tr>
<th>Occupation</th>
<th>No.</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students</td>
<td>9</td>
<td>22.5%</td>
</tr>
<tr>
<td>Housewife</td>
<td>6</td>
<td>15%</td>
</tr>
<tr>
<td>Teacher</td>
<td>3</td>
<td>7.5%</td>
</tr>
<tr>
<td>Pensioner</td>
<td>1</td>
<td>2.5%</td>
</tr>
<tr>
<td>Business</td>
<td>14</td>
<td>35%</td>
</tr>
<tr>
<td>Other</td>
<td>7</td>
<td>17.5%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>40</td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Table 4 shows that 35% of the respondents are engaged in business which accounts the highest percentage among all sectors of occupation mentioned. Students account for the second highest percentage, being 22.5%. Among the total respondents, 15% are housewives, 7.5% are teachers and only 2.5% are pensioners. Apart from these occupations, 17.5% of the respondents are engaged in different occupations in different private institutions.

4.5 Time span of settlement

The table shows the respondents’ time of settlement in Dharan 7 on gender basis.

Table 5: Time span of settlement

<table>
<thead>
<tr>
<th>No. of years</th>
<th>Male</th>
<th>Female</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>0-5</td>
<td>-</td>
<td>-</td>
<td>1</td>
</tr>
<tr>
<td>6-15</td>
<td>1</td>
<td>2.5%</td>
<td>1</td>
</tr>
<tr>
<td>16-20</td>
<td>3</td>
<td>7.5%</td>
<td>3</td>
</tr>
<tr>
<td>21-25</td>
<td>6</td>
<td>15%</td>
<td>3</td>
</tr>
<tr>
<td>25 &amp; above</td>
<td>10</td>
<td>25%</td>
<td>12</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>20</strong></td>
<td><strong>50</strong></td>
<td><strong>20</strong></td>
</tr>
</tbody>
</table>

Table 5 shows that majority of the respondents have been residing in Dharan for more than 25 years. It accounts for the highest percentage, being 55%. The percentage of the respondents dwelling in Dharan for only fifteen years is only 7.5.
The percentage of the respondents who have been residing in Dharan for more than 20 years is also worth noticing, being 22.5.

This table clearly shows that Newars have been residing in this region for a long time.

### 4.6 Language proficiency

The table shows the respondents’ proficiency in different languages i.e. Nepali, Newari, English and Hindi.

#### Table 6: Language proficiency

<table>
<thead>
<tr>
<th>Language</th>
<th>Understand</th>
<th>Speak</th>
<th>Read</th>
<th>Write</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>Nepali</td>
<td>40</td>
<td>100</td>
<td>40</td>
<td>100</td>
</tr>
<tr>
<td>Newari</td>
<td>19</td>
<td>47.5</td>
<td>17</td>
<td>42.5</td>
</tr>
<tr>
<td>English</td>
<td>22</td>
<td>55</td>
<td>18</td>
<td>45</td>
</tr>
<tr>
<td>Hindi</td>
<td>22</td>
<td>55</td>
<td>22</td>
<td>55</td>
</tr>
</tbody>
</table>

Table 6 shows that all the respondents (100%) can understand and speak Nepali language. Similarly, the percentage of the respondents who can read and write Nepali language is 92.5. It clarifies that they have acquired excellent proficiency in Nepali language.

Newari is the language that possesses the least percentage of proficiency among the respondents. The table shows that 47.5% of the respondents can understand Newari and 42.5% can speak it. Whereas only 17.5% can read and 10% can write in Newari. It indicates that most of these respondents use Newari in verbal communication only.

The respondents have far better proficiency in all the aspects of English language after Nepali. Hindi possesses the second place in terms of the respondents’ proficiency. The data in the table show that most of Newars of Dharan can communicate in two or more than two languages. Most of the elderly people can speak Newari and Nepali whereas young people can speak English, Nepali and Hindi and a very few can speak Newari as well.

### 4.7 Age and proficiency in Newari

The table shows different age groups of the respondents and their proficiency in Newari.

#### Table 7: Age and proficiency in Newari

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Respondents</th>
<th>Understand</th>
<th>Speak</th>
<th>Read</th>
<th>Write</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
<td>No.</td>
</tr>
<tr>
<td>15-30</td>
<td>14</td>
<td>35</td>
<td>13</td>
<td>32.5</td>
<td>11</td>
</tr>
<tr>
<td>31-50</td>
<td>14</td>
<td>35</td>
<td>13</td>
<td>32.5</td>
<td>11</td>
</tr>
<tr>
<td>51-70</td>
<td>14</td>
<td>35</td>
<td>13</td>
<td>32.5</td>
<td>11</td>
</tr>
<tr>
<td>71 &amp; above</td>
<td>14</td>
<td>35</td>
<td>13</td>
<td>32.5</td>
<td>11</td>
</tr>
<tr>
<td>Total</td>
<td>40</td>
<td>100</td>
<td>32.5</td>
<td>11</td>
<td>27.5</td>
</tr>
</tbody>
</table>
Table 7 shows that young generation aged between 15 and 30 doesn’t have much knowledge of Newari. Though the majority of the respondents (14 out of 40) belong to this age group, merely 2.5% of them can understand and speak Newari whereas none of them can read and write in Newari. In the age group 31 – 50, 22.5% of the respondents can understand Newari, 17% can speak and 7.5% can read Newari and only 2.5% of the respondents can write in Newari.

