EDTITORIAL BOARD

Contents

Preface

It is a great pleasure that we have been able to publish Volume 1, Issue 3 of our coveted journal The Contour. We sincerely thank DR. Prashant Misra for acting as the guest-editor of the present issue in spite of his busy schedule.

It is also declared that the views and observations presented in the writings are solely of the respective authors, not of the editor/editorial board of the journal.

We sincerely express our indebtedness to all involved in this venture. We express a deep sense of gratitude to the members of the editorial board and the contributors for their active support. Special thanks should go to Suman Saha and Samarpan Chatterjee who with their expertise in computer have worked strenuously and sincerely for giving the shape to the journal.

30.01.2015

Susanta Kumar Bardhan

Editor-In-Chief

The Contour

Editorial

Ever since its inception into the academics, the Contour has been publishing articles on disperate themes, genres and literatures. It has also been publishing articles on linguistics, English language teaching and literature as we intend to provide a wide platform to the contributors. We are trying to provide space to both global and local issues. The journal does not believe in exclusiveness. We think that the global and the local are complementary to each other and hence cannot be compartmentalized. Therefore, the journal has been publishing articles on British, American, Indian and the other literatures produced in English as well as the local Bhasha literatures translated in English as well as present in the oral form. Moreover, we also publish creative writings and reviews to provide the writers an opportunity to give vent to their creative urges and to acquaint our readers with the new arrivals on the literary horizon. As literature and language are dynamic and adopts changes which take place in the society, the journal too aims to present the changing and diverse contours representing language, literature and the culture. It has been continuing to publish papers on the volatile and diverse content representing the dynamic nature of the socio-cultural phenomenon so characteristic of the Indian society. The present issue is a testimony to this aim of the journal. In the current issue of the journal we have included 3 articles on literature dealing with three different themes – representation of adventure in Burma and its possible effects upon readers in Amy Tan's fiction *Saving Fish from Drowning contributed* by Ivy Lai Chun Chun, the subversion of the long-standing binaries related to females and children by endowing them with an agency and voice in the 19th and early 20th century short fiction and stories authored by Baisali Hui and lastly, probing Golding's *Lord of the Flies* applying Michel Foucault's paradigm of power and authority jointly written by Joydeep Mukherjee and Merina Purohit. In addition, Susanta Bardhan's article *LP of Chakma* and Sanjay Goyal's article *Education and Technology in the Globalized World: A Study* provide rich material for Linguists and the pedagogues who are interested in Linguistics and English Language Teaching respectively. The journal concludes with a review and few specimens of creative writings that further enrich its spectrum and extends its frontiers. We welcome the New Year with the fresh breeze of critical and creative writings. Happy New Year! Happy reading!

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Article

Prologue – Life-Writing as a Journey to Myanmar (formerly Burma)

Ivy Lai Chun Chun

Abstract

Saving Fish from Drowning, the most recent book of Amy Tan, once came to the 7th position as the best-seller in 2006 (Paperback, Best-Seller). 'This is the first time Ballantine published Amy Tan in trade paper first; in the past, the publisher did her books initially in mass market, then in trade. It worked – there are 290,000 copies in print after 8 printings… These brought huge turnout and great sales. While previous works of Amy Tan focus on mother and daughter relationship– issues that are more intimate and personal *Saving Fish from Drowning* 'branches out with a broad plot and dynamic digressions with political motifs. The broad plot itself is intriguing, for it invites readers to engage in an unforgettable experience in expedition to Burma. In the journey to Burma, digressions are dynamic. American tourists are missing one by one. They 'vanish without a trace in the Burmese jungle. What is so unique about this book is that the tone of the work is "ghostly". 'Ghosts are a dominant symbol', as stated in the news article entitled 'Bumbling down the Burma Road'. The overall style of the fiction is subversive. A novel based on real-life, this work mocks at the 'ironies of modern life. How can Amy Tan, a renowned Asian-American writer born in America with the Chinese descent, write the foreigners' adventure in the largest country in Mainland Southeast Asia in such an exotic way? These paradoxes: 'East and West, 'America and China, 'new and old 'memory and forgetting, 'truth and myth' intertwine, turning the story into an uncanny story. By uncanny, I mean readers will find all these - 'East and West, 'America and China, 'new and old, 'memory and forgetting, 'truth and myth', unfamiliarly familiar. Readers' attachment to the story and withdrawal from the story makes the story incredibly fascinating. It is such a marvelous journey! As Carol Memmott notes, it is 'a game of Survival Burma style conflated with adventure, humor, tragedy and politics (Memmott, Carol). This essay will discuss the representation of adventure in Burma and its possible effects upon readers to demonstrate how insightful this masterpiece is.

Keywords:

Amy Tan, Burma, journey, irony, adventure

'To search for yourself,' as noted by Professor Zhang as the final reminder, in the last class of the research training course entitled ' Comparative Approaches in Literary Studies' (ENG 5720), is a lamp guiding everyone of us in the life-journey.

I have never been to Myanmar, formerly Burma, but I think this book can broaden our horizons[1] by leading us to Myanmar through the process of reading, regardless of whether the details inside the book are true or not. Similar to life-writings that are partially true and partially fictional, this book is a novel based on real-life, drawing us to Myanmar that is both fictional and real. The idea of 'adventure' in this work is provoking. It gives me some opportunities to relate my own adventures, such as Exchange experiences, to writing this paper, as well as my thesis[2]. Through various kinds of adventures- fictional and real adventures, I can search for my own "self". Yes, I love excitements! What fascinate me most are cross-cultural experiences, such as New Zealand and Beijing Exchanges; CUHK and HKU studies; and, English and PuTongHua learning.

My Primary School is a Buddhist Primary School. That is how I got to know all the Buddhist traditions and myths. Readers' theories, such as Iser's and Fisher's, do work well here, as my horizons of reading lie in the cultural baggage.

Myanmar as a tourist attraction and a site for military portrayed in Amy Tan's *Saving Fish from Drowning* and the fictionalized New Zealand town called Puamahara as a tourist attraction and as the murder scene portrayed in Janet Frame's *The Carpathians* look alike. The representation of the colonized places in terms of their dual nature can be explored in the cross-cultural, comparative study in order to investigate how the mysteries of the two tourist attractions are constituted. This project on women writers and the representation of post-colonialism can be done further in extension to this paper.

'Journey' has been the concept I acquired, since my literary training in high school. Having studied literature in English for more than 10 years, I realize how important literature is, to explore oneself through the life-journey in writing. Therefore, I would like to write this prologue to show how much I appreciate literature, and how literature is relevant to us in reflecting upon human being's life. Life is a journey. By this opportunity, I would like to thank my beloved, Jebsen Lo (MPhil, Chemistry, CUHK), and all my MPhil teachers, administrative staff and mates for contributing whole-heartedly and meaningfully to such a thrilling adventurous life-journey for me!

Journey as Adventure

'What is essential is invisible to the eye':

Love, friendship …in the quest of the "self"
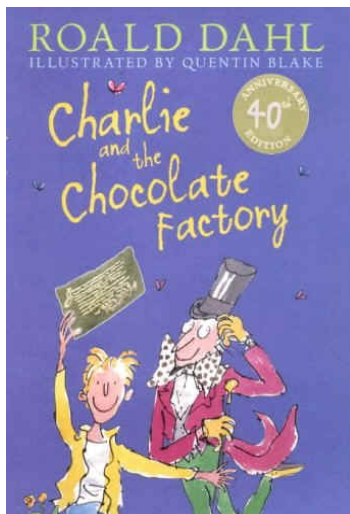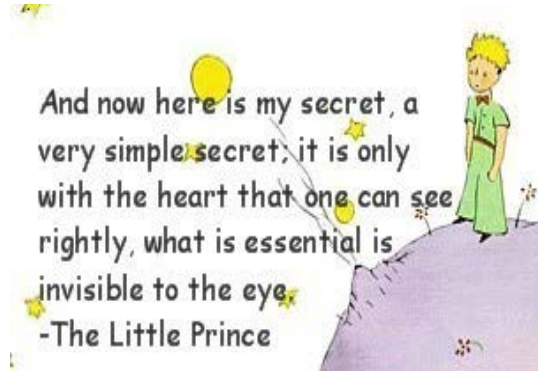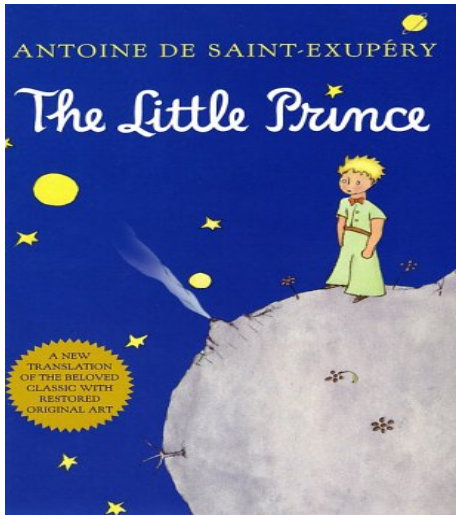
A New Discovery through Adventure:

The Mystery of 11 missing American tourists in Myanmar (formerly Burma)

Saving Fish from Drowning, the most recent book of Amy Tan, once came to the 7th position as the best-seller in 2006 (Paperback, Best-Seller). 'This is the first time Ballantine published Amy Tan in trade paper first; in the past, the publisher did her books initially in mass market, then in trade. It worked

– there are 290,000 copies in print after 8 printings… These brought huge turnout and great sales.'[3] While previous works of Amy Tan focus on mother and daughter relationship[4] **(Appendix 1)** – issues that are more intimate and personal[5], *Saving Fish from Drowning* 'branches out with a broad plot and dynamic digressions[6]' with political[7] motifs. The broad plot itself is intriguing, for it invites readers to engage in an unforgettable experience in expedition to Burma. In the journey to Burma, digressions are dynamic. American tourists are missing one by one. They 'vanish without a trace in the Burmese jungle.[8]' What is so unique about this book is that the tone of the work is "ghostly". 'Ghosts are a dominant symbol', as stated in the news article entitled 'Bumbling down the Burma Road'. The overall

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[3] Maryles, Daisy. "Paperback Bestsellers/Trade" in <u>Publishers Weekly.</u> 253.48 (12/4/2006) : 15

[4] 'I realize I would always be deficient in great feeling. It was because I never had a proper mother while I was growing up. *A mother is the one who fills the heart in the first place. She teaches you the nature of happiness* (Tan, p. 32).' Bibi Chen, in *Saving Fish from Drowning*, also talks about her mother. Yet, mother-and-daughter relationship is not a key issue in *Saving Fish from Drowning.*

      '*'*Tan says she doesn't know yet whether or not whether she has fully explored her complicated, often difficult relationship with her mother. This new book is not about that kind of relationship, *but Tan says her mother is still a part of it. Bibi Chen, the character, the narrator of this book, is very much like my mother'* ("Interview: Amy Tan on "Saving Fish from Drowning," a new direction for Tan." Weekend Edition. Sunday. <u>Washington, D.C</u>.: Nov 20, 2005. pg. 1)

[5] "Interview: Amy Tan on "Saving Fish from Drowning," a new direction for Tan." Weekend Edition. Sunday. <u>Washington, D.C</u>.: Nov 20, 2005. pg. 1

[6] --- "Saving Fish from Drowning." in <u>Publishers Weekly</u>. 252.34 (8/29/2005) : 34

[7]   As Said points out, the distinctive nature of humanists is 'their *ideological color* as a matter of incidental importance to politics.' (Said, p. 9)

      Saving Fish from Drowning belongs to Oriental studies. Orientalism is rather a distribution of *geopolitical awareness* into aesthetic, scholarly, economic, sociological, historical and philological texts…. It not only creates but also *maintains*; it is, rather than *expresses, a certain will or intentio*n to understand, in some cases *to control, manipulate, even to incorporate, w*hat is a manifestly different world. (Said, p. 12)

[8] Reese, Jennifer. "Travelers Unchecked" in Entertainment Weekly. New York. 846 (Oct 21, 2005) :78

style of the fiction is subversive[9]. A novel based on real-life, this work mocks at the 'ironies of modern life'[10]. How can Amy Tan, a renowned Asian-American writer born in America with the Chinese descent, write the foreigners' adventure in the largest country in Mainland Southeast Asia in such an exotic way? These paradoxes: 'East and West'[11], 'America and China'[12], 'new and old'[13], 'memory and forgetting'[14], 'truth and myth' intertwine, turning the story into an uncanny[15] story. By uncanny, I mean readers will find all these - 'East and West'[16], 'America and China'[17], 'new and old'[18], 'memory and

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[9]   Sources on *Saving Fish from Drowning* as subversive fiction :

  Amy Tan: 'I was always keeping in mind that I needed to *lure* the reader, in the way fiction can be *seductive and subversive,* to a place most of us don't want to go. So my charge was a very simple one: Get people hooked into a story with whatever genre worked-- romantic comedy, adventure, murder-mystery, the whole shebang--and get them to this very dark place and simply get people to remember the country Burma, that it's now called Myanmar, that there are people who are suffering and dying.' ("Interview: Amy Tan on "Saving Fish from Drowning," a new direction for Tan." Weekend Edition. Sunday. Washington, D.C.: Nov 20, 2005. pg. 1)

  'The wonderful thing about fiction is it's *subversive:* You can get people into a very repugnant situation through fiction, and comedy is one way to get people to let their defenses down.' (---. "Deceiver and truth-teller Amy Tan riffs on Myanmar's plight" in John Freeman Special to The Denver Post. Denver Post. Denver, Colo. (Nov 6, 2005) : 15)

[10] Maureen, Neville. "Saving Fish from Drowning" in Library Journal. 130.16 (10/1/2005) : 70

[11] Churchwell, Sarah. "Bumbling down the Burma Road" in TLS. 5353 (11/4/2005) : 19-20

[12] Ibid.
[13] Ibid.
[14] Ibid.

[15] Freud, Sigmund. "The Uncanny" (1919) in Art and Literature. UK: Penguin Books, 1962. 'The German word 'unheimlich' is obviously the opposite of 'heimlich' ['homely'], 'heimisch' ['native'] – the opposite of what is familiar; and we are tempted to conclude that what is 'uncanny' is frightening precisely because it is *not known and familiar*' (Freud, p. 341).

[16] Churchwell, Sarah. "Bumbling down the Burma Road" in TLS. 5353 (11/4/2005) : 19-20

[17] Ibid.
[18] Ibid.

forgetting'[19], 'truth and myth', unfamiliarly familiar. Readers' attachment to the story and withdrawal from the story makes the story incredibly fascinating. It is such a marvelous journey! As Carol Memmott notes, it is 'a game of Survival Burma style'[20] conflated with adventure, humor, tragedy and politics (Memmott, Carol). This essay will discuss the representation of adventure in Burma and its possible effects upon readers to demonstrate how insightful this masterpiece is.

'Saving Fish from Drowning'

The title, '*Saving Fish from Drowning*', literally means that fish is saved from drowning. It is supposed fish is drowning in the sea, and saving fish from drowning in the sea will do fish more good than harm. Yet, if we ponder over the idea of 'saving fish from drowning' deeply, we may realize that fish will eventually die if fish is saved from drowning in the sea. The paradoxical nature of 'saving fish from drowning' prompts readers to reflect upon the battle between the good and the evil. Does it mean that human beings are good simply because they save fish from drowning? Or is it more apt to say that human beings are evil, as they have to kill to fish for the survival of the fittest with the seemingly reasonable justification of 'saving fish from drowning'? Prior to "A Note to Readers", Amy Tan cites the two quotes as epigraph in the prolog. Albert Camus says, 'The evil that is in the world almost always comes of ignorance and good intentions may do as much harm as malevolence if they lack understanding.'[21] What Camus attempts to account for is that what appears to be innocent can be evil, whereas what appears to be intentionally good can be malevolent. Another quote is anonymous. 'A pious man (explains) to his followers: It is evil to take lives and noble to save them… With the money I receive, I buy more nets so I can save more fishes.[22]' To take one's lives sounds evil. To save one's life seems noble. This quote states that, in real life, even a pious man explains to his followers that he catches fish with nets for the sake of saving more fishes. Saving more fishes for selling more fish to maintain one's life, according to the pious man, is inevitable. The gloomy cover picture of fisherman saving fish from drowning **(Appendix 2)** seems to suggest that the writer's vision of Burma is not a promising one. Can there be feasible changes in Burma politically, historically and socially so as to envision a better future, like fish being saved from drowning? In fact, saving fish from drowning alludes to Buddhist

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[19] Ibid.

[20] Memmott, Carol. "Tan's Fish will hook Readers" in <u>USA Today</u>. 11/01/2005

[21] Tan, Amy. "Prologue" in <u>Saving Fish from Drowning.</u> New York : Ballantine Books, 2006, p. 0

[22] Ibid.

myth. Heidi, 1 tourist in Burma, has the impression that Burma is a Buddhist country. She thinks that the Burmese will not kill animals (Tan, p. 169). But what she sees is the bloody carnage of a dead pig (Tan, p. 169). Walter then explains to her that butchers and fishermen there are usually not Buddhist. Even if they are, they approach fish with reverence (Tan, p, 169). They scoop up the fish, and bring them to the shore. 'They say they are saving fish from drowning[23]'. Vera gives out a snort, questioning 'so there is absolutely no way someone can *sincerely* say they are saving fish from drowning (Tan, p. 171).' Harry replies, 'They are drowning on land (Tan, p. 171)'. The paradox of 'saving fish from drowning' is ironic though. In Buddhist beliefs, saving fish with the intension of saving fish from drowning is humane. Human beings are obligated to be compassionate towards other creatures. Killing a being is a sin. Saving a being is holy. However, Harry seems to suggest that drowning in the sea and drowning on land make no difference at all for fish. Greediness and selfishness of human beings lie underneath the façade of triumph of rescuing fish. 'Saving fish from drowning' does not really mean saving fish, but saving the lives of human beings. It is a satire by which Tan addresses the kernel of Burma.   Is Burma fish being saved from drowning, metaphorically speaking?

Bibi Chen recalling her past

Saving fish from Drowning begins with a female narrative recounting events of the past. The old events unfold. Bibi Chen, 63, is a socialite (Tan, p. 2). The way she presents her own story is 'automatic writing', an altered state of consciousness, as "Notes to Readers" put it (Tan, p. xi). 'The truth of Bibi's story can be found in numerous sources citing the myth of the Younger White Brother, the systematic killing of the Karen tribe, and even the military regime's ban on reporting losses by its national soccer team..'[24] 'Tan reports that she (discovers) the real Bibi Chen in a spiritualist's memoir Chen (is) an art maven and socialite in San Francisco whom Tan (knows) briefly.'[25] But, she '(apologizes) for any glaring inaccuracies, most of which are no doubt (hers), but some may be "Bibi's".'[26] Bibi Chen's dead body is first found, as reported on the news. The news tragedy headline is 'Socialite Butchered in Cult

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[23] Tan, Amy. Saving Fish from Drowning. New York : Ballantine Books, 2006, p. 169

[24] "A Note to Readers", Ibid, p. xv

25 Caldwell, Gail. "Roads to Burma. In her tale of Americans seeking Wisdom" in Boston Globe. Boston: Mass (Oct 16, 2005) : 8

[26] Tan, Amy. "A Note to Readers" in Saving Fish from Drowning. New York : Ballantine Books, 2006 Tan, Amy. Saving Fish from Drowning. New York : Ballantine Books, 2006, p. xv

Slaying (Tan, p. 1)'. Even though she is dead, she recalls her incidents of being drowned (Tan, p. 3), which echoes to the title '*Saving Fish from Drowning*'. Interestingly, a dead woman narrator taking advantage of an altered state of consciousness to record the past is imaginative. In reality, a dead woman cannot tell what happens to her in the future after death, for instance, her funeral (Tan, p. 5), and coffin (Tan, p. 11). According to Tan, 'Bibi Chen is a ghost. She dies unexpectedly and violently just weeks before she's supposed to lead a group of her friends on an art tour of China and Burma.'[27] Through the first-person narrative "I", the dead woman enables the readers to experience her past, present, and future. Her spaces of the past, the present, and the future cross-over each other, plunging readers to fall into an amazing life-journey. The journey is not a physical journey, but a spiritual journey, an inner journey to the "self". News reports, Buddhist myths, others' narratives, such as Sweet Ma (Tan, p. 20), fiction, and historical information enrich Bibi Chen's narrative fruitfully. 'In 'a Note to the Reader' at the beginning of the book, Tan claims to have discovered the story of Bibi Chen and 11 American tourists who went missing in Burma in the Archives of the American Society for Psychical Research. Tan also includes a supposed news clipping about the missing tourists. All of this is presented as if it were true, but it is not.'[28] The past connected to historical information, news reports and recalling memories of the others; the present presented by the narrator; and the future conceived by the predictable power of the myths overlap with each other. The plot itself is out of sequences or chronological order. This marks one of the features of postmodernism. As Linda Hutcheon in *the Politics of Postmodernism* notes, 'the process of making stories out of chronicles, of constructing plots out of sequences, is what postmodern fiction underlies…'[29]. The tone of Bibi's narrating events in the past is philosophical, solemn, and nostalgic. It is as if Bibi Chen is reading sutra aloud like a monk, mumbling life and death, leading readers to a state of resurrection or 'rebirth'. Bibi's writing is 'a form of exorcism[30]'. For example, she evinces her feelings of the self and of the others by allusion to the Buddhist myth of 'The Mind of Others'. She writes,

> 'But I (sense) others as clearly as I (sense) myself; their feelings became mine. I (am) privy to their secret thoughts: their motives and desires, guilt feelings and regrets, joys and fears, as well as the shades of truth within what they (say), and what they (refrain) from saying. The thoughts (swim) about me like schools of colorful fish, and as people (speak),

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[27]"Interview: Amy Tan on "Saving Fish from Drowning," a new direction for Tan." Weekend Edition. Sunday. Washington, D.C.: Nov 20, 2005. pg. 1

[28] Ibid.
[29] Linda Hutcheon, *The Politics of Postmodernism,* UK: Routledge, 1989, p. 63

[30] ---. "Saving Fish from Drowning" in Booklist. 102.11 (2/1/2006) : 76

their feelings (drive) through me in a flash. It (is) that shocking and effortless. The Mind of Others- that's what the Buddha would have called it.'[31]

In the second paragraph in the opening of the book, Bibi Chen speaks of her reminiscence of the journey into Burma in the Buddhist traditions. The tone is serious and nostalgic.

'"Following the Buddha's Footsteps" is what I (name) the expedition. . It was to have begun in the southwestern corner of China, in Yunnan Province, with vistas of Himalayas and perpetual spring flowers, and then to have continued south on the famed Burma Road. This would allow us to trace the marvelous influence of various religious cultures on Buddhist art over a thousand years and a thousand miles --- a fabulous journey into the past…'[32]

Tan historicizes, romanticizes, and beautifies the expedition to Burma in the Buddhist context. Located in Southwestern part of China, Burma, which is surrounded by Himalayas Mountains and spring flowers, appeals to many readers (which will be discussed in details later). It is a fabulous journey into the past. Buddhism existed a thousand years gap and a thousand miles away (Tan, p. 1). The quest of 'a prolonged life', 'immortality' (Tan, p. 45) … in the Buddhists conventions renders the expedition fantasizing yet fascinating.