Out of the 27.5% of the respondents belonging to the age group 51 – 70, 17.5% can understand and speak Newari whereas 5% can read and only 2.5% can write in Newari. The older generation aged 71 and above has better knowledge of the language. All the respondents of this age group can understand and speak Newari whereas 5% of this age group can also read and 2.5% can write in Newari.

4.8 Language preference for different media

The table shows the language preference of the respondent for different media i.e. print media and electronic media.

Table 8: Language preference for different media

<table>
<thead>
<tr>
<th>Languages</th>
<th>Newari</th>
<th>Nepali</th>
<th>English</th>
<th>Hindi</th>
</tr>
</thead>
<tbody>
<tr>
<td>Newspapers/ Magazines/ Journals/ books, etc.</td>
<td>2</td>
<td>40</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>TV News</td>
<td>3</td>
<td>40</td>
<td>4</td>
<td>-</td>
</tr>
<tr>
<td>Radio News</td>
<td>2</td>
<td>40</td>
<td>5</td>
<td>-</td>
</tr>
<tr>
<td>Music</td>
<td>1</td>
<td>40</td>
<td>5</td>
<td>4</td>
</tr>
<tr>
<td>Movie</td>
<td>2.5</td>
<td>100</td>
<td>3</td>
<td>10</td>
</tr>
<tr>
<td>TV Programmes</td>
<td>5</td>
<td>100</td>
<td>15</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 8 shows that almost all the respondents prefer Nepali language for both, print and electronic media, whereas the percentage of the respondents who want Newari for these media is least. The respondents prefer English language after Nepali language which places Hindi language on third on the basis of their preference. The data clearly show that few respondents prefer Hindi language primarily for music, movie and TV programmes. It can be regarded as the increasing influence of Hindi language through means of entertainment.

4.9 Motivation of children to Newari

The table shows whether or not the respondents encourage and motivate their children to use their mother tongue.

Table 9: Respondents’ motivation to the children on Newari
Table 9 shows that 45% of the respondents stated that they motivate their children to use Newari whereas 12.5% frankly confessed that they haven’t done anything like that. The table further shows the willingness but disability of the respondents in doing so since they lack the knowledge of Newari

4.10 Attempts of uplift

Table 10 represents whether or not the respondents have made any effort for the enhancement of their mother tongue.

Table 10: Attempts of uplift

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>%</td>
<td>No.</td>
<td>%</td>
</tr>
<tr>
<td>2</td>
<td>5</td>
<td>38</td>
<td>95</td>
</tr>
</tbody>
</table>

Table 10 shows that merely 5% of the respondents have attempted, directly or indirectly, to uplift the state of their mother tongue whereas 95% of them have not done anything from their side for the enhancement of the language. It can be the main reason behind such poor state of Newari in this region.

5. Conclusion and Recommendations

5.1 Conclusion
i) Newars in this region have shifted towards Nepali usages on a large scale.
ii) There is a large gap in language shift among the younger generation.
iii) The parents are not taking much initiative to shift their language for their coming generation.
iv) The elderly people have better knowledge of their mother tongue.
v) The Newari speakers have limited their mother tongue to oral communication. Hence, most of them cannot read and write Newari.
vi) Newars follow either Hinduism or Buddhism. The majority of Newars follow Hinduism.
vii) Mostly, Newars use Nepali rather than any other languages in all the domains.
viii) The trend of speaking Nepali at home has become common among Newars.
ix) An individual’s indifference to the mother tongue and lack of study materials are also responsible for the deteriorating condition of Newari.
x) Newars in this region have very positive attitude towards their language. However, they have not made any significant contribution for the preservation and enrichment of their mother tongue yet.
xi) The condition of Newari in this region is very poor.

5.2 Recommendations
i) Elderly people should encourage, motivate and teach their children to use Newari in all domains as far as practicable.
ii) Every Newar should realize the fact that their identity exists as along as their language exists. Therefore, each of them should make necessary attempts for the development of Newari.

iii) Newars should not limit their language to oral communication only. They should write in Newari to preserve their unique scripts.

iv) More literary works should be produced, continued, expanded and gain great community initiative and involvement.

v) Newari teaching-learning class should be conducted.

vi) The state should not give sole patronization to any language. Equal priority should be given to all languages spoken across the nation.