The West meeting the East: Burma in the Buddhist traditions

In *Saving Fish from Drowning*, the journey to Burma is the West meeting the East[33]. Like Burma, Tiebet **(Appendix 3)**[34], known as 'the Roof of the World', is a primitive place in Asia,

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[31] Ibid, p. 36

[32] Ibid, p. 1

[33] *East and West* is the autobiography written by Chris Patten, the last governor of Hong Kong. "The West meeting East" has been a profound idea for long, since pilgrimage.

'This a very large mass of writers, among whom are poets, novelists, philosophers, political theorists, economists and imperial administrators, have accepted *the basic distinction between East and West as the starting point* for elaborate theories, epics, novels, social descriptions, and political accounts concerning the Orient, its people, customs, "mind" destiny and so on. (Said, p. 2-3)

'In the late 17th Century and the early 18th, Gottfried Wilhelm Leibniz ardently promoted the mutual understanding of the East and the West, and he saw *China as opening up the possibilities of a great civilization beyond the confines of his own* and offering a good remedy for many of the moral and social problems in the Europe of his time.' (Zhang Longxi, p. 31)

[34] Tibet is a plateau region in Asia, north of the Himalayas, and the home to the indigenous Tibetan people and some other ethnic groups. With an average elevation of 4,900 metres (16,000 ft), it is the highest region on Earth and has in recent decades increasingly been referred to as the "Roof of the World".

where indigenous Tibetans[35] live, appealing to swarms of Western tourists to explore. In the expedition to Burma, in *Saving Fish from Drowning*, 11 American tourists are so surprised to be led be a tour guide, who looks Western, in the Chinese accent (Tan, p. 43). The landscapes, and the Buddhist setting as well as the Buddhist myths the sightseers 'see' and 'engage in' are apparently fabulous and exotic. For example, '(the tourists) are in this gorgeous pagoda with a fantastic gold Buddha[36].' Apparently, Burma in its Buddhist traditions engulfed by nature is well-known as a tourist attraction, especially to the Westerners. The temples (Tan, p. 103), the shrines, various Buddhist myths (Tan, p. 103), the monks, Lijiang as the fabled city of Shangri-La described in James Milton's *Lost Horizon* (Tan, p. 44), the wheel of life in Buddhism (Tan, p. 153), the Buddha as the Indian son[37] (Tan, p. 154), ... gives rise to novelty for Westerners. The East[38] is the "Other" in relation to the West. Unknown to the West, Burma, with spectacular Eastern qualities, draws Westerners to experience the Eastern lives in an exotic way. Burma is a land of illusion (which will be discussed), in accordance with Buddhism. Westerners never realize they are distorted by illusions constructed by romanticizing Buddhist myths in the East, until they get into the crux of Burma.

Crossing Borders in Burma

Situated in mainland, Indo China or Southeast Asia, Burma (currently Myanmar) is bordered by the People's Republic of China on the northeast, Laos on the east, Thailand on the southeast, Bangladesh

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In the history of Tibet, it has been an independent country divided into different countries, and a part of China each for a certain amount of time.

Today, Tibet is part of the People's Republic of China (PRC) in reality and claimed by the Republic of China (ROC) in its constitution[4] while a small part, according to the PRC and the ROC, is controlled by India.

[35] Indigenous Tibetans are ethnic minorities in Tibet.

[36] Tan, Amy. *Saving Fish from Drowning*. New York : Ballantine Books, 2006, p. 402

[37] Buddha, in *Saving Fish from Drowning* is criticized as an Indian son, 'famous but desiring none of the rewards' (Tan, p. 154). 'Not that all Indian families want such a son (Tan, p. 154)' reflects the desire of Indian families to own a son to rise above the predicament of poverty in India.

[38] Lecture Handout on "Orientalism" and "Some Terms". 'The Orient signifies a system of representation framed by political forces that brought the Orient into Western learning, Western consciousness, and Western empire. *The Orient exists for the West, and is constructed by and in relation to the West. It is a mirror image of what is inferior and alien ("Other") to the West.'*

on the west, India on the northwest, and the Bay of Bengal to the southwest with the Andaman Sea defining its southern periphery **(Appendix 4)**. The physical location of Burma indicates that Burma is bounded by different countries with borders. Crossing borders is a sign of transgression. The eleven American tourists are the first Westerners coming to Burma by crossing the borders of China (Tan, p. 175). Wendy, during the bus ride to Lijiang, sees people on the roads smashing rocks, sharpening her sensibilities about despotic rule (Tan, p. 51). What is so thrilling about crossing the border between China and Burma in entering Burma is that 'the traces of tribal tenacity, the contradictory streaks of obedience and rebellion…'[39] can still be seen, despite the fact that the border between China and Burma has been crossed (Tan, p. 104). While crossing the border into Burma, one can spot the pretty flowers seen from the bus window in China (Tan, p. 151). Beneath the beautiful scenery, AIDS is rampant in China and Burma, especially on the border (Tan, p 118). In fact, the border between China and Burma itself has historical significance. It is a key location of Japanese and Kuomingtang armies. During the Second World War, Japan and China had a terrible fight **(Appendix 5)**. The battle was disastrous. Many Japanese died. They were not allowed to openly honor a soldier who tried to kill Chinese. Crossing the border enables the tourists to move forward to Burma.

Burma as the Land of Illusion

Having crossed the border, the tourists succeed in entering Burma, suddenly realizing that an epiphany takes place. Burma is the land of illusion (Tan, p. 154)! 'The charming religiosity of taking (one's) shoes off before stepping into a temple[40]' is a Burmese ritual. There are other traits of the Burmese culture. 'Along steam-beds, graceful ladies (lean) over huge buckets and (splash) themselves as part of their twice-a-day bathing ritual.[41]' 'Tiny children (perch) on water buffaloes, having already mastered perfect balance on a furry hump.[42]' It is true that many Western tourists would find these customs different from what they are used to have. Westerners are simply different from Easterners. *Differences* do exist in the world. Provided that Westerners are accustomed to the Western culture, the Western tourists would eventually conceive these behavior exquisitely Oriental[43]. It is as if Westerners

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[39] Tan, Amy. Saving Fish from Drowning. New York : Ballantine Books, 2006, p. 104

[40] Ibid, p. 153
[41] Ibid, p. 186
[42] Ibid.

[43] 'The Orient was almost *a European invention*, and had been since antiquity a place of romance, exotic beings, haunting memories and landscapes, remarkable experiences…. Americans will not feel quite the same about the Orient, which for them is much more likely to be *associated very differently with the Far East (China and Japan, mainly).* (Said, p. 1)

are spontaneously drawn to Chinese paintings, Chinese calligraphy, Chinese china, etc. A Western fantasy of "the other" emerges. 'What is seen in the Western eye as the Orient is only a cultural myth[44],' as Zhang Longxi puts it. What is striking though is that when the Western tourists are aroused to have a closer look of these traditional rituals and customs, they find out that what they desire to see is illusive. The Buddhist myths echoed in the stream of consciousness almost leads tourists to a state of hypnosis. Tan writes,

> 'It (is) a Chinese kind of Buddhism, which is a bit of this, that, and the other --- ancestor worship, a belief in ghosts, bad fate, all the frightful things. But it (is) not the Burmese version that desires nothing. With our kind of Buddhism, we desired everything --- riches, fame, good luck at gambling, a large number of sons, good dishes to eat with rare ingredients and subtle flavors, and first place in anything and not just honorable mention. Certainly we (desire) to ascend to heaven, the topmost level in the wheel of life. If there is anyone listening with influence in these matters, please know that oblivion has never been high on my list of places to reside after death. Don't' send me there! …
>
> Can you imagine anyone wishing to be obliterated for eternity if there were another choice besides hell? And who can honestly desire nothing …'[45]

Ancestors, ghosts, fate… are blended into the Buddhist myths, creating a sense of alienation. All the frightful things shock the Western tourists, resulting in sensations of appearance as illusions. Desire and reality conflict with each other. What appears to be desirable cannot be reached at the end. The Buddhist myths in stream of consciousness reinforce the consciousness of tourists. Burma is not a land of desire, to Westerners. Rather, it is a land of illusion, a land that distorts tourists' perceptions, like the mirage in the desert. With the purpose of trapping Western tourists into the spectacle of a ravishing tourist attraction, Burma is a land of illusion that tourists cannot evade.

Burma: the Heart of Darkness

Poverty, violence, child abuse, illegal drugs trade, … constitute the reality tourists cannot believe in. The land of illusion is, after-all, an illusion. Social disorder, political turmoil, poor health conditions… show the darker side of Burma. As Edward Said says, 'There were – and are – cultures and nations whose location is in the East, and their lives, histories and customs have brutal reality obviously

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[44] Zhang Longxi, "The Myth of the Other" in Mighty Opposites: from dichotomies to differences in the comparative study of Chinafrom dichotomies to differences in the comparative study of China, Stanford, Calif. : Stanford University Press, 1998, p. 51.
[45] Ibid, p. 153-4

greater than anything that could be said about them in the West.[46,] In Burma, freedom of speech is not allowed. Henceforth, when the Americans arrive in Burma, they feel that their rights to speak are not in this realm. Their liberation of freedom of speech is strictly forbidden in this space of "the others". Wendy, one of the American tourists, '(wants) to fight for Burmese rights, for democracy and freedom of speech.'[47] Enclosed by other countries, Burma is not just physically separated from other countries, but is also politically a "closed" country. Why it is a "closed" country probably because it does not want to reveal to outsiders how dark it is in order to preserve the attraction of tourist resort. That is why journalists, the ones who are supposed to report the most updated-news of a country, are prohibited from the country. Tan writes,

> 'Journalists (are) prohibited from visiting Burma… Worse, the government there would deny that it detained any political prisoners … don't engage in activities that would jeopardize the safety of others.'[48]

The image of journalists being political prisoners detained in Burma is stunning. Similar to China where not all journalists were not allowed to report what they want in the past, Burma does not welcome journalists to tarnish its perfect image of holiday resort. Burma is the "heart of darkness" indeed. One place in Burma is called 'No Name Place' (Tan, p. 318). The name 'No Name Place' coined is horrifying, like 'No Name Aunt' in Maxine Hong Kingston's *Woman Warriors.* In Burma, more distressing and depressing stories about Burma from the reports go on. '…Memoirs of sacrilege, torture and abuse, one after another.[49]' Burma is not an ideal land at all. The soldiers shoot, and rape the women (Tan, p. 294). Women scream like piercing pigs (Tan, p. 294). Even the soldiers shoot the Karen (**Appendix 6**)[50], ethnic groups in Burma and Thailand (Tan, p. 299). Illegal drug trade is common in Burma, since contact on the China side of the border is easier (Tan, p. 185). The gloomy, unpleasant side

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[46] Said, Edward. "Introduction" in Orientalism. New York: Pantheon Books, 1978.

[47] Ibid, p. 46
[48] Ibid, p. 48
[49] Ibid, p. 152

[50] The *Karen*, self-titled Pwa Ka Nyaw Po or Kayan, and also known in Thailand as the Kariang or Yang, are some languages and many ethnic groups in Burma and Thailand. The Karen make up approximately 7 percent of the total Burmese population of 47 million people.

The Karen have fought for independence from Burma since 31 January 1949. Consequently, 31 January is recognized amongst the Karen as Karen Revolution Day. In 1938 the British colonial administration recognised Karen New Year as a public holiday.

of Burma foreshadows that Burma is doomed to misfortune. Can anybody 'save (Burma) from (dying)'[51]? This let readers to have a deeper thought.

On one hand, Burma is a place of joy and happiness as a holiday resort. On the other hand, Burma is in a state of disorder and chaos. The nature of Burma is dual[52].

The History of Burma: Colonization

The gay and dark side of Burma constitutes multi-faceted layers of Burma, prompting readers to get into the core – the history of Burma. Burma, like Hong Kong, is a British colony. Since its British colonial rule, the country itself is named as 'Burma'. Until 1989, the military government changes its name to 'Myanmar' and also other names in the country. Linda Hutcheon points out that 'all history is a kind of literature.'[53] She claims that characters and events from known history are all subjected to 'distortion, falsification and fictionalization[54]' (Conner, p. 132). By the history of Burma, Burma is fictionalized as Miss Burma by Tan in *Saving Fish from Drowning,* as shown below,

'Miss Burma is now married to a lunatic despot who has changed her name to Myanmar… The husband is vile and beats his wife. The children have been abused as well, and now they bear scars and are hinging in corners. Poor Miss Burma, the former beauty queen, she would be gorgeous still if it weren't for the gaunt limbs, the missing eye, the lips mumbling the same babble.'[55]

The country, Burma, is personified as Miss Burma who is married to a lunatic despot. The lunatic despot refers to Britain. Britain, personified as a vile husband, beats his wife Miss Burma cruelly. Violence is suggested in the context of colonization. Before being colonized by Britain, Burma is personified as a gorgeous beauty queen. Burma has abundant

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[51] This is the question I come up with from the analogy to the title *'Saving Fish from Drowning'*.

[52] The dual nature of a place can be commonly found in any detective stories, like Graham Greene's description of Brighton in *Brighton Rock.*

[53] Steven Conner. "Postmodernism and Literature" in *Postmodernist Culture: An Introduction to Theories of the Contemporary.* UK: Blackwell, 1989, p. 132, cited from Linda Hutcheon

[54] Ibid.

[55] Tan, Amy. Saving Fish from Drowning. New York : Ballantine Books, 2006, p. 154

economic resources, such as raw materials, which tempts Britain to colonize Burma. Sarah Churchwell, in 'Bumbling down the Burma Road' comments that

> 'Tan's novel, like Orwell's essay, is a satire on imperialism and ineptitude in Burma that not only allegorizes killing animals in its title, but even borrows the reverberating gerund to suggest the perpetual violence of (neo)colonialism.'[56]

In *Saving Fish from Drowning,* Tan writes, 'many Burmese had bad feelings about the British colonists…[57]' The Burmese resent the British colonists. The "self", to that the Burmese are referred, is against the "others". But, to most of the Western world, Burma is an unknown land, an invisible land, an illusion (Tan, p. 156) (as discussed above). An 'invisible' land, in the eyes of sightseers, is invisibly visible. Tan writes,

> 'Like the Burmese dissenters who (disappear), the country formerly calling itself Burma is invisible to most of the Western world, an illusion. Well, I still call it Burma, so does the U. S. government… But to me, "Myanmar" sounds sneaky, Myanmar, like the twitchy miao-miao of a cat before it pounces on a trapped mouse.[58]'

The sound of the new name of the country Burma 'Myanmar' sounds sneaky, according to the narrator (Tan, p. 156). On 18 June 1989, the State Law and Order Restoration Council adopted the name "Union of Myanmar." This was recognized by the United Nations, but not by the US or UK Governments. In 1997, Burma's ruling military junta announced it was changing its name from the State Law and Order Restoration Council (SLORC) to the "State Peace and Development Council" (SPDC) in order to make it friendlier (Tan, p. 156). As a matter of fact, it was an image-consulting company based in Washington, B. C. (Tan, p. 156). Image plays an important role in the country Burma, or Myanmar in order to appear friendlier to outsiders. Most Asians have adapted to new names, while Westerners do not even notice history is linked to the names, thinking naming must be a deliberate choice (Tan, p. 157). Burma's political system is military-driven. It remains under the tight control of the State Peace and Development Council (SPDC), the military government led, since 1992, by Senior General Than Shwe. The Burmese military has dominated government since General Ne Win led a coup in 1962 that toppled the civilian government of U Nu. 'Since the military coup, Burma has been plagued by civil

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[56] Churchwell, Sarah. "Bumbling down the Burma Road" in *TLS.* 5353 (11/4/2005) : 19-20

[57] Ibid, p. 196
[58] Ibid, p. 156

unrest and has often been cited for human rights violations.'[59] The lives of tourists are at stake (Tan, p. 300). What seems impossible could be possible in Burma. Burma is a "site" for tourists to experience what is impossibly possible. '… The tourists may have been imprisoned for unknown offenses to the regime. One of the missing is suspected of being an activist and supporter of Novel Peace Prize winner Aung San Su Kyi, the popular leader of the National League for Democracy, who is now under house arrest. In the meantime, tourists in Burma are leaving the country as fast as they can.'[60] The history of the colonized Burma reflects the political, social, and historical changes in Burma. The political unrest in Burma, during contemporary times, scares many tourists away, as an activist and supporter of Novel Peace Prize winner Aung San Suu Kyi, the popular leader of the National League for Democracy, is under arrest.

The golden time of Burma : fun, friendly and romantic

Replacing the word 'Burma' by 'Myanmar', tourists cannot associate the famous glories and beauties of the past of the country with the name of the country. 'To Western tourists, 'Burma' (sound) fun, friendly and romantic.[61]' Burma has its tourism potential (Tan, p. 352). '…"Myanmar" (has) been the first name and a more egalitarian one, whereas "Burma" (refers) to the Bamar ruling class.[62]' 'The old Burma is the new Myanmar!,'[63] everyone in the tour shouts fervently. On January Fourth, the Myanmar officials announced, 'the unified people of Myanmar proudly celebrate our Independence Day, our liberation in 1948 from British colonial rule.[64]' Myanmar gained independence in 1948. The transition from the old Burma to the new Myanmar indicates changes the country Burma has undergone. Despite the changes, Western tourists will not fail to remember how fun, friendly and romantic Burma is. Burma becomes part of their unforgettable memories, contributing to their colorful adventurous lives. Many exciting events or activities take place in the tour in Burma.

i) Exotic Luxuries : nature + artificiality = hybrid

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[59] Ibid, p. 338

[60] Ibid, p. 330
[61] Ibid, p. 352

[62] Ibid, p. 352-3
[63] Ibid, p. 353
[64] Ibid, p. 355

Enamored of Burma, Phineas sets up his business in Burma in order to earn huge profits. Tan writes,

> 'In Burma, he (starts) a small export business in feather fans, the feathers plucked from the marvelous array of bird found in this tropical land. In short order, his business (includes) other exotic luxuries: elephant-leg stools, stuffed-monkey lamps, tiger-skin rugs… the profit margins (are) high enough to make Phineas a wealthy man again.'[65]

Phineas resorts to creatures from the natural world to creatively start his own business. He turns bird feathers into feather fans; elephant-legs into elephant-leg tools; tiger skin into tiger skin rugs. The exotic luxuries he sells are like those exotic goods that are sold in Gold Coast and Stanley fairs in Hong Kong for foreigners **(Appendix 7)**. Natural and artificial elements are combined in the "hybrid" form of the marketable exotic luxuries. These funny products appeal to many foreign tourists.

ii) Ecotourism trips : to become self-sufficient

Not only is Burma fantastic for setting up business for foreign tourists, Burma can also provide ecotourism trips to support its economy. Wyatt, one of the tourists, suggests visitors to join ecotourism trips to which to pay a lot of extra money to plant trees or do research on endangered species. He says,

> 'I've done guiding on a number of ecotourism trips…. where the clients pay a lot of extra money to plant trees or to do research on endangered species. Maybe they can do something like that here. Get people to come and help them set up ways to become self-sufficient.'[66]

'To become self-sufficient[67]' is significant for Burma. Burma is the largest country by geographical area in mainland Southeast Asia or Indochina. Given that Burma has massive natural resources by its landscape, Burma can provide tourists with ecotourism trips to make profits. Boosting tourisms by ecotourism trips is one of the advantages Burma can take. To get itself self-sufficient is an ultimate aim or goal in the operation of Burma, which is to help Burma survive.

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[65] Ibid, p. 284

[66] Ibid, p. 301

[67] Ibid.

Identity Crisis of American foreigners in Burma: passports

Such wondrous activities are parallel to dangerous happenings in Burma. In Burma, when a foreigner, having wandered into a restricted zone, shows his/her passport to the military policemen, his/her life can be at risk (Tan, p. 200). A danger signal is alarmed whenever a foreigner trespasses. It is incredibly dramatic to see a foreigner, whose identity is unknown, being killed in Burma. '(Harry) (pictures) his mum weeping, saying she always (has) such bad luck, the bad luck to have had a son who (is) killed in Burma in a stupid misunderstanding about a passport.[68]' To the American tourists, revealing or disclosing the American identity to others in Burma by the passport is always a struggle. Struggling between hiding their identities or not, the American tourists have the dilemma of what to do about their identities in the unknown land Burma. Identity crisis arises. Does showing their identities enable them to get back their own identities in the place not belonging to them or allow others to take over their identities by killing them with violence? Certainly, the passport does not necessarily validate the truthfulness of the American identities. But rather, it signals an invitation of killing. Tan writes, 'Harry (fumbles) at his pocket. (Is) it good or bad to show an American passport? He (has) read once that in certain countries, it (is) a badge of honor. In others, it (is) an invitation to be shot.[69]' Killing the foreigners solely because of transgression is terrifying in Burma.

Journey as Life-Journey : Problems and Solutions

The entire journey is a metaphor of life journey replete with problems and solutions. Adventurers put in lots of effort, face challenges, and have to come to terms with the difficulties. Facing obstacles, adventures would immediately question themselves whether they should advance on themselves. The journey itself is full of problem-solving tasks for adventures to tackle. For Heidi, the trip to China makes her stronger. It strengthens her, empowers her, and enlightens her.

'Taking this trip to China (is) part of her effort to overcome her problems. She (is) determined to throw herself into many unknowns, face situations she'd ordinarily avoid. She (believes) she would be able to handle them, in part because she would be able to handle them, in part because she would be in a completely different country. The unknowns would prove to be nothing, and having survived them, she would be stronger and could return home

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[68] Ibid, p. 197.

[69] Ibid, p. 196

practiced at pushing aside her phobia. China would be good for her, really, really good, she (tells) herself.'[70]

Getting loss delays the adventure. Taking a wrong way is digression. Sense of directionless is inevitable in any adventure. A challenging adventure creates fun, excitement and pleasure. For example, some adventures get puzzled once they take a wrong way. '… where they had crossed, they were puzzled. Where was the bridge? They must have come down the wrong way.'[71] Due to the danger imposed by military in Burma, sometimes they wonder if they should visit Burma or not. Heidi regrets of having been to an unsafe place, as exemplified in the stream of consciousness.

'Heidi (sighs). 'I just wish Bibi (has) told us more about the military here, the bad stuff. I mean, I sort of (know) about it, but I (think) it was a long time ago.' … If only someone had warned them. If only they knew that lives were at stake. If, it, if. You see how it was. In their minds I should have provided the information, the arguments, the reasons why it was all right to visit or not…'[72]

The journey itself is a life-journey fraught with uncertainty, puzzlement, regrets, frustration. Only by determination, perseverance and efforts, one can become more courageous, able to withstand difficulties with strong 'will power' in life. Life is a challenge for human beings to reflect upon the existential meanings of life.

Myanmar admitting into ASEAN:

Superstition & Government – the Search of Missing people

Ironically, the life-journey is parallel to Myanmar joining ASEAN. ASEAN is a geo-political and economic organization of 10 countries located in Southeast Asia, which was formed on 8 August 1967 by Indonesia, Malaysia, the Philippines, Singapore and Thailand. Since then, membership has expanded to include Brunei, Burma (Myanmar), Cambodia, Laos, and Vietnam. Its aims include the acceleration of economic growth, social progress, cultural development among its members, the

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[70] Ibid, p. 139

[71]Ibid, p. 303

[72] Ibid, p. 300

protection of the peace and stability of the region, and to provide opportunities for member countries to discuss differences peacefully. The narrator, in *Saving Fish from Drowning,* bears a skeptical mind as to it is a right step for Myanmar joining AEASN. '(Has) it been a mistake to admit Myanmar into ASEAN?'[73] The rationale behind is that Myanmar can follow China by governing with its own style (Tan, p. 349). The narrator explicitly elucidates her philosophy to argue for Myanmar's capability to govern itself. It is wrong for Myanmar to join ASEAN.