References


JODEM Interview

Name: Janak Bahadur Bhattarai
Date of Birth: 18th June 1943
Address: Dharan-4, Sunsari
Involvement in TU Service: 1969 to 1997
Campus: MMC Dharan
Post: Lecturer   Subject: English

Respect for others, mutual help, understanding, selflessness and hard work are essential for academic improvement.

After a long regular academic tenure, now you are passing a retired life. How are you spending these precious moments?

Obviously, I am passing my days, but I don’t think this stage of life is precious. It is rather dull, monotonous and full of anxiety. It is mainly because of age, and health factor. It is one and half year since I have been completely retired. After about six months of retirement I had some health problem. I had to undergo three different surgeries. First both of my eyes were operated within three months and after three months another operation of Throstrate gland. Now I have no problem. I am alright. These days I am not involved anywhere. I have plenty of time and I am utilizing time reading books. History and biographies fascinate me more than others. However I have not been able to do anything worth mentioning so far.

What are the changes that you feel in your life during and after your service at TU?

I find a lot of changes, changes in thought, action, feeling and responsibility. There is a change in life style. Having no duty to perform one is free to do whatever he pleases. In some cases when people get retirement, that will become a fatal blow for them. They are de-linked with their friends and companions whom they cannot easily tolerate. The friends and colleagues with whom they have worked together so many years don’t remain together. They become desperate and ultimately they become sick. Nothing of the sort has happened to me. And so I think I am happy and enjoying life.

Did the moment come in life when you thought that you chose a wrong profession? In what way do you define your experience?

Yes, I do agree with you in this question. To some extent my choice was not right but many people are not lucky enough to get the job of their choice at least in our country.

You were the first head of the department of English, Mahendra Multiple Campus, Dharan. Would you share your experience of the period?
Actually, I was not the first Head of Department of English. Mr. Madhuker Subedi was the head. Mr Subedi was transferred to Mechi Campus and after him I became the head. Seniority is the basis for that; although I was senior to him he was head of department because at that time I was Campus Chief, in Dhankuta Multiple Campus. After finishing my term in 2046 I returned back to MMC Dharan. I took sebatical leave for one year and joined the college in 2047. Still Mr. Subedi was the head of department, when he was transferred to Mechi Campus in 2050 or so I was offered the Post.

Nothing especially happened during my tenure as Head of Department. The only focus of the day was to take the classes regularly and complete the course. The kind of academic environment that we have today was not there at that time. No seminars were conducted, not any research work carried or no kind of workshop done. There was not any environment for all these things.

*Now, the third issue of JODEM is coming out as the department has decided to get it published annually. You already have gone through its second issue. What is your comment on the second issue? Would you please spare some suggestions for its improvement?*

It is a matter of pleasure for teachers, students as well as general readers that JODEM is coming out annually. This sort of activity will be beneficial for the post graduate as well as graduate students. Even teachers will be benefited. As for the second issue of JODEM, I found it interesting and quite nice. Although it is only an initial attempt, it can be further refined in its future issues. While going through the JODEM, I came to know that *some of the senior teachers are missing there*. I hope all the teachers should contribute something and thereby, they would help for its further improvement. There should be united effort of all the persons concerned.

*What changes are required for the improvement of the academic performance of the institution for higher education in Nepal, in your view?*

Standard education is the need of the day. In order to improve academic performance there should be motivation for the teachers. Many teachers work in different colleges to meet their end. The teachers are not paid well. The teachers have no job guarantee. Some of them are working as temporary teachers. On the other hand there is frequent strikes and *bandas*. There is no political stability in the country. A good library also is essential for the improvement of the academic performance.

*What is your evaluation of the academic performance of TU teachers then and now? Have they really met the social expectation tagged to them? What is to be done now? Would you be specific on MMC, Dharan?*

I do not know many things about the college now because I have been delinked with the college for many years. The performance of private colleges is far better than that of TU constituent campuses. *The teachers have failed to meet other social expectations*. National politics and *groupism in the college* also are responsible. MMC Dharan also cannot be an exception.
Is there any possibility to convert the department as a family so that there would not be any differences among the teachers and they can enhance their capability in an academic environment? Would you give some tips?

I personally do not know anything about the differences among the teachers. If there is anything like that, it is almost impossible to improve academic environment. There should be honourly atmosphere in the department. Mutual understanding, joint effort and cooperation are the requirements to achieve the goal. Together, the feeling of responsibility of all the persons involved is so much desireable.

You always behave all humane with everyone. What motivated you to make this glorious behaviour, your habit? Has such a habit created any difficulties in your personal and professional life?