> 'A country (has) to handle its own affairs. China (handles) its affairs. Why shouldn't Myanmar? China (governs) with its own style. Why should Myanmar be singled out for criticism for doing exactly the same? [74]

What is so special about Myanmar, according to the narrator, is that 'even in the higher echelons of the Myanmar government, many believed in Nats, ghosts, and signs.[75]' Superstitions and government institution do not oppose each other in Myanmar. It is the characteristic of Myanmar that many Myanmar government officials become more and more intuitive and superstitious by relating themselves to the supernatural world. 'Sixth-sense' comes from the Eastern superstitious beliefs. Traditional Eastern superstitious ideologies are injected into the government body as part of the Myanmar's culture. 'The Shan people around Inle Lake (believe) that angry Nats (have) taken the 11 Americans.'[76] To rescue them, every effort is being made in the search of missing people amid the world-astounding Buddhist temples.

> '…Every effort (is) being made to find the missing people. The tourism office would be in touch with the military police to create a methodical plan. The world would be shown how hard the warmhearted people of Myanmar (are) seeking the group's whereabouts --- searching high and low among the 2200 sacred temples and beautiful stupas of Bagan; in the intriguing monastery outside Mandalay, with its world-astounding collection of Buddhist statues.'[77]

In Myanmar, the tourism office has a close connection with the military police to ensure the missing people can be found. Myanmar appears to be a flourishing tourist place, deep inside which, the military police executes plans to indoctrinate its people to control their minds. The people of Myanmar are very warmhearted though. They search among the sacred temples and beautiful stupas in the monastery with its world astounding collection of Buddhist statues. The grandeur of

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[73] Ibid, p. 349
[74] Ibid, p. 350
[75] Ibid, p. 349
[76] Ibid, p. 331
[77] Ibid, p. 351

magnificent religious setting stirs up a flavored mythical mood, plunging readers to engage in the search of rescuing people contextualized by the traditional Buddhist beliefs of saving one for goodness sake.

Tourism, military, temples and Buddha in Myanmar

Tourism, military, temples and Buddha statues intertwine in Myanmar, intensifying the distinctive, memorable, and monumental nature of Myanmar. The mystery of the missing tourists in Burma is reiterated at the end of *Saving Fish from Drowning*, echoing the beginning of the tale Bibi Chen narrates in flashback. The narrator says,

> 'When I died, I thought that was the end. But it was not. When my friends were found, I thought tat would be the end. But it was not. And when 49 days had passed, I thought I would instantly be gone, as some Buddhists think a person will. But here I am. That is the nature of ending, it seems. When all the missing pieces of your life are found, put together with the glue of memory and reason, thee are more pieces to be found. But I won't stay much longer. I now know what's beyond here…. I can't say more than that, for it should remain a mystery, one that never ends.'[78]

A mystery never ends. From the beginning to the end, 11 American tourists missing in Burma remains a mystery. A mystery is unresolved. The mysterious feeling entraps readers into the psychology of fear and bafflement. The mystery of missing tourists in Burma is recollected by Bibi Chen at the beginning and at the end in *Saving Fish from Drowning*. The infinite sounds emerging from the pursuit of "Zen" – nothingness out of desire - ripples.   A mystery begins and at the end goes back to its origin, one that never ends. This kind of narrative of mystery catches the attention of readers, plunging them to fall into the enigma of unresolved mystery.

To conclude, *Saving Fish from Drowning* is a subversive work of Amy Tan. Her writing style has been shifted from mother and daughter relationship to politics. With the ironic, paradoxical nature of the title *'Saving Fish from Drowning'*, this book is narrated by a dead woman character Bibi Chen by recalling memories of her past. The Eastern Buddhist traditions in Burma appeal to Western tourists in an exotic way. Bounded by other countries with 'borders', Burma allows visitors to transgress the borders to experience what could possibly happen in the borders region through the lens of the borders. Sadly, upon arrival, they find out that Burma is a land of illusion. Social unrest, political turmoil, poverty and poor health, detaining journalists in the prisons … indicate the darker side of Burma.

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[78] Ibid, p. 491

In Burma, torture and abuse prevail. The dual nature of Burma invites readers to get to know the history of Burma, which is Burma as the British colonized country. A military-driven country, Burma experiences historical military changes in military junta. The old Burma is the new Myanmar. Tourists will not forget the glorious past of the old Burma, for Burma provides stalls to sell exotic luxuries made by natural elements for foreigners, and opportunities to start ecotourism trips for self-sufficiency. However, restricted zones in Burma are not safe for tourists. Some American tourists dare not to show the passports to others to risk their lives in an unknown land. Foreigners being killed because of trespassing are victimized. In a nutshell, the journey itself is, metaphorically speaking, a life journey. Satirically, the writer questions the journey itself if it is a mistake to admit Myanmar into ASEAN. Superstitions are instilled into the mind of the Myanmar government. Connected to the tourism office, the military police orders the warmhearted people to rescue the missing tourists who are found to angry the Nats. Tourism, military and Buddhist traditions co-exist in the intoxicating Burma. The mystery of missing people in Burma begins, but never ends at the end. In the quest of the truth, the readers are eagerly to dig deep down into the unending mystery to seek infinitely on-going pleasure.

The journey to Myanmar constitutes *"the best memory"* not only for the rescuers, the victims, and the narrator, but also for the READERS.

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(En)Countering Colonialism, (En)Trusting Childhood: Late 19th – Early 20th Century Short Fiction in Perspective

Dr. Baisali Hui

Abstract

In mainstream colonialist discourse women and children have long been othered as being physically/intellectually inferior to the adult male. And the impressionable native – unlettered, fanciful, emotionally effusive, gullible and believing – has often been called feminine and/or childlike. The series of binaries that has codified the colonizer-colonized relationship has most often culminated into an adult maturity–childlike ignorance paradigm. This paper focuses on short stories by Oscar Wilde and H.G. Wells where subversion of this long-standing matrix has endowed the child/native with agency and a voice. Oft-read tales such as 'The Happy Prince', 'The Selfish Giant', 'The Young King', 'The Star Child', 'The Lord of the Dynamos', 'The Country of the Blind' and the like come to empathize with the deprived and the dispossessed, seeking to define and determine the connotations of native/outsider/exile, desire/lust/control or private/public domain.

"Fantasy in children's fiction hardly needs justification since it has always been

the staple of fairy tales."

The Perishable Empire

Meenakshi Mukherjee

"The Oriental is irrational, depraved (fallen), childlike, "different"; thus, the European is rational, virtuous, mature, "normal". But the way of enlivening the relationship was everywhere to stress the fact that the Oriental lived in a different but thoroughly organized world of his own, a world with its own national, cultural and epistemological boundaries and principles of internal coherence."

Orientalism

Edward Said

Children's tales are thought to reflect and determine the cultural contours of societies and their ideological priorities. Values and norms of mainstream/majority culture are transmitted through these tales which in turn are instilled in young minds. Thus, in the usual folk and fairy tales, the culture and values of the centre are always upheld and the periphery projected either as inconsequential or as a contrast to highlight the values of the centre. Oscar Wilde and H.G Wells in their attempts at (re)writing children's tales/fables question some of these basic assumptions. The subjugated subject is seen not necessarily as dark, impoverished, unlettered and remote, but is seen to share the same space and speak the same language with the white colonizer. And the end is not predictably in the prince's/king's (representative of the mainstream culture) triumph over the dark fiend (often representative of the colonial subject) and the latter's defeat or death (signifying territorial merger and loss of separate cultural identity). On the contrary this new generation children's tales focus on the margin, the weak and the disadvantaged. The colonized subject is not dismissed as unworthy and uncouth, but is seen to change the point of view of the central character who often represents the mainstream culture. The colonialist project is often seen as evolving out of and consolidating the capitalist-modernist viewpoint the origin of which may be traced back to early nineteenth century:

> The cultural project of modern British Imperialism in the romantic period must be seen as continuous spatial process, operating both "inside" and "outside" Britain, mediating—indeed defining—the limit and the nature of the limit between that "inside" and "outside" through the production of modern space-time, both within and without Britain…To be sure, the anti-modern other would continue to recur within the metropolitan center, but increasingly it would take the form of hangovers, nightmares and haunting—like he colonial madwoman in the attic of *Jane Eyre*—nightmares plaguing the political consciousness (and indeed constituting the political unconscious) of an increasingly pacified and modernized United Kingdom of great Britain and Ireland. But these recurrences must inhabit some other political moment (identified in literary history as the moment of Victorian realism) (Makdisi184)

And a curious merger takes place where the centre is influenced by the periphery, the colonizer by the colonized. The subversion of dominant colonial discourse is often found to be prevalent as an undercurrent in many of these apparently 'childish' tales.

In Oscar Wilde's oft-read "The Happy Prince", for example, the Prince had failed to recognize signs of poverty and injustice during his lifetime and even beyond. The inappropriateness of offering precious gold or stones to fulfill the basic needs of the poor and the ailing shows the limit of the Prince's imagination. As his indifference and ignorance were misunderstood as happiness during his lifetime, similarly his generous gesture is wasted on his subjects who cannot imagine the ruler as anything other than superior and inaccessible. So the seamstress's child is soothed by the fanning of the swallow's wings and the ruby lies unattended on the tired woman's table; the playwright is overwhelmed as he believes the sapphire to be a present from some admirer of his plays; and the little match girl runs home with the jewel crying, 'What a lovely bit of glass!'

It is worthwhile to note here that the high *pedestal* (both metaphorically and literally) on which the prince was stationed made it difficult for him to be at the same level with his subjects; the swallow as a commoner, is intimate with the suffering of people and their needs. During his lifetime the Prince's palace was surrounded by a tall wall, after his death his statue is set on a tall column. Like all sovereign colonizers his image is meant to be looked up to, admired and imitated:

> High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large ruby glowed in his sword hilt.
>
> He was very much admired indeed… 'Why can't you be like the Happy Prince?' asked a sensible mother of her little boy who was crying for the moon…
>
> 'I am glad there is someone in this world who is quite happy,' muttered the disappointed man as he gazed at the wonderful statue.
>
> 'He looks just like an angel,' said the Charity Children as they came out of the cathedral… (Wilde 5)

He is beautiful, happy, larger than life. The charity children dream of him, the young boys and girls hear stories of him, the town councilors covet his position and thus, he is imprisoned in his image, represented by the golden statue. And so symbolically, his empathy with the poor and the underprivileged breaks this image and the statue is gradually bereft of its beauty with each act of kindness. One is reminded of the essential aim of the colonizer in building and projecting a superior image in front of the poor, cowed down natives who gradually come to worship and imitate the white master on the pedestal. The loss of this image, the breaking of this illusion

amounts to the bridging of this gap and the breakdown of the empire. The discourse that this story initiates helps in shattering the projected 'beauty' of the colonial master and upholds, instead, human relation based on equality. The Mayor is shocked at the shabby exposition of the metal structure withal and so, the statue of the Prince is brought down from its pedestal since it has lost its respectability as an emblem of the artistic perfection of the white/colonial England/Europe:

> Early the next morning the Mayor was walking in the square below in company with the Town Councillors. As they passed the column he looked up at the statue: 'Dear me! How shabby the Happy Prince looks!' he said…
>
> The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer,' said the Mayor; 'in fact, he is little better than a beggar!'…
>
> 'And here is actually a dead bird at his feet!' continued the Mayor…
>
> So they pulled down the statue of the Happy Prince. 'As he is no longer beautiful he is no longer useful,' said the Art Professor at the University. (Wilde14-15)

A similar situation is presented in 'The Star-Child' where a young boy denounces his parents out of his haughty belief that he is a privileged star-child. His beautiful visage and complexion turn ugly and dark with this act of ungratefulness and he is turned out of his foster parents' home. The balance returns through a process of soul-searching, true repentance and penance; and then only can he recognize his father and his mother—the king and the queen of the land— in a leper and a beggar woman. Thus the analogy of the colonizer with the beautiful king/child and the colonized with the ugly/beggarly one continues. Yet the tales establish with apparent simplicity the superiority of the noble/dispossessed beggar to the king with his masks.

Keeping in mind the Irish origin of Wilde and the Irish national unrest brewing against the British colonizers, 'The Selfish Giant' may be read as a story on the long standing land question and Home Rule movement that made English-Irish colonial relation all the more difficult. But, apart from that, the tale is simply understood as a narrative on the colonial extension of territorial control and hunger for power. With the banishment of the 'native' children from the seat of power, i.e. the garden, the giant ushers in eternal winter and hailstorm; and the high wall that was meant to ward off the little ones decisively thwarts the entrance of birds and butterflies, and of spring. It is only with the restoration of the garden to its 'native' owners that natural balance returns, and nature blooms in flowers and fruits.

The powerful Giant is humbled by the tiny children and their simple teaching that political/legal control of a land does not necessarily signify real/cultural attachment to it. A land or a country 'belongs' to the native inhabitants in the sense that they are emotionally, culturally and historically associated with it; so the land flourishes under their supervision, not of outsiders. The process of extending colonial possession attempted to thwart this process of natural selection, distribution and development as the story suggests. But the most striking instance of beauty/ugliness dichotomy, of exile and restoration of lost identity is perhaps to be found in 'The Young King'. In this story a young shepherd boy is overwhelmed to be named heir apparent to the dying king, a repentant parent who finally acknowledges the secret marriage of his daughter to a man of undistinguished background. The young boy gets enamoured of the beauty of the rich and artistic artifacts of the palace and spends his days collecting them and enjoying their beauty. Painting, architecture, sculpture, even nature's beauty have an inordinate attraction for him. But in his thirst for beauty and perfection he overlooks the human agency involved in their production and procurement. Like all hardcore colonial masters he grows obsessed with resources to satisfy his selfish covetousness:

> All rare and costly materials had certainly a great fascination for him, and in his eagerness to procure them he sent away many merchants…some to Egypt to look for that curious green turquoise which is…said to possess magical properties, some to Persia for silken carpets and painted pottery, and others to India to buy gauze and stained ivory, moonstones and bracelets of jade, sandalwood and blue enamel and shawls of fine wool. (Wilde147)

His particular aspiration, however, centres round his coronation day raiment—the flowing robe of gold tissue, the scepter with its rows of pearl and his ruby-studded crown—an outfit he looked forward to eagerly discarding his 'rough leathern tunic and coarse sheepskin cloak'. This dream leads him on to fearful truths and unwelcome revelations. The faceless multitude of workers, bonded labourers, slaves and colonized natives confront him individually and the question of freedom/subjugation comes up again and again:

> And the weaver looked at him angrily and said, 'Why art thou watching me? Art thou a spy set on us by our master?'
> 'Who is thy master?' asked the young King.
> 'Our master!' cried the weaver, bitterly. 'He's a man like myself…'

> 'The land is free,' said the young King, 'and thou art no man's slave.'
>
> 'In war,' answered the weaver, 'the strong make slaves of the weak, and in peace the rich make slaves of the poor. We must work to live, and they give us such mean wages that we die... '
>
> 'Is it so with all?' he asked.
>
> 'It is so with all,' answered the weaver, 'with the young as well as with the old, with the women as well as with the men, with the little children as well as with those who are stricken in years…' (Wilde149-50)

He even witnesses how the young black slave dies trying to dive and bring up the perfect pearl for his scepter. A postcolonial reading brings out the essential dichotomy of the representation of the colonized world in white western literature. Whereas the European imagination gloats over Africa, India, the middle and the Far East for their riches and resources, the people of these countries are portrayed as primitive, nature-dependent, eternally suffering and in constant need of external intervention. So the personified Avarice tells Death, 'There is famine in the walled cities of India, and the cisterns of Samarcand have run dry. There is famine in the walled cities of Egypt, and the locusts have come up from the desert. The Nile has not overflowed its banks, and the priests have nursed Isis and Osiris. Get thee gone to those who need thee, and leave me my servants.'("The Young King":154). Pagan vegetation rituals and mute dependence on nature's own rhythm seem to be the fate of those colonized races who can neither manipulate nature nor extract any other country's resources. Coming from Wilde, a white European author of the late 19th century England, this concern for the colonized and neo-colonized multitudes across the globe, sounds a note of authenticity and self-recognition.

The subtle counter discourse takes note of this derogation and the young king, though denounced by those who ravish nature and exploit the natives/slaves, is finally enthroned by nature herself—with a robe woven with golden sunbeams, with a sceptre of lilies 'whiter than pearls' and a crown of roses 'redder than rubies'. If the young King resists the colonialist/ 'Orientalist' mindset in rejecting its standard of beauty and respectability, 'The Birthday of the Infanta' shows the young princess, the Infanta of Italy embodying the power of the centre to perfection. The ugly Dwarf represents the colonial subject's inordinate devotion and imperfect mimicry of the white master, quite unmindful of the comic entertainment he provides to the colonizers. The truth dawns upon him after the agonizing episode with the mirror:

> When the truth dawned upon him, he gave a wild cry of despair, and fell sobbing to the ground. So it was he who was misshapen and hunchbacked, foul to look at and grotesque. He himself was the monster, and it was at him that all the children had been laughing, and the little Princess who he had thought loved him—she, too, had been merely mocking at his ugliness, and making merry over his twisted limbs. Why had they not left him in the forest, where there was no mirror to tell him how loathsome he was. (Wilde180)

The children as representatives of mainstream culture laugh at ugliness/deviance and mimic deficiency much in the adult fashion and the children's world come to represent adult idiosyncrasies in microcosm. Yet they are quick to notice changes and register resistance as the young king does or the children in the Giant's garden.

Short stories of H. G. Wells though mostly belong to the genre of science fiction provide another perspective and insight into the postcolonial question. His fictional world is very distinctly divided into the civilized and the primitive. The early apelike grisly men, the Neandertalers, the Aepyornis, the primitive Eudena and Ugh-lomi inhabit the dense forests, cliffs and primordial grasslands of a pre-civilized universe. It is interesting to note that the peripheral world beyond the immediate orbit of the white European culture seems to vary very little from the depiction of this savage world:

> Victorian historiography and the emerging fields of anthropology and folklore also relied heavily on this paradigm. The popular historian and novelist Charles Kingsley used the cultural dogma that "races, like individuals . . . may have their childhood, their youth, their manhood, their old age, and natural death" to describe the Teutonic peoples…In comments such as these we see the pervasive influence of a cultural metaphor that uses the life of the individual to describe a course of history and a version of history to narrate the development of the individual. We also glimpse the disturbing and, indeed, staggering implications of a cultural discourse that enables comparisons between children and savages. Such comparisons were foundational to the intellectual fields and disciplines that emerged in the nineteenth century and that largely continue to organize intellectual pursuits today. This cultural paradigm is arguably still very much with us… present, for example, when adults refer to children as "little savages," or when the best-intentioned National Public Radio affiliate organizes a package tour to Kenya and invites its members to "travel back in time."(Rowland 13-14)

And the almost-human creatures emerging from dark recesses of the forest---temperamental, revengeful, without any 'proper' language and easily intimidated —resemble closely the colonized folk. They are physically powerful and fierce, without the aid of modern science, gullible, easily cowered and unconditionally faithful. The vision in these tales is inherently Eurocentric, where the white European understanding of power, beauty, intellect and language holds sway. One conforming to this standard is reluctantly adopted by the white society whereas one challenging or questioning its authenticity is effectively *othered* as dark, inferior, barbaric. Even the religious beliefs of these people are often mocked as pagan and rudimentary. In 'The Lord of the Dynamos', Holroyd's non-European helper at the factory is introduced thus:

> His (Holroyd's) helper came out of the *mysterious East*, and his name was Azuma-zi. But Holroyd called him Pooh-bah. Holroyd *liked a nigger because he would stand kicking*—a habit with Holroyd—and *did not pry into the machinery* and try to learn the ways of it. Certain odd possibilities of the Negro mind brought into abrupt contact with *the crown of our civilization* Holroyd never fully realized, though just at the end he got some inkling of them…He (Azuma-zi) was perhaps more negroid than anything else…his head, too, was broad behind, and low and narrow at the forehead, *as if his brain had been twisted round in the reverse way to a European's*. He was short of stature and still *shorter of English*. In conversation he made numerous *odd noises of no known marketable value*. (Wells 58)

The East is always mysterious, the colonized nigger ugly and in need of kicking, his language an unintelligible mass of sounds, as one is reminded by Sartre: "Not so very long ago, the earth numbered 2,000 million inhabitants, that is 500 million human beings and 1,500 million natives. The former possessed the Word, the rest borrowed it."(153) Yet through the chinks of this apparently invincible armour of colonial superiority, is visible an attempt at self-scrutiny. Holroyd with his self-proclaimed intention of 'civilizing' Azuma-zi falls a prey to the unpredictable anger of the latter and meets his death by the machine (dynamo) that obeyed him all through. Freedom gains different connotations in stories like 'The Door in the Wall', 'A Moonlight Fable' or 'Aepyornis Island'. At times it means freedom from one's own ambitions, at times from the burden of society's expectations or at times from the insistent stalking of unwelcome past. But all freedom is gained at the cost of something equally dear and precious.

And this dichotomy grows all the more perceptible in 'The Country of the Blind'. Here a man from the known civilized world of the West discovers the long-lost country of the blind and decides to play superior as he is the only person who can 'see' in a country of people who grope their way and sense through touch:

> Much of their imagination has shrivelled with their eyes, and they had made for themselves new imaginations with their evermore sensitive ears and finger-tips. Slowly Nunez realized this: that his expectation of wonder and reverence at his origin and his gifts was not to be borne out; and after his poor attempt to explain sight to them had been set aside as the confused version of a new-made being describing the marvels of his incoherent sensations, he subsided, a little dashed, into listening to their instruction…
>
> "Unformed mind!" he said. "Got no senses yet! They little know they've been insulting their Heaven-sent King and master…
>
> "I see I must bring them to reason.
>
> "Let me think.
>
> "Let me think." (Wells 77)

But to his intense surprise, he discovers the strength of their ideology and religion. His illusion of power is shattered as he watches their disciplined life, community feelings and material progress. He falls in love with a native of the place, comes to the verge of giving his eyes up and going native; but somehow recovers his 'sanity' and flees. The story ends with the colonizer looking back with immense relief to the distant colony where he was about to turn a subdued colonized subject.

Thus, these children's tales of late nineteenth century provide a counter discourse to the dominant colonialist way of looking at and analyzing the native-outsider question, the adult-child stereotype or the mysterious (barbaric) East-rational (civilized) West binary. Written at the height of British colonial expansion at the turn of the century, these stories foretell not only the future of the children and other characters who feature in them but cast a deepening shadow on the future of the Empire itself; the ethical/moral questions that they raise have already started plaguing the minds of the statesmen, the resistance and resentment they show towards economic inequality or social oppression have already found voice in the multifarious outlets of expression emanating from the far-off colonies. Meant for children, but nevertheless, like children's tales of

all ages and times, they reflect the society that condition their production and the issues/perspectives that the social consciousness negotiates with.

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"KILL THE BEAST": CRITIQUING POWER AND AUTHORITY IN GOLDING'S *LORD OF THE FLIES*

Joydeep Mukherjee and Merina Purohit

Abstract

The novel 'Lord of the Flies' deals with the post war condition and novelist's own experiences. He has witnessed the horrors of human condition in a power ridden society. Power is the key concept for controlling human society and authority is its basis. The novel itself is an expression of power and authority which Jack longs for, and finally achieved. At the same time it is true that justice is impossible without power and authority. Therefore, the present paper seeks to highlight this game of power and authority from the text, based on the principles of Michel Foucault.

William Golding, one of the greatest modern writers in the second half of the twentieth century captures the post war scenario in his novel *Lord of the Flies*. This novel, based on the contemporary human and social problems, is "not only a first rate adventure story but a parable of our times". Golding patterned his book after a nineteenth century work on a related theme of R. M. Ballantyne's *The Coral Island* and Daniel Defoe's *Robinson Crusoe*. One feels the temptation, in regard to quote the claim of John Carey, that "*Lord of the Flies* is the *Robinson Crusoe* of our days" It is indeed an "inverted Robinsonade". The skewed vision in the present novel is not far away to seek. *The Coral Island* (1858) was written in a time when it was the hey-day of British power of colonialism marked by the "smug confidence" of Ballantyne's boys, but this novel was written when the nightmarish memory of Second World War, atomic explosions, mass killing, particularly on the Jewish seed, was still fresh in Golding. This novel can be dubbed as the destiny of some school boys who are very obsessed with the greed for power. A thorough analysis of this novel unmasks the very theme of struggle for power. The purpose of this paper is to expound the theme of power relationship, concerned in this novel, that how the greed for power dehumanizes the human beings, even children can't escape from this destructive force.

His novel *Lord of the Flies* deals with the post war condition and the author's own experiences. Having born in the age of World War II, Golding was no stranger to the theme of war. Following war time events, Golding taught at a school for boys in Salisbury, England. Moved by his memories of war and its brutality, he wrote *Lord of the Flies* during his time of teaching. He was known to have a very pessimistic

view of humanity. He has witnessed the horrors human inflict on the other when placed in an uncontrolled atmosphere and he wrote the novel in part to show that even children are not except from these evils.

The novel was written after the end of World War II, around 1950s, however, which many of the events in the story seem to echo. England had been hit very hard in the war and its citizens worried about complete destruction. Britain ended six years triumphant over Germany, but its people were bankrupt and hungry. Much of Europe lay in ruins and the young men had been lost. It was not something strange for parents to remove their children from England for safety. But most British children were forced to witness the brutality of wartime.

World War II was a prime example of human amorality. Europe was a witness to the Holocaust, which was stayed in the hearts and minds of its citizens long after the war was over. By the time the novel was written the first atomic bomb had been dropped and the whole world feared a total nuclear war. Lord of the Flies focuses on the tense and horrific times of war that Britain recently had experienced.

Though apparently this novel is an allegory of modern society in which everyone is a symbol of a kind of movement and power. On the one hand, *Lord of the Flies* shows how intelligent (Piggy) and common sense (Ralph) are always overthrown in society by sadism (Roger) and the lure of totalitarianism (Jack). On the other the growth of savagery in the boys demonstrates the power of original sin. But a detail analysis of the novel reveals the fact that such a story can't be called an 'allegory', a 'fable', or a 'parable' which are interchangeably used to define *Lord of the Flies*, so what is the basic genre of this novel? While each of these appellations is somehow applicable to Golding's novel, it would be a lopsided view to confine it to one such particular category. For after all, it is fiction than anything else. A proper textual analysis would suggest that the novel crosses beyond the Christian paradigm of salvation and damnation. Secondly, Ralph's sad feeling at the end for 'the end of innocence, the darkness of man's heart' may appear as the moral. But it should not be forgotten that it is a felt truth acknowledged after living through the harrowing experiences of life rather than those just an appendage.

The close reading of the text fairly attests that it invites several interpretations rather than just a theoretical struggle between dark and violent forces of the unconscious (the Id), the rational principle (the Superego), Jack, Piggy, Ralph and Simon being the representatives of it. In a sociological analysis, it projects a conflict between democracy (Ralph and Piggy) and autocracy, dictatorship and totalitarianism (Jack). Ralph-Jack conflict in that respect shows the clash between Apollonian plea for presenting ego and the Dionysian frenzy to break it.

Finally we come to the decision that this novel debunks the myth of childish innocence and destroys our belief that children are the parts of God. And discussing about the theory of power and authority,

propounded by Michel Foucault, the recent study is going to trace its relationship with this novel and how much this theory is applicable to this novel.

'Power' is the key concept in organization of social life and controlling human life. It is the subject matter that is noticed and regarded by mankind. In the twentieth century Michel Foucault, an influential contemporary French philosopher, has considered this issue, which consists of sovereign power, disciplinary and pastoral power. The father of this thought is the German philosopher Fredrick Nietzsche, who said that people first decide what they want and then fit the facts to their aim: 'ultimately man finds in things nothing but what he himself has imported into them'. All knowledge is an expression of the 'Will to Power'. According to Foucault power is a set of techniques to organize knowledge. Power serves in making the world knowledgeable, controllable, dynamic and productive. The history of social life is the explanation of authority's power, struggle, conflicts and their competitions to achieve power. All revolutionary movements and civilizations were watered by power from nation to nation and tribe to since ancient up to the present time. Foucault analyses the concept of power in a new way – how and why some particular forms of behaviour are become the subject of power by authorities. Foucault's sole aim is to warn us of human awful illusion, so that they can trace out their problems and solutions for themselves and their future.

Indeed 'power' is a single term used to refer to a range of intra-psychic and interpersonal phenomena. It is important to begin by considering in greater depth what power is and how we speak of it. At first, a social psychology of power must be concerned with how 'individuals' and 'individuals within social units' experience power. On the other hand 'social power' is an explicitly relational construct. One person can never possess power without others to be subordinate. The domain of 'personal power' is often overlooked by psychology. Now the paper seeks to analyze in detail, how far the various concepts of power is apt to the different perspectives of events, in the different natures of the individual characters like Simon, Piggy, Ralph, Jack et al. Much had not been discussed before about this issue. To the many critics this novel is merely an adventure tale or the breaking of the notion of children's being the innocent, and part of God. Rather they are 'small devils', lurking inwardly the greed for power, and desire to dominate over others.

To write the novel Golding chose some British school boys as he himself declared – he knows them best, for he had been a school master. And they are people made the same stuff as British gentlemen are; we can go with Jack:

"After all, we're not savages. We're English, and the English are best at everything. So we've got to do the right things'. (34)

Removing them from civil society, Golding isolated them on deserted island – an earthly paradise which is both beautiful and is with an abundance of food, water and materials for shelter. He kept them below the age of overt sex, because he wished to exclude this issue as a casual factor. He excluded to private property and struggle for survival. And finally there were no classes, no divisions, no inequalities; the only sign of difference was that of age. So everything was there for a calm and peaceful and contended life, it was a veritable utopia: where the only enemy of man was himself.

In the novel a group of English children move to another place by an airplane to be saved from the destruction of Second World War. During the flight the plane crushes down and the children found themselves in a remote island, which is similar to the paradise. At the very beginning of the novel the two of the central figures Ralph and Piggy met each other; they try to communicate each other and to find out the other boys. They discovered a conch, and through this conch they started to reestablish the social order. The conch has been decided to use to call the boys for assembly, and made rules: who hold the conch get the right to speak etc. Then with the help of Piggy's glass, they made a signal fire at the top of the hill to attract the passing ships to be rescued. They are alternatively taking care of the fire. There are many things to be done: building huts, finding fruits to eat, securing the well-being of the smaller boys so that they stop having nightmares, and so on. But after some days the boys started to break the rules and regulations. Being the leader of the hunters, Jack behaved violently, always finds an escape from the real work. Then Ralph and Jack grow increasingly hostile to each other. Jack and his boys however are increasingly obsessed with hunting. Being frenzied in eating pig's meat jack and his boys killed Simon, Jack broke Piggy's glasses and refused to apologize, and incidentally they killed Piggy too. Jack became the complete murderer. And finally they set fire in the whole forest to find Ralph and to kill him. When Ralph was running to be saved from Jack and his huntsmen, he fell in front of a Naval Officer.

 At first, the competition was between the children and the island's animal; they gather around themselves and try to find a solution. Finally, they dominate on the island by hunting the pigs and became the power owners. Then the play of conflict is started between children. Simon is the symbol of preacher prophet, Piggy is the symbol of politician, Ralph is the symbol of social manager, and Jack is the symbol of murderer dictator. All try to take the power seat, finally, Jack became successful, by using dictatorship, murdering and killing a few members of children. The question of the legitimacy of power has plagued political thinkers throughout the ages. Golding's *Lord of the Flies* is a literary triumph – it is politics through literature.

In every society some people exercise their power over others – why should they occupy the seats of powers; they are not all wiser or better, more intelligent or more informed, more strong or more rich than the rests of us; why then should they stand at the top; what makes their right? –that is the question of legitimacy. The question of power is the quest for authority. We obey the policeman, the tax collector or

our teacher, not because they possess more intelligence or more property than us, but because we know their authority. So power comes from the sense of authority. Here too, in this novel an authority possessed by an individual character, reflects his power, and each characters holds various types of power. According to Foucault, Simon symbolizes the 'pastoral power' and supposed to be concerned to save the children, his aim is not to rule the children, but to scarify himself in order to save them, and to pay attention to all children – powerful and weak – it reminds us Christ's sympathy for other people. Again Simon's power is persuaded by his self-knowledge. His is the voice of revelation. He sees the bushes as candles, unlike Ralph who sees the bushes just look like candles:

…they paused and examined the bushes round them curiously.

Simon spoke first.

"Like candles. Candle bushes. Candle buds."

…

"You could'nt light them," said Ralph. "They just look like candles." (22)

Simon is the only figure who remains outside the power. Pastoral power's technique is self-discovery, and Simon discovered the true nature of human beings –that it is the evil within us, because of what this chaos is reigning in this place. Like Jesus, he is killed –he is killed by Jack and his huntsmen mistakenly; he is martyred to save the children. And with his death, the truth he carried, died too.

Another concept of power is the 'reasonable power'. Here Piggy is the voice of reason –very like Socrates –he is ugly and fat. He shows marks of intelligence, he can think, he has brains. His spectacles are the symbol of knowledge and intelligence. Though Ralph discovers conch, it is Piggy who understood its significance as a symbol of legitimacy, an instrument of reason and order. Again it is Piggy who reminds the other not to act like children, but to behave like grown-ups; he is indeed "the true wise friend". But Piggy too, is killed and with his death all sense of knowledge has gone. Authority must be found elsewhere, he, who was another symbol of power –the power of knowledge has been buried.

Ralph is the democratic figure; he is the symbol of consent, which suggests the 'democratic power'. He is "set apart", neither by virtue and intelligence, nor by the sign of personal superiority; but by the fact that it was he who had blown and possess the conch, which exercised the symbol of legitimacy. He wished to maintain always parliamentary procedures in order to respect freedom of speech. Being elected Chief, Ralph has come to the forefront of power and authority, but he always tried to maintain a discipline just like the civilized society. But Ralph too, is rejected. The boys, detached from rules and regulations,

destroyed the conch and ultimately their passion inflamed, they seek even to put him to death. Thus consent like revelation and reason is abandoned as a principle of authority.

Jack, who is a satanic figure, reflects the concept of 'totalitarian power'. Like Hitler and Mussolini he is an authoritarian man, come out of an authoritarian tradition. Defeated in the election, he took command of the hunters –the forces of naked power. He denied all the rules and regulations and claimed the right to decide for himself:

Jack was shouting against him. "Bollocks to the rules! We're strong – we hunt!

If there's a beast we'll hunt it down!" (79)

It is he, who can control the other boys and became the real leader of the huntsmen. He considered the "littluns" as "useless". As the leader of the hunters he modified himself by painting mask on his face as the real hunter. He gave full vent to his passions. The conch as Piggy said that he couldn't blow Jack blew it inexpertly and then set it aside "at his feet" and it is broken into a thousand fragments.

Now who is on the power or in the authoritative position? –Jack or Ralph or someone else? And what is the source of this chaos? –who is the enemy? For Ralph it is disorder and for Jack it is monster. When the balance between Ralph and Jack radically shifts, Jack pushes Ralph and Piggy to the margins. Everyone except Ralph, Piggy and Simon no longer wants to be bothered with rules. Here is another kind of fearful power –the external beast, from which the 'littluns' are afraid. The belief in the beast quickly turns antithetical to democracy. The more the beast gains reality, the more the conch loses its meaning. Growing certainty, about the beast, means growing uncertainty, for Ralph and Piggy. Jack denies Ralph's leadership, though he is not voted down from power, instead Jack leaves the group rejecting all rules and regulations, and throws the offer that who wants to join him, is welcome. From that situation we can guess that the imaginary beast also possess some powers.

But, what about the internal beast? The power of the internal beast could not anyhow be avoided. It is more dangerous than the external one. In the epiphanic vision Simon experienced the real nature of man. Jack and his hunters killed a sow, and the head of what is left on the spear as a sacrifice to the beast, and it becomes the Lord of the Flies (Beelzebub). And through this beast, Simon feels that beast is not of something external; but it is the innate beast dominates the human mind, and is the creator of all darkness and blackness. The heart of darkness wants no port of love or true meaning. Thus, the Lord of the Flies says:

"Fancy thinking the Beast was something you could hunt and kill!"

…

"You knew, didn't you? I'm part of you? Close, close, close!

I'm the reason why it's no go? Why things are what they are?" (128)

As the innate beast is trying to be prominent in the boys, the more they are being detached from morality, order and civilization; the lack of rule became the only rule. Thus, it is the authority of innate beast, keeps the boys controlled and dominated and forces to do the evil things.

In some other symbols, we can easily search out the typical intonation of power and authority. Namely we can allude to the conch; they find on the beach, proves to be a symbol of power. In *Lord of the Flies* the conch stands for order, democracy and civilized behavior. Early in the story Ralph who has been elected as the chief, declares that to avoid confusion, it would be necessary for anyone, who wishes to address the gathering to ask for the conch and to hold it in his hand while speaking. In other words whoever holds the conch would have the right power to speak while it creates a sense of mystery; it involves the rationality that everybody begins to speak at the same time. In the sense the conch is the instrument of democratic governance and legitimacy. The destruction of the conch therefore stands for the end of all civilized behaviour, of democracy and discipline.

Significantly, the social order in *Lord of the Flies* is found on envy. The 'election scene' holds the political view. Here the novel can be viewed as a contrast between democracy and anarchy. Ralph is elected by the boys to be their chief. Governed by rationality he tries to be a democratic leader listening to the concerns of all (even the fears of the 'littluns'), watching out for the good of all (setting and maintaining the fire), and protecting them all (building shelters). To remind the others of his leadership, he wisely and sparingly uses the conch as a symbol of his authority. And Jack is envious with Ralph's power, Piggy's intelligent, and above all their relationship.

Again here presents a vital symbolic power –the 'sow killing episode', which represents male-chauvinism. In this scene, we find how the innate brutality dominates human beings. Jack and his hunters were hunting not for the necessity of food, but to take the pleasure of hunting, to develop the principles of power in a network which is the game of power. At the very first, when wandering through the jungle Jack missed to kill the pig:

"Before I could kill it –but –next time!"

Jack slammed his knife into a trunk and looked round challengingly. (25)

Again there is another hunt in *Lord of the Flies,* which remains a mock hunt, Maurice pretends to be a pig, and the boys began to dance and sing in their delight. When they are successful in hunting the first pig, obviously they are very exultant, the first hunt, though made as a part of struggle for existence in the

deserted island in terms of an attempt to fulfill their hunger, is not without symbolic signification. It justifies that hunger generates a sort of power almost brutal to satiate their desire. It serves as a prolepsis of the boys turning into primitive savages under the leadership of Jack. Then they started hunting only for fun, to dominate over others, and to take pleasure of murdering:

"Kill the beast! Cut his throat! Spill his blood!" (135)

Throughout the story, spears, logs, and sticks are the phallic symbol, and they become Jack's preoccupation as the leader of the hunters. And the killing of the sow, is visibly sexualized, one of the boys, Roger drives his spear into the anus of the sow. The hunters are searching for pigs, material goods. While others concern themselves about rescue, Jack and his hunters have fun hunting for pigs with their spears. Jack arrogantly dismisses the presence of a snake thing, because pride could merely destroy it:

"There isn't a snake-thing. But if there was a snake we'd hunt it and kill it." (28)

When Jack breaks away from Ralph, Piggy, Samneric, and Simon, he and the passions find security in Castle Rock. And from this strong force Jack runs his activities and seeks the pleasure the pursuit for apparent goods. There were sufficient fruit on the island to satisfy all, but this wasn't enough for Jack. He continues the destructive hunt. Jack and his group were so much passionate about hunt, that in frenzy, they killed Simon, mistaking as the beast. Finally, there's another hunt –the hunt of Ralph by Jack and his hunter boys. Towards the end of the story, Ralph is hunted by all the forces which Jack controls. And it is another expression of power and authority, what Jack longs for, and finally achieved. Authority ultimately transformed from Ralph to Jack. Ralph experiences what he doesn't totally understand or want. The security of boyhood is gone.

Now who can forget the 'power of knowledge', inherently expressing in this novel. Fire throughout the novel represents the drives of man toward good and evil. Here are two separate glimpses of fire scenes. Both are symbolically explored in relation to the power of knowledge. If power is the ultimate goal, it is knowledge that brings it in the practical net of life. The first fire scene in *Lord of the Flies* occurs at the very beginning of the novel, when the marooned boys decide to light a fire as a signal upon a hill. Innocent of the power of fire, they soon find the entire vegetation on the hill on fire. The final fire scene takes place at the very end of the novel when Jack tries to find out Ralph from his shelter in order to kill him. This time the entire 'Edenic' island is set on fire. But it is ironic –ironic in the sense that, though, the first time, fire was set as a signal, to attract any passing ship, to be rescued, but it is the final fire, which brings the naval team. So the first fire scene symbolizes the fire of knowledge, and the last one signifies the fire of destruction. Ultimately it can be viewed that the initial lack of the power of knowledge paves the way of their survival. In a power ridden island, this shows total transformation from innocence to experience, especially their tactful handling of powerful fire.

Thus, we like to go to that point, from which we began. This novel is a very obvious sample of game of power, and it expresses the view that the present world is burnt by the authorities and politicians. Power had been one of the domination poles in organization of social life and controlling human, and authority is its base. Here the question aroused –is it possible to bring power and authority together in the name of justice? The answer is –no. But at the same time it is true that justice is impossible without power and authority. At the very end, Ralph fell in front of the Naval officer –who is another kind of power in our society and a symbol of authority; and that's why Jack couldn't say anything when Ralph gave the answer ("I am") of the officer's question ("Who's boss here?"). Thus, we can come to the decision, that the power of civilization is more powerful than the power of savagery. Therefore, in conclusion it can be stated that this paper theorizes the principles of Foucault's theory in this novel as a reflection of modern social life.

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Education and Technology in the Globalized World: A Study

Dr Sanjay Goyal

Gandhi and Nehru, the two leaders who struggled together for three decades to India from foreign domination, present two different but fundamentally and dramatically opposed encounters with foreign culture in their cultural identity. 'I cannot, 'Nehru declares, 'get rid of either the past inheritance or my recent acquisitions. They are both part of me, and, though they help me in both the East and the West, they also create in me a feeling of spiritual loneliness not only in public activities but in life itself' (Nehru, 1936/1980, p.596). Spiritual loneliness, cultural in-betweenness, and psychological ambivalence, resulting from cultural and educational hybridity, made him say, 'In my own country I have an exile's feeling' (p. 596); it created a cultural limbo in him- neither here nor there. Gandhi, on the other hand, had no cultural ambivalence in spite of his foreign encounters. He knew where his roots were; his encounters with native and foreign cultures produced in him an enriched and enlightened cultural persona. He aptly declared, 'I do not want my house to be walled in on all sides and my windows to be stuffed. I want the cultures of all lands to be blown about my house as freely as possible. But I refuse to be blown off my feet by any. I refuse to live in other people's houses as an interloper, a beggar or a slave.' (Gandhi: 1921, p. 170). 'Nothing can be further from my thought, he observed, 'than that we should become exclusive or erect barriers. But I do respectfully contend that an appreciation of other cultures can fitly follow, never precede, an appreciation and assimilation of our own' (Gandhi, 1921, p.277). Gandhi rejected cultural isolationism and freely acknowledged his debt to Western culture in his own identity formation. It is this Gandhian view with its twin pillars of rootedness and openness that offers a strong foundation for the planning and construction of the fusion of the global and the local in education, self-identity, and cultural consciousness, particularly in a globalized world. Gandhi believed that education was merely an instrument and 'an instrument may be well - used or abused. The same instrument that may be used to cure a patient may be used to take his life, and so may knowledge of letters. We daily observe that many men abuse it and very few make use of it….' (Gandhi, 1993, p.53). This is true not only of education but also technology and the application of technology in education.

J. Krishnamurti, the well-known thinker, says, 'Our present education is geared to industrialization and war, its principal aim being to develop efficiency; and we are caught in this machine of ruthless competition and mutual destruction. If education leads to war, if it teaches us to destroy and be destroyed, has it not utterly

failed? The function of education is to create human beings who are integrated and therefore intelligent. We may take degrees and be mechanically efficient without being intelligent. Intelligence is not mere information; it is not derived from books, nor does it consist of clever self-defensive responses and aggressive assertions. One who has not studied may be more intelligent than the learned. We have made examinations and degrees the criterion of intelligence and have developed cunning minds that avoid vital human issues. Intelligence is the capacity to perceive the essential, the *is;* and to awaken this capacity, in oneself and in others, is education' (Krishnamurti, 1953/2000, p.13-14).