The first school of the children is the home itself. I have learnt many things from parents. Judged from this standard, my parents are my teachers. The other thing is that I was by birth a quiet child. I hardly quarreled with others. Gradually I learnt to respect others. I am never offensive to anybody; however, I have to defend myself sometimes. I do not think it is glorious behaviour, but I would like to call it ‘mere simplicity’. I have never faced any serious problem because of my habit.

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.

I am very much thankful to the department for giving me such an honour, but I am afraid whether I am worthy of it. As for the further academic development there should not be any differences among the teachers. Respect for others, mutual help, understanding and selflessness and hard work, to my mind are the other desirable things for the academic improvement.

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

Once again I want to express my gratefulness to MMC English Department for giving me such an opportunity to speak. Our concern here is Teaching and Learning English in the campuses especially in the higher classes. It is not an easy task. Teaching a foreign language and literature to the native students is not a joke. It is really a tough business. The students must be labourious, hardworking, or they should be exceptionally brilliant, otherwise, there is least chance of having command in the language and the thought it carries round the globe.

Nowadays, it seems that the objective of the student is to get the degree with better marks and better division. They get some feedback, some guidance from the classroom and the rest by the effort of themselves. Naturally it is a tiresome business.

Lastly, I am sure the Department of English MMC, Dharan will be successful in its mission. Most of the members are young, promising, dedicated and
hardworking. I wish every success, and bright future of the teaching staff of the department.

Interview Team
Asmita Bista
&
Shree Kumar Rai
On the auspicious occasion of **Happy New Year 2068**, GORAKHA EX-ARMY ASSOCIATION expresses its gracious best wishes to our members, their families and all related people. May this year bring the success in the dream of each Nepali citizen.

**GURAKHA EX-ARMY ASSOCIATION**
Dharan, Sunsari

**BEST WISHES**
For
**HAPPY NEW YEAR 2068**
On the auspicious occasion of New Year 2068, we heartily wish peace and prosperity to all our members, their families, relatives and our best wishers.
Further, our act may even transcend even what we are.

**Kirant Yakthung-Chumlung**
District Executive Committee, Sunsari

**LET THE PEOPLE’S CONSTITUTION BE WRITTEN!**

**Best Wishes**
On the auspicious occasion of **New Year- 2068**, we heartily extend best wishes to all the founders, guardians, teachers, students and well wishers!

**Proprietor**
And
**Dwaraka Pustak Bhandar Family**
Dharan-5, Mahendra Path
<table>
<thead>
<tr>
<th><strong>Hearty Felicitations!</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>On the auspicious occasion of <strong>Happy New Year-2068</strong>, Nepal Book Depot extends its hearty felicitations to the students, staffs and the guardians for their <strong>peace, progress and prosperity</strong>.</td>
<td></td>
</tr>
<tr>
<td><strong>Nepal Book Depot</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dharan-5, Mahendra Path</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>BEST WISHES!</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>On the auspicious occasion of <strong>New Year-2068</strong>, we heartily extend best wishes to all the guardians, teachers, students and well wishers!</td>
<td></td>
</tr>
<tr>
<td><strong>Proprietor</strong></td>
<td></td>
</tr>
<tr>
<td><strong>And</strong></td>
<td></td>
</tr>
<tr>
<td><strong>New Manakamana Books and Stationery Family</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Dharan-5, Mahendra Path</strong></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Hearty Felicitations!</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>On the auspicious occasion of <strong>Happy New Year-2068</strong> we extend our hearty felicitations to the students, staffs and the guardians for their <strong>peace, progress and prosperity</strong>.</td>
<td></td>
</tr>
<tr>
<td><strong>Central Technology Campus</strong></td>
<td></td>
</tr>
<tr>
<td><strong>Hattisar, Dharan</strong></td>
<td></td>
</tr>
</tbody>
</table>
BEST WISHES!
On the auspicious occasion of Happy New Year-2068, we heartily extend best wishes to all our valued customers, members of the staff and well wishers!

Arun Finance Company
Dharan-6, Bhanu Chowk

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

Hiunchuli Books and Stationery
Dharan-9, Putali Line

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

Carmel High School
Dharan-10, Sunsari
May all NEPALESE get PEACE, PROSPERITY AND HAPPINESS!

We wish for Happy New Year- 2068

Let’s make Nepal Tourism Year 2011 a grand success making Dharan the attraction for tourists the whole year round.

Let’s celebrate our cultural diversity at the centre of education and health of the Eastern Development Region.

Best wishes and greetings for grand success Of the publication of the third issue of JODEM.

Tika Datta Rai
Executive Officer
And
Dharan Municipality Family

HAPPY NEW YEAR- 2068!
JODEM Family
Participants & Paper Presenters at JODEM Seminar