At present, our educational system is completely market-driven; degrees are mass produced and even manufactured; education has become a money-making industry; somehow get a degree, somehow get a job, and somehow make money has become the goal of education. Even in the IT industry, where there is more money and more pay, there are many respectable terms like 'project', 'outsourcing', 'transcription', etc, to employ, what was known as 'slave trade' in olden days, 'cyber coolies' in the 'sweat shops' in countries where cheap labour is available; even skilled employees accept the position willingly even though they get only a part of what an employee gets in the developed world. Economic globalization and materialism driven by modern technology has engulfed the world. We can see this in every walk of life; changing life styles, smart homes, smart phones, smart kitchen and smart appliances, smart boys and girls (sometimes too smart!), on line shopping and banking, online chatting, healthcare and medicine, robots doing even household chores, genetically modified food items, e-bhakti and e-prasad, even prayers and burial get 'outsourced'- you name it and the application of technology is there! But, moderation must be the mantra. Education too is not left out from this all pervasive and omnipresent phenomenon. Education is undergoing a phenomenal metamorphism under the influence of technology. Many online courses, online universities have started giving courses; any lecture given by a professor in MIT or Harvard or Oxford can be recorded in any part of the world and replayed according to the convenience of learners. This has freed classrooms from the limitations of time and space. We know of **Khan Academy,** a non-profit educational organization created in 2006 by educator Mr. Khan, to provide "a free, world-class education for anyone, anywhere." Its website features thousands of educational resources, including a personalized learning dashboard, over 100,000 practice problems, and over 6,000 micro lectures on You-tube and videotutorials, teaching mathematics, history, healthcare, medicine, finance, physics, chemisty,biology, astronomy, cosmology, American civics, art, history, economics, and computer science. All resources are available for free to anyone around the world. By 2013, they were used by about 10 million students per month. Khan Academy's micro lectures have been watched over 440 million times. (Wikipedia). In India too, along with the TV, many companies like Pearson Education, Educomp, PurpleLeap, Ecole Solutions, WIZIQ education online, and many others are offering innovative and cost-effective programs to empower educational institutions; but they are yet to take off in a big way though there is a lot of potential for even

satellite enabled digital classrooms, mentoring and coaching, arranging guest lectures, case study discussions, internships and projects via online. This can reduce the cost and make use of the best talent in the country. Some educational institutions did try with language labs and communication labs but the right kind of software suitable for Indian learners is not available. We have the talent and know-how. Today, particularly in the urban areas, the new generation called Gen y/z, have become digital learners or e-learners with a different lingo; they expect the teacher to understand their lingo and expect everything in the digital format; they do not want books and photo-copying. The learners are more active online than in the class; they are hooked to the social media all the time. They want classrooms on the social media like Facebook and Twitter so that they can log on from anywhere and learn; they expect lessons even on the mobile phones and in their language of texting. They want more interesting and challenging ways of learning like quizzes and puzzles, case studies, projects, problems, and seminars and discussions, and not conventional lectures that are boring and result in passive listening. They want teachers to understand and motivate them, allow them to explore their talent, and get practical and prepare for the real world of big careers. Teachers are not yet ready to meet their aspirations. Teachers and traditional scholars and administrators say that this new generation is interested only in I and E (i.e. **I**, Me, and Myself and **E**lectronic gadgets) and the result is impatience, irritability, lack of concentration, and the desire for instant gratification. That is why a book entitled '**Why Do You Need a Teacher When There is Google?'** has appeared; but the writer does not realize that Google cannot cry with me and console me when I do not perform well or jump with joy and hug me when I excel in my performance; there is a need for human touch but it is fast disappearing under the influence of technology. Machines must be only extensions of human potential and not the substitutes for human beings. With appropriate software, technology in education can certainly complement even the most competent teacher; it will be of immense help to the average and below average teacher; but technology can never replace the human factor in education. There is a generation gap even in the urban areas in the styles of learning; the rural areas are not yet ready to embrace the digital revolution. Maybe, when this new generation of digital learners takes charge of education, things might change without killing the human element; we can only hope for it.

But, there are some peculiar problems in India. India is the world's largest democracy; India is not one but many; Gulam Mohammed Sheik says, 'Living in India means living simultaneously in several cultures and times' (Sheik, 1989, p.107). India is a multi-lingual, multi-cultural, multi-religious, multiregional, and multi-ethnic phenomenon with democracy as its ideology. The complex cultural osmosis has been described differently by others as 'segmented identities' (Thapar), 'fluid identity' Nandy), 'mosaic', 'salad bowl arrangement', etc. These 'modules' have been developed over centuries as part of the evolution of the Indian civilization. India was never and will never be 'a melting pot'! Apart from the several divisions of caste, class, religion, rural-urban, the haves and have-nots, there is also the important division between the

literate and the illiterate and the computer literate and the computer illiterate. The constitution guarantees a right to education to the total population of about 1.3 billion people, resulting in a conflict between *universal education and quality education.* According to a recent guestimate, there are about 315 million students in India, which is about the total population of the USA; at the primary level the student population equals the total population of France and at the middle level the population of Germany; at the secondary level the number of students equals the total population of Spain and the teacher population in India equals the total population of some small countries like Switzerland or Denmark or Singapore. It is mind boggling. It is estimated that there are about 620 universities of all kind, 33,000 colleges and 12,000 other institutions apart from the flourishing tutorials. With not much connectivity and with other problems like poverty, malnutrition and other problems of day-to-day existence, imparting education to all sections of people is a formidable task. At the same time, we have to impart the right kind of education to all, taking care of the local conditions to preserve local culture and self identities. An educational system, obviously, should meet the aspirations of the people and impart **universal education** and, at the same time change the society and offer **quality education**; education must be an instrument of social change and impart 'true' education and not pseudo-education. True education must promote self-identity and self-respect and be rooted in the local culture in order to do it. But, with about 23 official (22+ English as the associate official language) languages and about 33 languages spoken by more than one lakh people, varying cultures in a vast area scattered in the urban and rural areas, education being on the concurrent list (shared between the States and the Centre), with the additional problem of autonomy of educational institutions and minority institutions with special privileges, and with all the party politics, it becomes too complicated for the human mind to comprehend.

Diversity is the law of nature outside in the environment as well as in human nature; there is no uniformity but there is unity and any attempt to impose uniformity will be disastrous. Globalization is threatening the very existence of local culture and languages. We cannot uproot ourselves and become perpetual immigrants or nomads in the name of globalization or Westernization. In other words, the twin objectives, **modernization without Westernization**, must be built into our educational system. It is true that the global, national, local, social, and individual realities are all interconnected; we cannot live in a bubble. Globalization makes it possible for individuals and societies to derive useful and usable insights from various sources; using such a facility, individuals and communities can and should try to make sense of their own and other's cultures. After all, 'making sense of ourselves is what produces identity' (Spivak, 1993, p.179). Globalization and the internet has vastly increased the interactional opportunities among the various culture both within and outside one's own culture, thus opening up unlimited possibilities for one's own and the local communities cultural growth. This is a welcome trend that will facilitate the shaping and reshaping of all in a synergic way. At the same time, we cannot ignore the local wisdom and indigenous

knowledge systems. As *Science International* points out,' 'That traditional and local knowledge systems as dynamic expressions of perceiving and understanding the world, can make and historically have made, a valuable contribution to science and technology, and there is a need to preserve, protect, research and promote this cultural heritage and empirical knowledge.' (p.4, Science International, September 1999).

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Awakening of Empowered Women Force and Education of Women: An Appraisal of Swami Vivekamanda's Thoughts

Manas Ranjan Chaudhuri

Abstract

The active enlightenment and spiritual awakening of a human soul, according to Swami Vivekananda, should be the ultimate goal of education. His thoughts and activities regarding the awakening of empowered women force and education of women were always prompted by his firm conviction in this potentiality of education in stimulating the self-reliant Self and kindling a kind of conscious enthusiasm – "The idea of perfect womanhood is perfect independence". He reiterated several times the privileged history of Indian women in the Vedic or Upanishadic age in terms of their dignity, freedom and individualism they enjoyed. But he lamented the degradation of women in the later periods of patriarchal domination like smriTis[1]. He could not accept this paradigm shift of their turning into 'manufacturing machines'. In order to develop an organized and balanced society he propagandized always in favour of discarding this sin of oppressing and suppressing them - "There is no chance for the welfare of the world unless the condition of women is improved." This paper makes an attempt to examine the relevance of Vivekananda's ideas of true and balanced women and his cherished desire to reawaken them with self-confidence and to re-establish their dignified position in society to usher in a new future, especially in the context of India.

Key Words:

Swami Vivekananda, Empowered women, education of women, spiritual awakening, India.

The active enlightenment and spiritual awakening of a human soul, according to Swami Vivekananda, should be the ultimate goal of education. Every nation has its own uniqueness, its own distinctive light of splendour which makes it recognize itself, discover itself and realise its truth. Being inner assured of this belief in independence and self reliance, and proud of that 'light', Vivekananda searched and saw himself and the world around him.

Vivekananda always emphasised the importance of education most in the development of one's character and also in building a nation. Whatever the source of knowledge might be, he accented the need of

saturating it with the nation's own properties and traits through a process of integrating it in national ideology:

> Each nation is a type, physically and mentally. Each is constantly receiving ideas from others only to work them out **into** its type, that is, along the national line. ... All education from any source is compatible with the ideals in every country; only they must be nationalised, i.e. fall in line with the rest of the type manifestation.[2]

Thus, Vivekananda's two primary ideals of education are: a) Individualistic internalisation of education, and b) Searching for and awakening of active enlightenment. This attempt to search for the power and strength inherent in oneself is similar to the thoughts of Rabindranath, Rishi Aurobindo and Mahatma Gandhi. And his thoughts and activities regarding the awakening of empowered women force and education of women were always prompted by his firm conviction in this potentiality of education of stimulating the self-reliant Self and kindling a kind of conscious enthusiasm – "The idea of perfect womanhood is perfect independence".

He always glorified the ideals of the rich Indian heritage and Vedic scriptures. He reiterated several times the privileged history of Indian women in the Vedic or Upanishadic age where they, enriched with intellectual power and spiritual knowledge, enjoyed a substantial and significant status in the society in terms of their dignity, freedom and individualism. Examples are innumerable – Maitreyi, Gargi, Sita, Savitri, Dayamanti, Sanghamitra, Ahalya Bai and distinguished others. Both men and women enjoyed were equated on the same level in terms of their quality of knowledge and acumen. Many distinguished women achieved the status of 'rishiTTO' and the depth of their spiritual depth was appreciated with much acclaim. In one of his speeches Vivekanada said:

> The ideal of womanhood centres in the Arian race of India, the most ancient in the worlds history. In that race, men and women were priests, 'sabatimini [sOho-Dhormini],' or co-religionists, as the Vedas call them. There every family had its hearth or altar, on which, at the time of the wedding, the marriage fire was kindled, which was kept alive, until either spouse died, when the funeral pile was lighted from its spark. There man and wife together offered their sacrifices, and this idea was carried so far that a man could not even pray alone, because it was held that he was only half a being, for that reason no unmarried man could become a priest[3].

Though in our times men and women are treated as 'sOho-kormini' and not 'sOho-Dhormini, they shared the same status both in the spiritual and working sphere and this had been emphasised again and again in the writings and talks of Vivekanada as he pointed out that this sense of equality was tuned by the Vedic philosophy: - "The soul has neither sex, nor caste nor imperfection." Both men and women were

considered as pure, free Atman, the sexless self. He considered this establishment of woman identity by Gargi or Maitreyi on their own right and erudition should be remembered with reverence:

> Therefore,… though outwardly there may be difference between men and women, in their nature there is none. Hence, if a man can be a knower of Brahman, why cannot a woman attain the same knowledge? Therefore… if even one amongst the women became a knower of Brahman, then by the radiance of her personality thousands of women would be inspired and awakened to truth, and great well-being of the country and society would ensure"[4].

Though some feminists questioned the intellectual equality and scholarship of women in the Vedic period, some feminists like Uma Chakravarty doubt that the debate between Gargi and Yajnavalkya cannot acertain the superiority of women:

> At the end Gargi is silenced and eliminated from the contest by Yajnavalkya, not by force of his arguments but by threatening her saying, 'Gargi, do not question too much, lest your head fall off….' [5]

In spite of this feministic adverse criticism, one cannot deny the rich historical lineage of Indian women, from Gargi to the queen of Jhansi, who are the glorified examples of confident and egoistic expressions of woman courage and individualism. Vivekananda wanted to idealise this model of women education on the strong platform of historical continuity of complete and confident women growth and prosperity.

But he lamented the degradation of women in the later periods of patriarchal domination like *smriTis*. He could not accept this paradigm shift of their becoming bounded by hard rules and confined in the restricted periphery of home, their turning into manufacturing machines. He always wanted women to transcend their status of 'wife' only in the western conception and glorified the notion of 'mother' in the oriental philosophy. Ignited and animated by the teachings of Sri Ramkrishna and stirred by the tolerant and unprejudiced guidance of Sri Sri Sarada he considered women as living images of shokTi -- the Divine Mother. He said, "Mother is the first manifestation of power.' But, Vivekananda lamented that this creative spirit had been neglected in the later periods. One of the causes of deterioration of India in the post-Vedic periods was this humiliating attitude to women power. He said:

> In India there are great evils. Trampling on the women and grinding the poor through caste restrictions. [6]

In the background of the humiliated reality Vivekananda's ideal of women education was modelled to recreate a sense of human dignity of them. He wanted to utilize the divine force inherent in a woman for social welfare and well being of the mankind. In order to develop an organized and balanced society he

propagandized always in favour of discarding this sin of oppressing and suppressing them - "There is no chance for the welfare of the world unless the condition of women is improved." He felt the dire need of implementing an education system with a purpose to arouse self-esteem and self-respect in women. He realised education as the best and only way to solve all problems of women and thereby emancipate them. But to reform their condition women have to develop their own personality and try to know themselves and solve their problems:

> Educate your women first and leave them to themselves; then they will tell you what reforms are necessary for them. In matters concerning them who are you? Liberty is the first condition of growth.[7]

Thus, Vivekananda could not accept the present condition of lifeless passivity of women as being trampled by the patriarchal society. He appreciated the freedom and liberty enjoyed by a woman in the West as an antithesis to the lacklustre status of Indian women restricted by the customs and forced rules. But he did not devise the process of imitation of the West, but he kept his firm faith in the colourful rich tradition of India itself and gave emphasis on the need of women education to bring back the glory and greatness again. He believed that women in ancient India in general cherished the qualities of benevolence, altruism, chastity, honesty, sacredness and sacrifice. He thought that education of women should inculcate these virtues in women. These would help building their strength of character, imbibing a spirit of philanthropy and the courage of a lioness. He believed that education should not be bookish, but it should facilitate a comprehensive mental and physical development.

Vivekananda wanted to use education to inject the notions of freedom and self-esteem in the traditional form of woman as a gracious and benevolent mother. For this he wanted to see 'DhOrmo' at the centre of women education. This 'DhOrmo' was not the institutionalised customs and rituals to him. It meant to him the excellence of Indian ethics and value and its uniqueness:

> DhOrmoke centre kore rekhe sTri sikkhar prochar korTe hObe. DhOrmo bhinno onno sikkhata secondary hObe. DhOrmosikkha, choriTro gOthon, bromhochOrjobroTo uDjapOn – e janno sikkhar DOrkar ... noTuba Tar kaje gOloD berobei.[8]

> (Women education should be centered on religion. Other forms of education are of secondary importance. The teaching for religious education, character building, practicing abstinence and restricted life style should be enthused; otherwise one's actions would be prone to folly)

In another context he gave prominence to the need of protecting chastity in women education:

amaDer Deser meyera biDDabuddhi Orjon koruk, e ami khubi chai, kinTu pobiTroTa bisOrjOn Diye joDi Ta korTe hOy, TObe nOy[9].

(I always cherish the desire of the women folk of our country being educated, but never at the cost of their chastity)

Thus, he categorised the distinctive agenda of the ideal of sacrifice and the conception of motherhood as the basis of women education. His desire to establish 'stri math' was to propagate and reintroduce this notion of 'woman worship', to acknowledge the rich Indian tradition and to attempt to cultivate the 'higher womanship' like Gargi or Maitry.

He believed in the complete freedom of the womankind. He protested against child marriage and the custom of multi-marriage. But it should be mentioned that he did not agree with Vidyasagar regarding the 'widow marriage'. He believed that only remarriage could not solve all the problems of a widow permanently unless they were educated to realise the importance of independence and self-confidence. Thus, he was not in the opinion of relying on the rules, laws and other externally imposed systems for the development of woman condition, rather he recognised the need of proper women education as the only possibility of their reinstatement.

The object of his educational thought is, thus, to develop the notion of individual independence through women education. He wished to introduce the modern scientific attitude to education system to augment the already cherished religious minded ancient tradition and in this way to develop a new syllabus for independent and self-reliant woman, a way in order to produce 'thousand lionesses'. And here lies the relevance of Vivekananda's ideas of true and balanced women and his cherished desire to reawaken them with self-confidence and to re-establish their dignified position in society to usher in a new future, especially in the context of India.

Notes:

1. I transcribe here all the Bangla words (except the names of the authors and persons) according to their practiced pronunciation. I have used capital and small letters to differentiate the sounds as pronounced, not as written.

2. From Vivekananda's letter to Miss Mary Hale on *17th June, 1900* **from 1921 W. 21 Street, Los Angeles.**

3. **From the speech in** *Brooklyn Standard Union*, January 21, 1895

4. Complete Works of Vivekananda, Vol.7: 219

5. Menon, Nivedita, ed. Gender and Politics in India, New Delhi: Oxford University Press, 1999.

6. Swami Vivekananda: *My India – The India Eternal*. The R K M Institute of Culture, Calcutta, 1997, p. 68

7. Complete Works of Vivekananda, Vol. V: 229-230

8. Swami Vivekananda: *My India – The India Eternal*. The R K M Institute of Culture, Calcutta, 1997, p. 60

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Predicament of the modern man in the City: Reading Kafka's *The Trial* and *The Metamorphosis*

Pradip Mondal

Abstract

City is a major subject of modern English and other non-British fictions with the handling of this subject in a manner distinctively modern. The city dominates the modern environment and is both cause and symptom of our characteristic maladies. It is the background which produces the typical modern man and the stage upon which he acts. In earlier times, **civitas terrena***, the earthly city, was seen as striving toward a heavenly city,* **civitas dei***. For the moderns, however, the City is seen as falling/fallen and therefore moving in the other direction, toward the City of Dis.*

In Franz Kafka's *The Trial*, Josef K. makes his way through a labyrinthine and chaotic city to deal with his case. No matter how Kafka's hero tries to free himself off the tentacles of court, he only finds himself dragged deeper into the legal web. The novel shows the dysfunctional and dystopic consequences of the forces of modernization on society. Instead of a beacon of modern living, we get the city as an impoverished and sordid place, where the denizens live in cramped and inhumane conditions.

In *The Metamorphosis*, Kafka seems to suggest on the one hand that the body assigns us each to our fate. We can't jump out of our skins. But on the other hand, the survival of Gregor's essential humanity suggests that the body is a deceptive measure what separates and unites one individual and another. This protest against society's attempt to lock us into a specific identity that denies/obstructs our search for human communion is perhaps one of the uplifting messages that can be drawn from book's bleak vision of the modern condition. This paper is going to show how City acts as a potent force in both the novel and the short story and how it affects the moods, movements and dispositions of the protagonists Josef K. and Gregor Samsa respectively.

(**Key words:** City of Dis, labyrinthine, metamorphosis, dystopic)

The city is the location where the more visible signs of modernity are to be found in the highest concentration. The city is a key thematic element in Kafka's writing, a place of communities—of families and bureaucracies—from which an individual is excommunicated. In Kafka (1883-1924) the literary image of the metropolis is well on its way to becoming an ambience rather than a place. This can be seen most clearly, perhaps, in the tapering way the unnamed and perhaps unmappable city is presented in *The*

Trial (written 1914). Upon close examination it is astonishing how many aspects of modern, anonymous urban life are present in *The Trial*, and how seamlessly they form the matrix in which Josef K.'s guilt or innocence is embedded. The city is not thematized as such, but is simply the transparent atmosphere that the characters live and breathe. The bank and its employees, the lodgings, the court officials, the lawyers, the women, Joseph K. himself, are all creatures of the city. The realistic details of modern urban life in *The Trial* are superbly rendered. To recognize how thoroughly the notion of the city permeates *The Trial* is to realize that the question of Joseph K.'s guilt is not his alone, but a failed relation between himself and the beehives of urban collectivity that make up his world. The city is a similarly inescapable encompassing presence in *The Metamorphosis* (1912).

Kafka was born to a German-speaking Jewish family in Prague, a Czech city under Austro-Hungarian rule. This piling-up of ethnic particulars right at the outset should suggest some of the complexity of Kafka's predicament, one reflected in his very rich confessional writings – his correspondence and journals – his stories and parables, and his three great unfinished novels *America* (written 1912–14), *The Trial* (written 1914) and *The Castle* (1926). Kafka's situation, like his city, is mazy, disjunctive, exceedingly fed by history; it held exceptional danger and promise: the danger of becoming lost in a lawless complexity that finally flattens out into anxiety, apathy and nothingness, but the promise, too, of a sudden breaking open under great tension into a blinding prospect of truth. (Bartram 62)

Kafka's world-famous and compelling fantasies are about inscrutable authorities in city, such as the court and the castle, and their victims are doomed to face inexplicable punishment and eventual frustration. Kafka uses *The Trial* (published posthumously in 1925) to criticize bureaucracy, even in a seemingly democratic society. Kafka believes that bureaucracy is endangering the freedoms of the individual in modern society and that it is extremely detrimental to society in the long run. It is not readily identifiable what geographical location Kafka is referring to in *The Trial*. Based on the rest of the novel's bizarre twists and turns it seems that Kafka did not want to nail down any concrete location to weigh down his surrealist story. While there is no link with any known location (other than perhaps Kafka's hometown of Prague) the surroundings are modern and urban. Kafka seems to center around middle class urbanites for the most part. Kafka tackles the evils of government and bureaucracy, concentrating on the social implications of these man-made authorities on the individual. As Germany has never had a single cultural metropolis, its cities have always been attenuated as cultural magnets in fiction, in contrast to the roles played by Paris and London in French and English novels.

Roaming around the city in self-abandonment, the *flâneur* gains a unique perspective in observing and interpreting the spatial context. The city is a dimension on which time accumulates; the *flâneur* embodies

the modern existence as a passerby of the world, fleeting and unimportant. The hyperconsciousness of spatial surrounding corresponds to the experience of being in a labyrinth, in which the wanderer makes each decision, which may as well be irreversible, based solely on observation of the unfamiliar surroundings.

Modernism's obsession with history metamorphoses into a new form of urban neurosis in which the city rather than its inhabitants become the protagonist. Consequently, modernist writers embody a self-conscious awareness of historical and social relativity that plays on the archetypal and historical features of the city in order to contest the idea of the metropolis as an essentially static, fixed, and, ultimately, knowable object. (Harding 11)

In modernist literature, the society of the city becomes a fragmented collectivity that crowds out the nomadic individual. In *The Trial*, Josef K. is typically shown as withdrawn or ineffective in their efforts to grasp the essence of a hopelessly diffused, but overwhelming urban society. The modernist city novel becomes the place of conflict between the devalued, largely the helpless individual and a collectivity governed by unknown and uncontrollable forces.

Franz Kafka neither uses the word "labyrinth" often nor exploits the motif of labyrinth explicitly in most of his work. Yet many critics comfortably describe Kafka's work as being "labyrinthine" for its profound obscurity and complexity.

He simply wakes up one morning to find himself "arrested." During the trial, the separation between his pre-trial and post-trial lives is unclear even though the morning of his thirtieth birthday clearly designates the departure from the past, and thus the entrance to the labyrinth. In the middle of the trial, K. is unsure of its every aspect despite his best efforts—why he is put on a trial, how he can defend himself, whether he can defend himself, against whom or what he is fighting—just as a wanderer does not know anything about the labyrinth in which he walks.

Reification seems to serve a pervasive role in Kafka's *The Trial*. Reification happens when something abstract is given material worth by a society. It seems that Kafka is questioning how the legal system has been given so much authority and power making it a material entity. In 1912, when Kafka penned *The Trial*, the rise of the republic was evident around Europe. There was a renewed emphasis on realism and rationale, which also makes an appearance in *The Trial*. Here modernity is understood to be characterized by an anxiety brought about by a crisis in authorship and authority.

Kafka was mesmerized by institutions. Institutions are types of social organizations serving particular purposes, such as the household, the family, the business corporation, the government ministry, the school, the hospital, the court, the prison. The word 'institution' tends to slip from its general accepted meaning to a more specific sense, denoting especially those institutions where people are confined, allegedly for their own good and often against their own wishes, such as old people's homes, mental asylums, and jails. His work contains a deeply felt, sensitively rendered analysis of institutions, not only showing how they oppress the bodies and minds of their inmates. (Robertson 67)

Kafka seems to be attempting to reveal the evils of modernization and the rise of institutions throughout society. *The Trial* takes aim at the absurdities of the legal system, a system that Kafka must have been well acquainted during his legal studies. It is to be mentioned that he himself earned a degree in law. Kafka seems to be extremely concerned about man's survival in the modern world and the loss of rights and freedoms that he will have to endure. Kafka seems to be trying to warn his readers of the pervasive nature of corrupt forces in society.

In reply to K.'s question how can he go to bank even after being arrested, the inspector replies that "you've misunderstood me; you're under arrest, certainly, but that's not meant to keep you from carrying on your profession. Nor are you to be hindered in the course of your ordinary life." (p. 17) This reflects the mystery of the arrest and meaninglessness of the legal system. "Everyone strives to attain the Law" as he says in this novel.

The Court offices are in the poor district of the city, where K. has never been before, and the lumber-room is so ordinary that he always walks past it. Kafka's labyrinth in *The Trial* is crowded with people, like defendants sitting in the narrow corridor of court offices and the audience at the first hearing, as opposed to the Labyrinth which is built to isolate the Minotaur. The modern city-labyrinth dehumanizes the other characters who are effectively part of the labyrinth and therefore of the Court system. The more K. becomes enmeshed in his trial, the more he becomes part of a category. The modern city-labyrinth dehumanizes the other characters who are effectively part of the labyrinth and therefore of the Court system. Most of the people populating *The Trial* lack individuality and are considered only as a part of the group that characterizes them.

Despite K.'s protests, he does what the warders tell him, thus accepting in practice the authority of the unknown Court even as he protests against it. He accepts it partly because it is an institution, and he knows automatically how to respond to institutional authority. Indeed, the novel could be read as a series of manoeuvres in which the Court, while hypocritically professing not to interfere in K.'s life, engenders

in him a feeling of guilt which eventually so dominates him that he submits to his executioners. (Robertson 77)

The incompatibility of K. with the Court is symbolically exhibited in the scene where K. feels vertigo and cannot even breathe in the court offices. K. is thus unable to act in the legal system's terms or to understand its values, however hard he tries. The trial-labyrinth, by taking both the horizontal form of physical space and the vertical form of its hierarchy, takes over the reality entirely. The Court offices are in the poor district of the city, where K. has never been before, and the lumber-room was so ordinary that he always walked past it. The marginalized trial reality questions its own veracity and, at the same time, challenges the reality of norms, its center and past.

To overcome the trial reality, K. employs a logical (in the sense of his pre- or extra-trial life) approach, by asserting the right to learn the proof and the reason behind it all. When it fails, he moves on to a social approach, by trying become acquainted with the authorities through the help of its subordinates; then finally to an individual struggle, writing his defense on his own. But in the process, K. is exhausted by the recurring sense of powerlessness. His frequent gazes out the window symbolize the desire to escape the trial reality as well as the status of inaction and impotency. In the end, when all approaches prove futile, K. quits this labyrinth by being executed.

K. can also be described as a former *voyeur* brought down to the level of a *marcheur* in the modern city. In the middle of the unfamiliar crowd, having to attach magnified significance to minor details, K. is bewildered and frustrated. But as K. realizes the futility of attempts to understand or beat the Court, he effectively becomes the "man of the crowd," and in the last chapter realizes the self-abandonment of the *flâneur*. The walk before the execution, when K. aimlessly follows a lady who looks like Fräulein Bürstner, represents the only true *flânerie* (Fr. 'aimless strolling') in the novel, where both external and internal explorations occur concurrently.

Familiar with the complexities of metropolitan cities in both spatial and social dimensions, a modern reader identifies with the city-labyrinth, which can expand and become the world-labyrinth. But the extrapolation of a city-labyrinth alone into the world-labyrinth is incomplete and problematic. Josef K.'s assessment that fleeing to countryside will not help him escapes the trial-labyrinth. The reader thus realizes that the labyrinth is not only a piece of architecture, exterior to a wanderer, but also a psychological one inside his mind: a modern man carries the labyrinth in his own heart wherever he goes.

Kafka criticized the societal norms that were becoming normal and common. In *The Trial*, Kafka clearly picks apart bureaucracy and the illogical practices of large governments. It is essential that we understand the evolution of these systems (which have a great impact on us today) as well as clearly understand the lunacy of some of the policies. Kafka is trying to relay a message of criticism that he hopes will make society wake up to the injustices that threaten individual freedoms. Kafka holds an important place in literary history himself. His message to beware of unwieldy bureaucracy and tightly guard our personal liberties is still valid to this very day.

The modernist mood of *The Trial* is paranoid, its legal bureaucracy held together by acts of interpretation and writing, its violence mostly concealed until the final page; and that concluding scene – a night of long knives, swung by the arms of killers in frock coats, like musical 'tenors' –is ostentatiously operatic. In his portrayal of bureaucracy, Kafka captures another characteristic of modern institutions: the invisibility of their rulers.

Though, Prague was Kafka's hometown and probably, he is referring to Prague in his *The Trial* and the long story *The Metamorphosis* (1912). To Gustav Janouch, a young man he befriended later in life, he said of the place where he was born and lived most of his 41 years: "This is not a city. It is a fissure in the ocean bed of time, covered with the stony rubble of burned-out dreams and passions, through which we -- as if in a diving bell -- take a walk. It's interesting, but after a time one loses one's breath." Prague is thought to be a city of mysterious duality--a place of aching beauty that emanates a palpable anxiety. The intricate relationship between the real and the imagined city informs Kafka's fictions. Prague is a geographical and psychological enclosure, an endless and seemingly inescapable complex of literary, cultural, familial, and employment circles. The city space, with its discrete parts, becomes an elusive territory, occupying both a literal and a figurative place. But the city mentioned in both can be applicable to any modern metropolitan city.

Reality and reflection play an important role in *The Metamorphosis* because the events that happened could be applied and assimilated with modern society. The most gruesome aspect of Samsa's fate is not his metamorphosis but the blindness with which everybody treats this metamorphosis. His self is what is absolutely alien, void, and nonexistent, not only in the world of business in the city but also in the world of the family. His façade self in the city is very pathetic which must toil in the commercial world outside. This restless self staggers around the world while the 'beetle' self takes rest. Gregor's reduction to a real self (being, essence) and his consequent destruction are conditioned by a parallel change in the external world. These changes occur in response to Gregor's mysterious being in the form of monstrous vermin. This change is the logical consequence of the Ego's failure to fulfill the longings of the Other, in that the latter (starved by the neglect ensuing from the ignorance of the former) actually manifests itself in a

palpable manner -- one which we can rationally ascertain and assimilate. In its practical result the metamorphosis represents Gregor's refusal to toil any further for the family.

Samsa's relation to the world is that of struggle. Hence, he is pathetic, powerless and precisely "human". Even though the Law is abstract, it saturates all human affairs. Thus, with the loss of his world and of his position as bread-winner, which he unconsciously rejects in the course of the metamorphosis, Gregor loses the foundation on which his existence has been built up. The realization of this loss of foundation brings, with it both a deep feeling of anxiety and a bad conscience. Here the interest lies in examining *The Metamorphosis* in so far as it embodies some of the Existentialist notions. One such dominant idea in existentialism is alienation. In this story Kafka speaks about the near total alienation of the creature called the writer from other human beings. The story opens in the typical Kafkaesque manner. It does not enter his mind at all that he could perhaps be hindered in his business trip by his transformation.

At the outset this consideration is beyond the scope of his imagination. For him the metamorphosis is non-existent. He remains rooted in the realm of the impersonal '*one*'. The "*self*" is a burdensome verminous bug, a monstrous creature of a nightmare that cannot be real. In conflict with his job, he feels the estrangement, the missing "intimate*"* associations with people.

What is new in Kafka's creative writing and view of the problem is his realization that the 'Law' of man's alienation remains hidden from modern man. Man has become the slave of the unknown law of the impersonal 'one 'to such an extent that he does not know about his own self or his inner life any longer at all, he represses it and cloaks it again and again by means of calculations. Gregor, it is true, feels extremely uncomfortable in his business life, he senses the conflict through and through, but he believes, in turn, that he can get the better of it by means of mere calculations of a business nature. He calculates that when he has saved the amount of money he needs for his parents, he can then at last make the 'final break' and take the leap, and get away from his business firm. But he has no idea at all of where he will actually leap, of what potential forms of existence he would like to actualize. His own inner being remains alien to him. It is for this reason; therefore, that Kafka gives it a form that is quite alien to him, the form of a verminous creature that threatens his rational existence in an incomprehensible manner. More significantly yet, 'samsja' means "being alone" in Czech.

As a representative of the run-of-the-mill mentality of modern man, Gregor is frustrated by his totally commercialized existence and yet does nothing about it, other than try to escape by new calculations along purely commercial lines. He vows that once he has sufficient money, he will quit, and yet he has no idea what he will do. He does not really know his innermost self, which is surrounded by an abyss of

emptiness. This is why Kafka draws this "innermost self" as something strange and threatening to Gregor's commercialized existence.

At the beginning of the story, Samsa bursts out his frustration: "Oh God," he thought, "what a grueling job! I've picked! Day in, day out-- on the road. The upset of doing business is much worse than the actual business in the home office, and, besides, I've got the torture of traveling, worrying about changing trains, eating miserable food at all hours, constantly seeing new faces, no relationships that last or get more intimate. To the devil with it all!" (pp. 3-4)

So, both the texts show how they affect the moods, movements and dispositions of the protagonists Josef K. and Gregor Samsa respectively. They are bathed in an infernal light in infernal city. Kafka's recurrent theme of non-arrival, of failure to reach the goal, is nicely exemplified in both K. and Samsa who lose their ways in the blind alleys in the labyrinthine city. For both of them, the city with all its intricacies becomes the enclosure or the cage that confines them in a claustrophobic way; they have to accept the city as the container of burnt-out dreams and passions.

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XI Annual Conference of Rajasthan Association for Studies in English On Learning from the Masses: Exploring the Folklore

H.S.Chandalia

1-2 Nov.2014

Organized by Department of English,Jai Narayan Vyas University and
Mahila PG Mahavidyalaya,Jodhpur
Venue-Mahila PG Mahavidyalaya,Sursagar Road,Jodhpur

A Report

Folklore is an important genre of literary and culture studies. Rooted deep in the anthropological and ethnic reservoir of knowledge and enshrined in the customs and traditions, the folklore amasses the wisdom of the people passed on through, in most cases, the word of mouth from one generation to the other. Usually associated with the rural and the rustic, folklore has been the source of several of the classic works of literature. There are several facets of this colourful stream of knowledge. A study of folklore, thus, becomes not only an interdisciplinary but a transdisciplinary study. Keeping in view this fact the theme of the XI Annual Conference of Rajasthan Association was decided as "**Learning from the Masses: Exploring the Folklore"**.

The conference was jointly organized by the department of English, Jai Narayan Vyas University, Jodhpur and Mahila PG Mahavidyalaya. Prof. Sudhi Rajiv, Professor and Head, Department of English, JNV University was the Director of the conference while Dr.Satish Harit, Associate Professor took the responsibility of the convener of the conference. Dr. Manorama Upadhyaya, Principal, Mahila PG Mahavidyalaya   served as the Co-convener of the conference. About one hundred delegates from the states of Rajasthan, Haryana, Madhya Pradesh, Arunachal Pradesh, Delhi, Gujarat, Uttar Pradesh, Andhra Pradesh etc. participated in the conference.

Unlike routine conferences where paper presentations make the crux of the entire proceedings, the XI Annual Conference had practical live presentations of the folk music and performing arts. Just after the inaugural function, Folk singer **Mr.Hayat Khan** and his team made melodious musical presentations using traditional musical instruments Saarangi, Khadtaal, Morchang and Ravanhattha etc. explaining the way these instruments are made and the art that lies in playing on them.It was a plenary session which was appreciated by all.Another major highlight of the conference in the form of a plenary was a

presentation by noted Urdu scholar and poet **Janab Sheen Kaaf Nizam** who talked about the folk traditions in Urdu literature and also recited several couplets from his Gazals. He made an exclusive remark that just as one can gain divinity by being a God, understand poetry by being a poet similarly one can understand folk by being a part of the folk. To mark the second day was the marvelous presentation of **Sh. Kuldeep Kothari**, an able son of a visionary folklorist of Rajasthan **Padmshri Komal Kothari** who spoke on the Phad painting and singing. The couple of Bhopa and Bhopi from Roopayan Sansthan made a melodious presentation of song, dance and music which is traditionally called *Phad Banchna*.

Keeping the high tradition of felicitating the luminaries of the world of English Language and Literature, the organizing institutions felicitated **Prof. S.D. Kapoor**, Professor emeritus, Department of English, J.N.Vyas University, Jodhpur for his life time contribution to the world of letters. An eminent academician Prof. Kapoor has written and lectured extensively on very significant areas of literature and philosophy.

The key note address was delivered by **Prof. T. S. Satyanath**, University of Delhi. He made a detailed observation on the structural and theoretical aspects of the folklore and through his power –point presentation explained the problems in the study of folklore. **Professor Amritjeet Singh**, professor at Ohio State University, USA was the chief guest of the conference. In his address he connected the Afro-American Literature to the Folk Literature of India and stated that a story narrated in the folk style becomes more impressive and has a lasting impact on the audience. Prof. Sudhi Rajeev, Director of the conference delivered the welcome address while **Mr.Sunil Bhargava**, General Secretary of RASE presented the report of the Association. **Prof. H.S. Chandalia** read the citation for felicitation of Prof.Kapoor. President of RASE **Prof. S.N. Joshi** talked about the journey of RASE over the last eleven years.**Dr.Manorama Upadhyaya**, Principal, Mahila Mahavidyalaya offered the vote of thanks. The inaugural function was convened by Dr.Vibha Bhoot, Assistant Professor in the department of Engish, J.N.Vyas University, Jodhpur. **Mr. J.K. Vyas,** Chairman, Management Committee, Mahila PG Mahavidyalaya and **Dr. Anant Dadheech**, Organising Secretary if X Annual Conference of RASE held at Govt. P.G. College Bhilwara were also felicitated. **Prof. S.P. Vyas** , Secretary of the Management Committee of the Mahila P. G. Mahavidyalaya offered Shawl and Memento to the guests. On this occasion the souvenir of the conference and the Journal of the Association were also released by the guests.

The second plenary was delivered by Prof. Rajul Bhargava who spoke on the depiction of flora and fauna in the folk tales of Rajasthan and spoke of the importance of nature in the folk narratives. This session was chaired by Prof. Sunil Bhargava. Twelve technical sessions were organized in which about ninety three papers were presented by scholars. Special sessions on the Contribtion of Vijay Dan Daitha Tribal

Folklore, Folklore and People's Emancipation, Folklore and Pedagogy and Folklore across the Country were organized besides some general sessions. Dr. Dalbir Singh, Dr. Prakash Joshi, Prof. Supriya Agarawal, Prof. H.S.Chandalia , Dr.Satish Harit, Prof.Mukta Sharma and Prof. Sudhi Rajiv chaired various sessions. Prof. Jagbir Singh Huda and Prof. Nikhilesh Yadav addressed two plenary sessions on the second day. This session was chaired by Dr.Vinita Parihar, former Head, Department of History, Jai Narayan Vyas University, Jodhpur.

The conference concluded with a round table discussion in which Prof. Sudhi Rajiv, Dr.Karan Singh, Former Chairman of Rajasthan Sangeet Natak Academy Ramesh Borana, Prof. Amritjeet Singh, Prof H.S.Chandalia , Kuldeep Kothari and Prof. T.S.Satyanath participated. National President of Indian People's Theatre Association (IPTA) Mr. Ranbir Singh was the chief guest of the valedictory function. He talked about his experiences with folk artists during his tenure with the Ministry of Culture. Sharing his vast experience he related the policies of erstwhile Soviet Union regarding the folk artists and said that the state must have a policy of conservation of the folklore and supporting the folk artists. The two day conference concluded happily with a new understanding about the folklore among the participants. Ten scholars joined the Association as new life members during the conference.

Creative Writing

LOOKING AT TIMES JUST AFTER CREATION….

Abhijit Sen

Abstract

We narrate an interesting story of the event of creation. We try to put forward the basic story for the non-expert in a rather chatty style trying to keep the scientific essence unperturbed without going into any formal rigor.

Just a look "above"

Have you gazed at the sky overhead on a moon-less night, at a location not too lighted by the electric lamps of the city? You must have, at least once in your lifetime. There seems to be thousands if not millions of lighted spots of varying size and intensity. They are supposedly heavenly bodies and in reality gigantic objects, mostly stars (with a handful of planets and our one and only moon) thousands of miles maybe several hundreds of light years away from our planet earth. As the physicists say these stars are all receding from each other at a considerable speed. Each receding from every other one. Now what does that mean? It must mean that at some point of time in some remote past all these 'biggies' were all together at a point. Thereafter, there ought to have been a enormous explosion due to which they all have been set to this 'fleeing motion'. This must have been the birth of our universe. This is what cosmologists term as 'Big Bang'.

Looking around here on earth

Let us now look around here on earth. If we look around, we see many bodies attracting or repulsing each other. That is due to the existence of natural forces. There are essentially four types of natural forces. Of these, we shall be discussing the first three. The fourth is beyond the scope of the present article.

Suppose you throw a stone upwards. It rises to a point and then falls back. Let us consider a second situation. Suppose you take two magnets. Sometime they attract each other when opposite poles are face to face while there are times when like poles face each other and they repel. The same story goes for electric charges as well. There too, unlike charges attract and like charges repel. The first kind of

attraction is called Gravitation by which we mean an attractive force that acts between any two bodies having some nonzero mass. This is the force responsible for the tides. The second kind of force is termed as Electromagnetic force that can be both attractive and repulsive in nature. This is responsible for the forces between magnets, electric charges etc.

To talk about the third force we need to see what matter is made of. As scientists say the smallest bit of any material capable of independent existence that holds all the properties of that material is termed as a molecule of that material. Each of these molecules is consisted of a number of smaller and more fundamental parts called the atom. Each atom is characteristic of the concerned element. Needless to say that these atoms have properties of their own and the properties of the original molecule no longer exists. This of course holds good for molecules of compounds by which we mean that in the concerned molecule, atoms of more than one type is present. For instance a water molecule consists of two hydrogen atoms and one oxygen atom. Clearly the properties of hydrogen and oxygen vary entirely from that of water. This kind of story is of course valid only for molecules of compounds. For molecules of the elements, breaking up a molecule will yield nothing newer. These constituent atoms are not fundamental in structure. They comprise of three types of minute particles: the positively charged proton, the electrically neutral neutron and the negatively charged electron. The atom has a structure like our Solar system. As the Sun is in the centre of the solar system, here the protons and neutrons club together to form a central nucleus. Just as the planets revolve around the sun, here the electrons revolve around the central mass.

Structurally all seems okay. But a little thinking would provoke a thought. Protons all being positively charged shouldn't they repel each other? Then, how can an atom be stable? Would it not disintegrate? It does not, thanks to a much stronger attractive force between sub nuclear particles called the Strong force, which is our third kind of natural force. This force is a key in the story of creation that we are out to narrate.

Now are these protons and neutrons fundamental? Until couple of decades back, they were considered so. Then some experiments revealed that they were consisted of tiny point masses called quarks, three of which add up to make a proton or a neutron. There also is a second kind of particle that is called the anti quark that does not exist in protons or neutrons, but does so in particles like anti-protons, mesons etc. At this point let us refer to a game we all are familiar with, namely "Tug-of-war". In this game two groups of people pull i.e. apply attractive force on each other through a large rope. The rope is the medium through which the two groups of people interact with each other. The story is somewhat similar here too. These quarks and anti quarks interact among them by a mediator called gluon. But detailed discussions on these are not required presently.

The Energy Conversion Picture and QGP

We know in science that energy cannot be created or destroyed; it can only change its form from one to another. Say, for instance, if we clap our hands the kinetic energy of our hands is transferred into sound energy and some heat energy.

Now, a medium, typically air is required for sound to propagate. If by some means we could clap in vacuum then the whole kinetic energy would be transformed into heat thereby making the release of heat much more which manifests as a higher temperature. This is utilized in the so called relativistic heavy ion colliders. This seems to be an awfully hard term to comprehend. Let us try to clear the mist. Suppose we are throwing stones of varying sizes at a glass wall all along the same line (or parallel to each other). We further assume that each stone is thrown at the same speed. We shall see that the heavier the stone is, the larger the impact is on the wall. This is due to something called momentum. Momentum is defined as mass times velocity. Mass means the amount of substance in it typically measured in grams or k.g. Velocity means the speed in a particular direction. Now, we know that light travels at a tremendous speed of three hundred thousand kilometers per second. Speeds comparable to this are termed as relativistic. When one or more electrons are stripped off any atom we get a positively charged ion. These ions experience attractive forces when placed in an electromagnetic field, by which we mean either an electric field or a magnetic field or a combination of both. Thus using applied electromagnetic fields and accelerating heavy ions (large momentum due to heavy mass) they are made to collide at relativistic speeds at these relativistic heavy ion colliders. This collision is done in an evacuated chamber. The resulting temperature is enormous. In Centigrade scale say, eleven zeroes after unity! At this huge temperature something very interesting happens as we shall see shortly.

Suppose we have a bag within which we have several ping pong balls that incessantly move within the bag continuously bouncing against each other without the loss of any energy and with the walls of the bag. The particles like protons and neutrons are assumed to be like bags within which the quarks and gluons are confined. At the tremendously high temperature after the collision of the heavy ion beams the walls of the constituent protons and neutrons break loose and the quarks move out of the particle volume to a much larger volume.

So what do we get after the relativistic heavy ion collisions? We get a new state of matter, a state of quark de-confined matter which we term as a Quark Gluon Plasma or in short QGP.

QGP & the Early Universe

Cosmologists say that micro seconds after the Big Bang (a micro second is one millionth of a second) the universe was tremendously hot and in a state of QGP. Then as time evolved, it evolved and matter as we see today were born. Thus it is proposed that if we can create a state of QGP and study the time evolution thereof then we might unravel the secrets of creation. It might be something like travelling in a time machine. As if we are sitting in our modern day laboratory and seeing an event which had occurred just after the moment of creation.

Conclusion

The story thus far is a very long and complicated story narrated simplistically and in a rather truncated way. The world today consists nor of bare quarks, anti quark and gluons neither of bare protons and neutrons. So, there remain a whole lot of complicated processes that needs to be deliberated upon. But unfortunately, that is too complicated a story to narrate casually. Nevertheless, let us try to just touch upon very briefly. The QGP formed is expected to be extremely hot and under a tremendous pressure. So needless to say it would try to expand. As it expands it shall cool. At a much lower temperature the quarks, anti quarks and gluons will recombine to form particles that we would be able to detect in our laboratory. This is what might have happened at the wee hours after creation. But as we mentioned that story is beyond the scope of the present text. The interested reader may be referred to texts elsewhere.

Book review

House of Memories

Indranil Mondal

Name of the Book: Rabindranath and His Many Abodes
Research and Text: Shouvik Mukhopadhyay, Partha Sankha Majumdar and Ramanuj Mukherjee
Publisher: West Bengal Heritage Commission, the Government of West Bengal
Year: 2014
Price: Rs. 600.00

West Bengal Heritage Commission, the Government of West Bengal is presenting us a praiseworthy book. Shuvaprasanna, the bearer of the 'concept' of the book, declares that 'our three eminent research scholars have traced the footprints of Tagore to write this book, "Rabindranath and his many abodes". From the title page of the book it is evident that the 'three eminent research scholars' are Shouvik Mukhopadhyay, Partha Sankha Mazumdar and Ramanuj Mukherjee. The researchers inform us in the 'introduction' of the book that 'despite best of our intentions shortcomings remain, for which we owe full responsibility'. Therefore, we, the readers can presume that they are the authors or makers of the 'text'. They further state that 'to begin on a personal note, two of us - Shouvik Mukhopadhyay and Partha Sankha Majumdar - were students of Department of History, Visva-Bharati, and this was a wonderful opportunity for us to pay our tribute to the founder of our *alma mater* which substantially shaped our academic and personal lives'. By the way, this sentence does not provide any added information regarding the book except that the two researchers are historians. In the research work we can only expect to find how Visva-Bharati 'substantially shaped' their 'academic lives'. It is of no interest to the readers as to how Visva-Bharati 'substantially shaped' their 'personal lives' and why the identity of another co-researcher of the 'text' has been set aside ridiculously.

The 'list of places & houses' (pp.128-129) indicates that the researchers have tried to make a photographic inventory of the 'buildings, mansions' where the 'Poet' stayed at least for a night within the geographical territories of West Bengal. They lucidly trace the events associated with Tagore and his stays in these 'buildings, mansions'. For database they have used the available biographies, letters of Tagore and memoirs of different personalities associated with Tagore to explore the yesteryear conditions of the houses. The researchers claim that they have visited the houses for verification of their contemporary conditions. Therefore, we can guess that the recent photographs have been taken by the researches during their 'field visit'. Simultaneously they have used 'old photographs' of the original from

different archives. The stylish presentation and illustration of the numerous photographs (earlier period and contemporary) are appealing enough for casual reading. The authors further claim that they have not only accumulated 'information about the buildings, mansions concerned' but also traced the 'possible links between the Poet's creative life and the specific period of time he spent in a particular building' based on an examination of biographies alone and not the other creative works which the poet himself claims as reflections of his creative self. Therefore their claim to attempt to trace the 'possible links between the Poet's creative life and the specific period of time he spent in a particular building' is only partial. Adequate research works in this direction is lacking. Here it would be pertinent to refer to the poet's instinctive opinion that his abode is difficult to find and locate at a particular physical space. He builds his abode in his mind. We don't know how restless this process is. His abode is embedded in his creative mind and not tied to a physical space.

This state of the poet's mind must be intertwined in his writings. Amar Mitra in his article '*Kothai Abantipuri*' tells us that 'no wonder, poet's imagination is veracious in his realm of poetry. And indeed, it becomes an inviolable vow within the spiritual kingdom of reader. It stirs up the wish to see both the urban Kolkata of Tagore and Ujjain of Kalidas as the very same. Without having wings, this city takes flight to Ujjain, and Ujjain flies over the sky of this city. Shipra and Gandhabati fall into the Ganges, making a new confluence in the Elysium of imagination'. Tapobrata Ghosh in '*Rabindra-jijnasur Diary*' takes us to an unknown world through the Tagore's poetry '*Swapna*' of the book '*Kalpana*'. He decodes the Tagore's created illusion from the text and empirically establishes how Tagore has transformed his city Kolkata to Ujjain.

From the 'text' we can objectively summarize the whole research in the following table.

Name of places in wider sense and number of exact places are shown in bracket	Number of Houses				
	Existing in proper conditions	Doesn't exist	Damaged	Changed	Total No.
Kolkata and Suburb (12)	5	5	2	3	15
South Bengal (10)	7	3	1	1	12
Hills (6)	8	1	2	2	15
Santiniketan (2)	9	6	-	-	15

Total No.	29	15	5	6	57

It will be convenient to the readers or researchers for their perusal and it will also be valuable to the West Bengal Heritage Commission for implementing the outcomes of the project. Finally 57 houses are identified in 30 places of West Bengal in this book.

Some lacunae however are evident. It is an outcome of a project that was financed by the West Bengal Heritage Commission but the authors have not mentioned the title of the project and its tenure. The dates on which the recent photographs have been taken ought to have been recorded .This would have added value to this book as an authentic chronicle of the various houses of Tagore. Under this situation, the temporal yardstick of the contents of the book is difficult to establish.

Different spellings of a single word have been used, examples are Konarko (p.9)/ Konaarko (p.128); Asantuli (p.9) / Aasasaantuli (p.129)/ Aasantuli (p.129); Basabi (p.9) / Basobi (p.128); Mongpou (p.9)/ Mongpu (p.125. 129). Other observations on spelling are about Chunchura (p.9, 57,129) and Chandannagar (pp.9, 59-62, 129) which are currently referred to as Chinsurah and Chandernagore in administrative parlance.

The style of in-text citation and reference list of the book under consideration is unscientific. Usually within the text of the research, the author's name is given first, followed by the publication date and page number. A reference list at the end of the research contains the full details of all the in-text citations. In the in-text citation, name of the book is appeared first then page number. But in the 'bibliography' it is appeared as 'Jagadish Bhattacharyya, *Kabimanasi* vol 1 Kolkata 1377 vol 2 Kolkata 1407' (p.130). According to 'APA Style' the citation in reference list would look like this: Bhattacharyya, J. (2000). *Kabimanasi (Vol.2)*. Kolkata: Bharabi. In several places the Bengali calendar years have been cited but their corresponding counterparts in the English calendar are not. Sometimes the Bengali and the English calendars have been used interchangeably leading to avoidable confusions. The in-text citations and the reference list are discordant not only with respect to the 'APA Style' of reference citation but also with respect to any other standardised method. The book entitled 'Rabindranather Santiniketan o Sriniketan' edited by Tapan Kumar Som is listed in 'bibliography' as 'Santiniketan o Sriniketan' (p.131). The information regarding the history of Guesthouse (p.79) is paraphrased from the article of Buddhadeb Acharya named 'Rupantare Santiniketan' from the same book without appropriate citation. Eight 'old photographs' (pp. 6, 8, 9, 31, 77, 90-91, 95, 97) obtained from the book 'Faces & Places of Visva-Bharati' by Shambhu Shaha remain unacknowledged (plate 5, 6, 8, 9, 20, 46, 50, 78). Four photographs

(p.6, 31, 77, 97) are presented in a distorted manner. The perspectives of these photographs have been changed (plate 20, 46, 50, 78).

The quotations from 'Pitrismriti p13' and 'Pitrismriti p211' (p.17, 20) are not matching with available original text. The edition of the book ought to have been cited. None of the books listed in 'bibliography' contain the name of publishers. The reference to the manuscript of Tagore's letter in p.98 of the 'text' given as: 'Rabindra-Bhavan Archives, File no: 878 (i), Picture no: 86-87' is incorrect, because the word 'picture' should have been stated as image. The translations of original Bengali letters, memoirs etc. do not mention the name of the translators. Except these types of mistakes the book is worthy to compete with any international publication.

Note: Reviewer acknowledges the contributions of Arundhati Das and Manjari Bhattacharji for the English translation of the portions of original Bengali article of Amar Mitra and for editing this review respectively.

LP of Chakma

Susanta Kumar Bardhan

LP OF CHAKMA

Susanta Kumar Bardhan

1 Introduction

Chakma, an Indo-Aryan tribal language, uses varoious word formation processes such as derivation, inflection and compunding. In Bardhan (2007) a detailed discussion has been made on *derivational* and *inflectional* affixes and *compounds* and lexical phonological rules operating in Chakma Lexicon. It has also been seen that both stem and suffix controlled VH is operative in Chakma. Besides, some other phonological rules like vowel copying, vowel deletion, consonant deletion, gemination and obstruent voicing, etc. apply after the morphological operations.

The present study attempts to provide two things: (a) a model of the LP of Chakma based on the interaction of morpho-phonological processes operative in Chakma. Section 2 deals with the preliminary investigation of the interface of morphology and phonology in Chakma. In section 3 we try to establish the levels within the LP of Chakma,

2 Morphology-phonology interface

The present section attempts to establish phonology-morphology interface in Chakma as well as provide a structure of the lexicon of Chakma within the framework of LP theory as developed by Kiparsky (1982, 1985), Mohanan (1982, 1986), Pandey (1991), and other works on this theoretical framework as cited in the bibliography.

Before we proceed, we would like to state once again that we have not looked at the Chakma stress/prominence pattern and its effect on word formation in Chakma. On the basis of our preliminary observation of Chakma data we perceive that in Chakma, like other Indo-Aryan languages such as Assamese (Mahanta 2001) and Bengali (Mitra 2002), stress is not phonemic as it is in English (e.g. ^{l}present$_{Adj}$, pre^{l}sent$_{V}$).

Stress in Chakma, so far as our observation goes, is phonetically realized and it is not affected by the attachment of a particular set of affixes, as we find in the case of English (e.g., ^{l}*photograph*, *pho^{l}tography*, *photo^{l}graphic*).

A critical analysis of morphology-phonology interface in Chakma will help us to establish its LP model. We begin our explanation of LP of Chakma by looking at the phenomenon of VH. We have already noticed that in Chakma, as in Jingulu (Pensalfini 2002), harmony only occurs across a morpheme boundary. That is, there is no harmonic requirement on roots themselves. Roots can freely mix high and low vowels, as we have seen earlier in Chapter II of Bardhan (2007). Chakma harmony is, thus, a derived environment effect (in the sense of Kiparsky 1973a), a system that affects only polymorphemic words.

In Chakma, VH takes place when a low vowel sound is preceded or followed by a [+high, -cons] sound in a derived environment. However, the low vowels of *all* the affixes do not undergo harmony even when they occur in the derived environments (as seen in the case of derivational prefixation discussed in Bardhan (2007) in Chapter II section 2.6 and in number and definiteness suffixations discussed in Chapter IV sections 4.2.2 and 4.2.3 respectively). Even in compounding harmony is not allowed to apply as seen in section 4.3 of Chapter IV of Bardhan (2007). It is, thus, evident that we need an LP model of Chakma where harmony is allowed to apply only at a particular cylce wiothin a level. To begin with, we propose that Chakma has two levels within its lexicon:

(1)   Level 1:   Derivation
        _____
        Level 2:   Inflection, Compounding

Within the Chakma Lexicon, Level 1 comprises derivation and Level 2 comprises inflection and compounding. We suspect that there is an ordering within the levels as well. In the following section we shall look at each of these levels in some detail.

2.1 Derivation

We shall first look at the derivational affixes and see if there is need to order them with respect to each other within a level in terms of morphological operations. We assume that derivation belongs to Level 1 of Chakma Lexicon. We find that an adjectival suffix can be attached to nominal forms (2a) and a negative prefix can be attached to the derived adjectival forms as seen in (2b). Both are derivational affixes in Chakma as we had seen earlier in Chapter II (2007).

(2) a i. [aḍaŋɛ]ₙja]ₐ 'fearful'   b i. [ɒn[aḍaŋɛja]ₐ]ₐ   'not fearful'
ii. [bhol]ₙja]ₐ 'productive'   ii. [ɒ[bholja]ₐ]ₐ   'unproductive'
iii. [ʃugh]ₙɪ]ₐ 'happy'   iii. [ɒ+ǰughɪ]ₐ]ₐ   'unhappy'
iv. [alab]ₙɪ]ₐ 'talkative'   iv. [ɒn+alabɪ]ₐ]ₐ   'not talkative'

However, if the prefix is attached first, then the prefixed forms do not undergo adjectival ([-ja] or [-ɪ]) suffixation. For instance,

(3) i.   [ɒ[hɒḍha]ₙ]ₙ   'bad word'   but not *[ɒhɒḍhɛ]ₙja]ₐ
ii. [ɒn[alap]ₙ]ₙ   'no discussion'   but not *[ɒnalab]ₙɪ]ₐ

Similarly, the adjectival stems derived as a result of the [-jɛ] suffixation to the verbal stems undergo prefixation as shown below:

(4) a i.   [[ʃun]ᵥjɛ]ₐ 'heard'   b i. [ɒ[ǰunjɛ]ₐ]ₐ 'unheard'
ii. [[bol]ᵥjɛ]ₐ 'spoken'   ii. [ɒ[boljɛ]ₐ]ₐ 'unspoken'
iii. [[an]ᵥjɛ]ₐ 'brought'   iii. [ɒn[anjɛ]ₐ]ₐ 'not brought'

However, we do not find any examples where verbal roots undergo prefixation. Hence the forms like (5a) and (5b) are ill formed in Chakma

(5) a i   *[ɒ[ǰun]ᵥ]ᵥ   b i   *[[ɒǰun]ᵥjɛ]ₐ
ii *[ɒ[bɒl]ᵥ]ᵥ   ii *[[ɒbol]ᵥjɛ]ₐ
iii *[ɒn[an]ᵥ]ᵥ   iii *[[ɒnan]ᵥjɛ]ₐ

What we find is that both the nominal and verbal roots behave alike so far as adjectival suffixation followed by prefixation is concerned. Both allow prefixation after they undergo adjectival suffixation. We can, therefore, assume that the adjectival suffixes are ordered before prefix [ɒn-] in Chakma Lexicon as shown below:

(6) a [ɒn-][ʃun] [-jɛ]   ;   [ɒn-] [phɒl] [-ja]   UR
[ʃun]ᵥjɛ]ₐ   [phol]ₙja]ₐ   Suffixation
[ɒ[ǰunjɛ]ₐ]ₐ   [ɒ[bholja]ₐ]ₐ   Prefixation
[ɒǰunjɛ]   [ɒbholja]   PR
'unheard'   'unproductive'

b   [ɒn-][ʃun] [-jɛ]   ;   [ɒn-] [phɒl] [-ja]   UR
   *[ɒʄun]ᵥ]ᵥ   [ɒn[bhɒl]ₙ]ₙ   Prefixation
   *[ɒ̌jun]ᵥjɛ]ₐ   *[ɒbhɒl]ₙja]ₐ   Adj. Suffixation
   *[ɒ̌junjɛ]   *[ɒbhɒlja]   PR

In (6a) we find that prefixation prior to suffixation yields wrong outputs. Interestingly, we find that other derivational suffixes such as [-pona] and [-gorɪ] can be attached to those prefixed forms (2b & 4b) which have already undergone derivational suffixation. But after the [-pona] and [-gorɪ] suffixations, no other affixation takes place so far as derivational affixation is concerned. For instance,

(7) a   [ɒn-][ʃun] [-jɛ][-gorɪ]   ;   [ɒn-] [phɒl] [-ja][-pona]   UR
       [ɒʄunjɛ]ₐ]ₐ   [ɒ[bholja]ₐ]ₐ   Prefixation
       [[ɒ̌junjɛ]ₐgorɪ]ₐd   [[ɒbholja]ₐpona]ₙ   Suffixation
       [ɒ̌junjɛgorɪ]   [ɒbholjapona]   PR
       'unheard'   'unproductive'

   b   [ɒn-][ʃun] [-jɛ][-gorɪ]   ;   [ɒn-] [phɒl] [-ja][-pona]   UR
      [[ʃunjɛ]ₐgorɪ]ₐd   [[phɒlja]ₐpona]ₙ   Suffixation
      *[ɒʄunjɛgorɪ]ₐd]ₐd   *[ɒ[phɒljapona]ₙ]ₙ   Prefixation
      *[ɒ̌junjɛgorɪ]   *[ɒphɒljapona]   PR

This clearly implies that derivational suffixes and prefix are ordered with respect to each other within Level 1as shown below:

(8) [ɒn] [aḍaŋa] [-ja] [-gorɪ];   [ɒn] [alap] [-ɪ] [-pona]   UR

   [[aḍaŋa]ₙja]ₐ   [[alab]ₙɪ]ₐ   Adj. Suffixation
   _____
   [ɒn[aḍaŋɛja]ₐ]ₐ   [ɒn[alabɪ]ₐ]ₐ   Prefixation
   _____
   [[ɒnaḍaŋɛja]ₐgorɪ]ₐd   [[ɒnalabɪ]ₐpona]ₙ   Suffixation
   [ɒnaḍaŋɛjagorɪ]   [ɒnalabɪbona]   PR
   'not fearfully'   'no talkativeness'

On the other hand, the wrong outputs will derive if the order of affixes is reversed as shown in (9):

(9)   [ɒn] [aɖaŋa] [-ja];   [ɒn] [alap] [-ɪ]   UR
        [ɒn[aɖaŋa]ₙ]ₙ   [ɒn[alap]ₙ]ₙ   Prefixation

        *[ɒnaɖaŋa]ₙja]ₐ   *[ɒnalab]ₙɪ]ₐ   Adj. Suffixation
        *[ɒnaɖaŋaja]   *[ɒnalabɪ];   PR

Other derivational verbal nominal suffixes i.e. gerundial suffix [-Vna], instrument noun forming suffix [-Vnɪ], nominalising suffix [-ɪbar] and agentive suffix [-ɪjɛ] are attached to the verbal roots, (not to derived stems) and they do not feed any other derivational suffixes or prefixes as illustrated by the forms in (10). Therefore, these suffixes are ordered after all other affixes as they do not feed any other affixation.

(10) a [ɖækh][-Vna];   [ɖɒl][-Vnɪ];   [bæl][-ɪjɛ];   [ha] [ɪbar]   UR
     [[ɖægh]ᵥana]ₙ   [[ɖol]ᵥanɪ]ₙ   [[bæl]ᵥɪjɛ]ₙ   [[ha]ᵥɪbar]ₙ   Verbal
                                                                          Nominal Suffixation
     *[[ɖæghanɛ]ₙja]ₐ *[[ɖolanɪ]ₙja]ₐ *[[bɛlɪjɛ]ₙja]ₐ *[[hɛɪbar]ₙja]ₐ Suffixation
     *[ɖæghanɛja]   *[ɖolanɪ]a]   *[bɛlɪjɛja]   *[hɛɪbarja]   PR

 b [ɖækh][-Vna];   [ɖɒl][-Vnɪ];   [bæl][-ɪjɛ];   [ha] [ɪbar]   UR
     [[ɖægh]ᵥana]ₙ   [ɖol]ᵥanɪ]ₙ   [[bæl]ᵥɪjɛ]ₙ   [[ha]ᵥɪbar]ₙ   Verbal
                                                                          Nominal Suffixation
     *[ɒ[ɖæghana]ₙ]ₙ *[ɒ[ɖolanɪ]ₙ]ₙ *[ɒ[bɛlɪjɛ]ₙ]ₙ *[ɒ[hɛɪbar]ₙ]ₙ Prefixation
     *[ɒɖæghana]   *[ɒɖolanɪ]   *[ɒbɛlɪjɛ]   *[ɒhɛɪbar]   PR

It is evident from the above observation that three affixes can be attached maximally at Level 1 as illustrated by (6, 7 & 8). We propose that within Level 1, word formation takes place maximally in three cycles: (verbal and nominal) adjectival suffixation at Cycle I, negative prefixation at Cycle II and adjectival nominal/adverbial suffixation at Cycle III. As the verbal nominal suffixes like [-Vna], [-Vnɪ], [-ɪbar] and [-ɪjɛ], as seen above, do not feed any other derivational affixes and are also added only to the nonderived stems, we can say that the these verbal nominal forms will also be derived in the in first cycle.

Based on the above observation, we propose that Level 1 affixes attach in the following order:

(11)

Cycle I: Verbal Nominal Suffixes:	[-Vna], [-Vnɪ], [-ɪbar], [-ɪjɛ]	
(Verbal and Nominal) Adjectival Suffixes:	[-ja], [-ɪ], [-jɛ]	
Cycle II: Negative Prefix:	[ɒn-]	
Cycle III: Adjectival Nominal Suffix Adverbial Suffix:	[-pona] [-gorɪ]	

Level 1: Derivation

In (11) there is no ordering between adjectival nominal suffix [-pona] and adverbial suffix [-gorɪ]. Only one of them can attach at a time. Hence forms like *[[[pholja]_Apona]_Agorɪ]_Ad are ill formed in Chakma.

Let us now look at the phonological rule applications after these morphological operations. In Chapter II of Bardhan (2007) we had seen that the stem controlled VH and VC rules applied after the attachment of the verbal nominal suffixes such as gerundial and instrument suffixes. These rules applied at different environments and hence they were not ordered with respect to each other. We also found that the suffix controlled VH applied as a result of attachment of other verbal nominal suffixes like [-ɪjɛ] and [-ɪbar] and the adjectival suffixes like [-ja], [-ɪ] and [-jɛ]. All these suffixes, as we have already seen in (11), belong to Cycle I of Level 1. We, therefore, propose that VH and VC rules will also apply in Cycle I. Similarly, in section 2.3 of Chapter II we have seen that consonant deletion (CD) rule had applied after [ɒn-] prefixation. In (11) we have proposed that the prefix is attached in Cycle II of Level 1. Therefore, we can safely conclude that CD belongs to Cycle II of Level 1.

We found that the rule for obstruent voicing (OV) applied whenever obstruents occurred in the in intervocalic position. In principle, this rule could apply in the all the cycles of Level 1. We propose that it applies as late as possible and so have placed it in Cycle III of Level 1. We also saw that the default rules applied to derive /a/ for the realization of the suffix initial underspecified vowel of gerundial and instrument suffixes when they were added to stems ending in nonhigh vowels in closed syllables.

Since the default rule generally applies as late as possible, we propose that it is the last rule to apply in Cycle III of Level 1. The phonological rules applying as a result of derivational affixations can be ordered as given in (12).

(12) 1   Vowel Harmony Rule (VH Rule)/Vowel Copying Rule (VC Rule)
      2   Consonant Deletion Rule (C D Rule)
      3   Obstruent Voicing Rule (O V Rule)
      4   Default Rule (D Rule)

As the VH and VC rules apply in different environments, they are not ordered. We have put a slash between VH and VC rules in order to show that either VH or VC will apply to a particular set of data. Both the rules do not apply to the same set of data. We can now represent the Level 1 of the LP of Chakma as in (13):

(13)

Level 1

Derivation

Cycle I: Verbal Nominal Suffixes: [-Vna], [-Vnɪ], [-ɪbar], [-ɪjɛ] (Verbal and Nominal) Adjectival Suffixes: [-ja], [-ɪ], [-jɛ]	← VH/VC Rule
Cycle II: Negative Prefix: [ɒn-]	← C D Rule
Cycle III: Adjectival Nominal Suffix [-pona] Adverbial Suffix: [-gorɪ]	← O V Rule ← D Rule
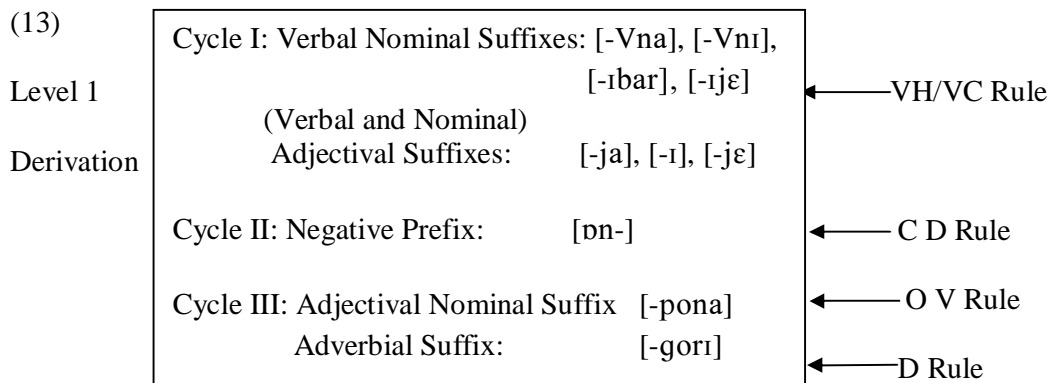
The derivation (14) below illustrates this process. (Recall that we had represented the underspecified vowels as fully specified vowels (though they were underspecified for the feature [low]) when the VH rule applied. This was done deliberately in order to show how the raising of low vowels to mid vowels took place as a result of VH. In the instances where the VC rule and default rules had applied we had represented the underspecified vowels as [V]). In (14) we find that in Cycle I no suffixes are attached after [-Vna], [-Vnɪ] and [-ɪbar] suffixations. These suffixes also cannot be after any other suffixation. Similarly, the (verbal and nominal) adjectival suffixes [-jɛ], [-ja] and [-ɪ] do not feed each other or the verbal nominal suffixations. They are added directly to the nonderived stems. If we look at the phonological rules applying in this cycle, we find that both the stem and suffix controlled VH (and VC) are applying in (14b) in Cycle I.

Only the prefix [ɒn-] is attached in Cycle II and the only rule for CD applies in this cycle. The adverbial suffix [-gorɪ] and the adjectival nominal suffix [-pona] are attached at the end as they can feed the adjectival suffixes and the prefix but are not fed by any suffixes. The rule for OV and the default rules are the last rules to apply in Cycle III of Level 1.

(14) a [ɒn-] [aḍaŋa] [ja] [-pona];   [ɒn-] [ʃun] [jɛ]gorɪ]; [bɒl] [-ɪbar]   UR

Cycle I: Suffixation			
[aḍaŋa+ja]	[ʃun+jɛ]	[bɒl+ɪbar]	WFR
[aḍaŋɛ+ja]	------	[bol+ɪbar]	VH Rule

Cycle II: Prefixation			
[ɒn+aḍaŋɛja]	[ɒn+ʃunjɛ]	--------	WFR
--------	[ɒ+ʃunjɛ]	--------	CD Rule

Cycle III: Suffixation			
[ɒnaḍaŋɛja+pona]	[ɒʃunjɛ+gorɪ]	--------	WFR
[ɒnaḍaŋɛja+bona]	[ɒǰunjɛ+gorɪ]	--------	OV Rule
[ɒnaḍaŋɛjabona]	[ɒǰunjɛgorɪ]	[bɒlɪbar]	PR
'not fearfully';	'unheardly';	'talking';	

b [gɒ] [-Vna];   [buk] [-ana]; [gɒr] [-Vnɪ]; [ɒn-] [phɒl] [-jɛ] [-pona]   UR

Cycle I: Suffixation				
[gɒ+Vna];	[buk+ana];	[gɒr+Vnɪ];	[phɒl+jɛ]	WFR
[gɒ+ɒna]	--------	---------	----------	VC Rule
--------	[buk+ona]	---------	----------	VH Rule
--------	---------	----------	[phol+jɛ]	VH Rule

Cycle II: Prefixation				
--------	---------	----------	[ɒn+pholjɛ]	WFR
--------	---------	----------	[ɒ+pholjɛ]	OV Rule

Cycle III: Suffixation				
--------	---------	----------	[ɒpholjɛ+pona]	WFR
--------	[bug+ona]	----------	[ɒpholjɛ+bona]	OV Rule
-------	--------	[gɒr+anɪ]	---------	D Rule
[gɒɒna]	[bugona]	[gɒranɪ]	[ɒpholjɛbona]	PR
'singing'	'carrying'	'means of doing'	'unproductiveness'	

We find that in (14), the VH (and VC) rules apply only when verbal nominal and adjectival suffixes are attached in the Cycle I of derivation. The prefix [ɒn-] and the suffixes such as [-gorɪ] and [-pona] are attached in Cycle II and Cycle III respectively. The VH (and VC) rules do not apply during these affixations. We can, therefore, conclude that VH (and VC) rules apply only in Cycle I of Level 1 and not in later cycle(s).

In the next section we shall deal with the morphology-phonology interface so far as inflectional suffixation is concerned and state why derivation needs to be at a higher level than inflection.

2.2 Inflection

In the previous section we that Level 1 of Chakma Lexicon comprises three cycles and VH (and VC) rules apply in the first cycle and not later. Like other languages such as English, Hindi, Malayalam, Bengali, etc., in Chakma also inflectional suffixes occur after the derivational operations take place but not vice versa. Hence we find that agentive nouns derive after [-jɛ] derivational suffixation undergo nominal inflectional suffixation and not vice versa as illustrated in (15).

(15) i [gɒr+ ɪjɛ   +gun]
     Do +er   +s
         Derivation + Nominal Inflection
     'doers'
   Nut not *[gɒr+gun + ɪjɛ]
  ii [gɒr+ ɪjɛ   +gun   +ræ]
     Do +er   +s
         Derivation + Nominal Inflection + Nominal Inflection
     'to doers'
     Nut not *[gɒr+gun +ræ + ɪjɛ]
iii   [gɒr+ ɪjɛ   +wo]
     Do +er   +the
         Derivation + Nominal Inflection
     'the doer'
   Nut not *[gɒr+wo + ɪjɛ]
iv [gɒr+ ɪjɛ   +wo   +ræ]
     Do +er   +the
         Derivation + Nominal Inflection + Nominal Inflection
     'to the doer'
   Nut not *[gɒr+wo +ræ + ɪjɛ]

Thus, once the inflectional suffixes are attached, these forms do not undergo further attachments confirming the general pattern that the derivational affixes are attached prior to the inflectional affixes and that the inflectional affixes do not feed further affixation. We can, therefore, conclude that in Chakma the derivational affixes apply before the inflectional suffixes as nothing can be attached inflectional affixation. We propose that inflection belongs to a level lower than the level to which derivation belongs. In other words, inflection belongs to Level 2.

In Chapter III and IV of Bardhan (2007) we had seen that Chakma two types of inflectional suffixes: verbal and nominal. We do not find any instances of verbal inflections feeding derivation or being fed by derivation. In other words, the following examples are not found in Chakma.

(16) i *[ʃun+ ona   +ɒŋ]
                  Derivation) +Verbal Inflection
   ii *[man+ jɛ   +ɪb   +ak]
          Derivation +Verbal Inflection+ Verbal Inflection
   iii [gɒr+   ɒŋ   +jɛ]
               Verbal Inflection + Derivation
  iv *[man + ɪb   +ak   +ani]
          Verbal Inflection   + Verbal Inflection + Derivation

Interestingly, verbal inflection also does not feed nominal inflection (17a), nor is it fed by nominal inflection (17b). Hence the following examples are not found in Chakma.

(17) a. i *[ʃun   +oŋ   + ræ]
                  Verbal Inflection + Derivaton
   ii *[man+ ɪb   +ak   +ogan]
             +Verbal Inflection + Verbal Inflection + Nominal Inflection
B i *[ʃɛr +or   + ɒŋ]
          Nominal Inflection +Verbal Inflection
  ii *[phɒl +gun   +j   +ɒŋ]
             Nominal Inflection +Verbal Inflection +Verbal Inflection

These phenomena suggest that verbal inflection could be either on the same level as derivation or on the same level as nominal inflection. But we have seen above in (15) that nominal inflections do feed derivation and are not fed by derivation. It is, therefore, clear that nominal inflection is at a lower level than derivation. This

suggests two possibilities: one, to keep derivation at Level 1and both verbal and nominal inflections at Level 2 as shown in (18):

(18) Level 1: Derivation

     Level 2: Verbal Inflection, Nominal Inflection

and the second, to keep derivation and verbal inflection at one level and nominal inflection at another as shown in (19):

(19) Level 1: Derivation, Verbal Inflection

     Level 2: Nominal Inflection

So far we have not come across any such proposal where (a) regular inflectional affixes are at the same level as derivation, and (b) inflectional affixes have been divided into two sets: verbal and nominal.

We propose to keep verbal inflection at Level 1 as this kind of ordering is supported by the phonological rules we have discussed below. In addition, when we look at compounds (in section 2.3), we find that verbal inflection should be at a higher level than nominal inflection.

In the following two sections we shall deal first with the verbal inflection and then the nominal inflection and see (a) how they interact with phonology, (b) if there is a need to order suffixes within verbal (and nominal) inflections and (c) if they need to be ordered with respect to each other.

2.2.1 Verbal inflection

All the verbal stems in Chakma undergo verbal inflectional suffixations like tense, agreement and aspect as discussed in Chapter III. In sections 3.3.1.2, 3.3.1.3 and 3.3.1.4 of Chapter III of Bardhan (2007), we have seen that the past tense, habitual past tense and future tense VG formations took place in two cycles: in the first cycle tense suffixes were attached to the verbal stems and in the second cycle the PNAgr suffixes were attached to the tense marked verbal stems. We also saw that since simple present tense did not have an overt marker in Chakma, the PNAgr suffixes were attached to the [-ɸ] suffixed present tense verbal stems in order to derive the

simple present tense VGs. We had also seen that for the simple present tense and past tense there was one set of PNAgr suffixes and for the habitual past tense and future tense there was another set of PNAgr suffixes. In addition, progressive suffix was added only to the simple present tense verbal forms in the third cycle. We also saw that only progressive marker [-ʈɒn] was attached to 3Pl subjects, while the progressive marker [-ɒr] was attached to all other subjects. None of the tense marked verbal forms underwent progressive suffixation. In (20) below, we have arranged verbal inflectional suffixes in the order in which they attach.

(20)

Level 2: Verbal Inflection	Cycle I: Tense Suffixes: Present Tense: [-ɸ]
	Past tense: [-j],
	Habitual past tense [-ɪd̥],
	Future tense: [-ɪb]
	Cycle II: PNAgr Suffixes
	(For Present and Past Tense): 1Sg: [-ɒŋ], 1Pl: [-ɪ]
	2Sg: [-ɒč], 2Pl: [-ɒ],
	3Sg: [-ɛ], 3Pl:[- ɒn]
	PNAgr Suffixes (for
	Habitual Past & Future Tense): 1Sg: [-ɒŋ], 1Pl: [-ɒŋ]
	2Sg: [-ɛ], 2Pl: [-a],
	3Sg: [-ɒ], 3Pl:[-ak]
	Cycle III: Progressive Suffix: [-ɒr], [-ʈɒn]

Based on the above observations, we shall now look at the phonological processes applying after the attachment of verbal inflectional suffixes. Recall that in case of verbal inflection, VH (and VC) rules had applied only in the first cycle of suffixation the verbal stems had undergone tense suffixation and not in the second cycle when they underwent PNAgr suffixations as discussed in sections 3.3.1.2, 3.3.1.3 and 3.3.1.4 of Chapter III. We also saw that only when verbal inflection took place, VH (and VC) were followed by suffix initial vowel deletion (SIVD) in order to satisfy

bimoraicity constraint as discussed in section 3.3.1.1, 3.3.1.3, 3.3.1.4 and 3.3.2 of Chapter III of Bardhan (2007). SIVD applied in every cycle of verbal inflection whenever its environment was created by suffixation. We could not shift the SIVD rule to the last cycle (as we had done with the OV rule) because non-application of the rule resulted in the wrong output after each cycle. SIVD was clearly cyclic rule. We find that in Chakma the bimoraicity constraint was followed very rigidly at all levels and cycles.

In addition, verbal inflectional suffixations triggered the application of the OV rule in the intervocalic position. As proposed earlier, this rule applied in the last cycle. We also found that in case of verbal inflection, the default rule applied for the realisation of the low vowel /ɒ/. As before, we assume that the default rule will be the last rule to apply in Cycle III. Thus, the phonological rules applying after the Level 2 verbal inflectional suffixation can be ordered as follows:

(21)   1 Vowel Harmony Rule (VH Rule)/Vowel Copying Rule (VC Rule)

        2 Suffix Initial Vowel Deletion Rule (SIVD Rule)

        3 Obstruent Voicing Rule (OV Rule)

        4 Default Rule (D Rule)

The interaction between morphology and phonology in case of verbal inflection is represented below:

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(22)

Level 2:

Verbal

Inflection

Cycle I: Tense Suffixes:	Present Tense: [-ɸ]
	Past tense: [-j],
	Habitual past tense [-ɪd̪]
	Future tense: [-ɪb]
Cycle II: PNAgr Suffixes (for Present and Past Tense):	1Sg: [-ɒŋ], 1Pl: [-ɪ]
	2Sg: [-ɒč], 2Pl: [-ɒ],
	3Sg: [-ɛ], 3Pl:[- ɒn]
PNAgr Suffixes (for Habitual Past & Future Tense):	1Sg: [-ɒŋ], 1Pl: [-ɒŋ]
	2Sg: [-ɛ], 2Pl: [-a],
	3Sg: [-ɒ], 3Pl: [-ak]
Cycle III: Progressive Suffix:	[-ɒr], [-ʈɒn]

← VH/VC Rule

← SIVD Rule (applying   in all ycles)

← OV Rule

← D Rule

Let us now look at how morphological and phonological operations take place at Level 2 verbal inflection as shown in (23). In (23a) we find that in Cycle I, first the VH rule applies and then the SIVD rule applies to satisfy the bimoraicity constraint. We see that VH applies in the first cycle in case of future, past and habitual past tense VG formation. In the second cycle the PNAgr suffixes are attached and only the OV rule can apply. In (23b) we find that both stem controlled and suffix controlled VH and VC rules are applying in Cycle II. This is against what we have been saying throughout. However, we feel that since there is no overt present tense marker in Chakma, for the purpose of the VH rules the second cycle is perceived as the first cycle. We, therefore, show only two cycles for present tense, PNAgr and progressive suffixations in (23c). We also find that after progressive suffixation in Cycle II in (23c) SIVD rule applies *iteratively* to follow the bimoraicity constraint. Other rules like the OV and default rules also apply in this cycle.

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(23) a [ʃa] [-ɪb][-ɒŋ];   [gɒp][-ɪb][-ɒŋ];   [bɛhɒ] [-ɪb][-ak]   UR

Cycle I: Future Tese Suffixation

[ʃa+ɪb]	[gɒp+ɪb]	[bɛhɒ+ɪb]	WFR
[ʃɛ+ɪb]	[gop+ɪb]	[bɛho+ɪb]	VH Rule
[ʃɛ+b]	--------	[bɛho+b]	SIVD Rule

Cycle II: PNAgr Suffixation

[ʃɛb+ɒŋ]	[gopɪb+ɒŋ]	[bɛhob+ak]	WFR
--------	[gobɪb+ɒŋ]	--------	OV Rule
[ʃɛbɒŋ]	[gobɪbɒŋ]	[bɛhobak]	PR
'(I) will see'	'(I) will talk'	'(They) will select'	

b   [ɖha][-Vŋ][-ɒr];   [ɖha][-ɪ][-ɒr];   [gɒr][-V][-ɒr]; [ʃɪp][-ɒŋ] [-ɒr]   UR

Cycle I: Present Tense Suffixation

[ɖha+ɸ]	[ɖha+ɸ]	[gɒr+ɸ]	[ʃɪp+ɸ]	WFR

Cycle II: PNAgr Suffixation

[ɖha+Vŋ]	[ɖha+ɪ]	[gɒr+V]	[ʃɪp+ɒŋ]	WFR
[ɖha+ɒŋ]	-------	-------	---------	VC Rule
----------	-------	--------	[ʃɪp+oŋ]	VH Rule
--------	[ɖhɛ+ɪ]	------	------	VH Rule
[ɖha+ŋ]	-------	-------	-------	SIVD Rule

Cycle III: Progressive Suffixation

[ɖhaŋ+ɒr]	[ɖhɛɪ+ɒr]	[gɒrV+ɒr]	[ʃɪpoŋ+ɒr]	WFR
-------	[ɖhɛɪ+r]	[gɒrV+r]	--------	SIVD Rule
-------	[ɖhɛ+r]	------	--------	SIVD Rule
-------	-------	--------	[ʃɪboŋ+ɒr]	OV Rule
-------	--------	[gɒrɒ+r]	--------	D Rule
[ɖhaŋɒr]	[ɖhɛr]	[gɒrɒr]	[ʃɪboŋɒr]	PR

'(I) am fleeing'; '(We) are fleeing'; '(You) am doing' '(I) am pressing'

c [d̪ha][-Vŋ][-ɒr];   [d̪ha][-ɪ][-ɒr];   [gɒr][-V][-ɒr]; [ʃɪp][-ɒŋ] [-ɒr]   UR

Cycle I: PNAgr Suffixation

[d̪ha+Vŋ]	[d̪ha+ɪ]	[gɒr+V]	[ʃɪp+ɒŋ]	WFR
[d̪ha+ɒŋ]	-------	-------	---------	VC Rule
----------	-------	--------	[ʃɪp+oŋ]	VH Rule
--------	[d̪hɛ+ɪ]	------	------	VH Rule
[d̪ha+ŋ]	-------	-------	---------	SIVD Rule

Cycle II: Progressive Suffixation

[d̪haŋ+ɒr]	[d̪hɛɪ+ɒr]	[gɒrV+ɒr]	[ʃɪpoŋ+ɒr]	WFR
-------	[d̪hɛɪ+r]	[gɒrV+r]	--------	SIVD Rule
-------	[d̪hɛ+r]	------	--------	SIVD Rule
-------	-------	--------	[ʃɪboŋ+ɒr]	OV Rule
-------	--------	[gɒrɒ+r]	--------	D Rule
[d̪haŋɒr]	[d̪hɛr]	[gɒrɒr]	[ʃɪboŋɒr]	PR

'(I) am fleeing'; '(We) are fleeing'; '(You) am doing' '(I) am pressing'

In the following section we shall deal with how nominal inflectional suffixes are ordered with respect to each other and also how they interact with phonology.

2.2.2 Nominal inflection

To begin with, the nominal inflectional suffixes do not feed verbal inflection and are also not fed by it as illustrated by (17) in section 2.2. We, therefore, do not find any valid reason to order nominal inflection and verbal inflection with respect to each other. (However, later (in section 2.3) we will see that compounding in Chakma feeds nominal inflection but not verbal inflection.)

Let us now see how the nominal inflectional suffixes are ordered with respect to each other. There are four types of nominal inflectional suffixes: gender, number, definiteness and case. We find that the gender suffix attaches only to the nonderived stems. It can feed other nominal inflectional suffixes like number, definiteness and case suffixes but in turn is not fed by them. For instance,

(24) i [ol+ɪɪ+wo+ræ]   'to the female cat'
     *[ɒl+wo+ræ+ɪɪ]
   ii [d̪ɛb+ɪɪ+gun+or] 'of old women'
     *[d̪æba+gun+or+ɪɪ]

This observation suggests that the gender suffix and other nominal inflectional suffixes are ordered with respect to each other within Level 2. We can say that within Level 2 gender occurs before all other nominal inflectional suffixes.

We also notice that number and definiteness suffixes in Chakma feed case suffixes but are not fed by case suffixes as shown below in (25):

(25) i   [[[mɪlɛ]$_N$gun]$_{Pl}$ræ]$_{Obj}$ 'to girls'
          *[[[mɪlɛ]$_N$ræ]$_{Obj}$gun] $_{Pl}$
     ii [[[pɛk]$_N$wo]$_{Def}$ræ]$_{Obj}$ 'to the bird'
          *[[[pɛk]$_N$ræ]$_{Obj}$ wo]$_{Def}$

At the same time, we find that the number and definiteness suffixes do not feed each other as seen in (26):

(26) i   *[[[mɪlɛ]$_N$gun]$_{Pl}$wo]$_{Def}$
     ii *[[[pɛk]$_N$wo]$_{Def}$gun]$_{Pl}$

We, therefore, propose to order the gender, number, definiteness and case suffixes as shown in (27):

Level 2: Nominal Inflection	a. Gender
	b. Number, Definiteness
	c. Case

We also find that maximally three nominal inflectional suffixes can be attached to a (nonderived) stems as illustrated by (28).

(28) a   [ɒla] [ɪɪ][-Cun][-or];   [t̪hɒk][ɪɪ][-Cun][-or]   UR
         [[ol]ɪɪ]$_F$ [[t̪hok]ɪɪ]$_F$ Gender
         [[olɪɪ]gun]$_{Pl}$ [[t̪hogɪɪ]gun]$_{Pl}$ Number
         [[olɪɪgun]or]$_{Pos}$ [[t̪hogɪɪgun]or]$_{Pos}$ Case
         [olɪɪgunor]   [t̪hogɪɪgunor]   PR
         'of female cats''   'of female cheats''

     b   [ɒla] [ɪɪ][-wo][-or];   [t̪hɒk][ɪɪ][-wo][-or]   UR
         [[ol]ɪɪ]$_F$ [[t̪hok]ɪɪ]$_F$ Gender
         [[olɪɪ]wo]$_{Def}$ [[t̪hogɪɪ]wo]$_{Def}$ Definiteness
         [[olɪɪwo]or]$_{Pos}$ [[t̪hogɪɪwo]or]$_{Pos}$ Case
         [olɪɪwor]   [t̪hogɪɪwor]   PR
         'of the female cats''   'of the female cheats''

We can now represent nominal inflectional suffixation in three consecutive cycles within Level 2 as shown in (29):

(29)

Level 2: Nominal

Inflection

Cycle I:	Gender Suffix:	[-ɪɪ]
Cycle II:	Number suffixes:	[-Cun], [-Canɪ]
	Definiteness suffixes:	[-wo], [-Can]
Cycle III:	Case:	
	Nominative case suffix:	[-ɸ]
	Objective case suffix:	[-ræ]
	Possessive case suffix:	[-or]
	Locative case suffix:	[-oṭ̩]
	Ablative case suffix:	[-ṭun]

We saw in section 4.2.4 of Chapter IV of Bardhan (2007) that only the ablative case suffix was attached to the locative case marked nominal stems (e.g., [[bhɛɪ]oṭ̩]$_{Loc}$ 'to brother') and [[[bhɛɪ]oṭ̩]$_{Loc}$ṭun]$_{Abl}$ 'from brother'). Hence the ablative and locative case suffixes were definitely ordered with respect to each other. No such ordering was visible with other case suffixes.

Now let us look at how phonology interacts with morphology so far as nominal inflectional suffixations are concerned. In section 4.2.1 of Chapter IV of Bardhan (2007) we found that after gender suffixation stem final vowel deletion (SFVD) rule was followed by the VH rule. Earlier in the case of verbal inflection we had proposed a SIVD rule but here we find that we need a SFVD rule. There are a few difference between the two rules: (a) SFVD applies *before* VH, whereas SIVD applies *after* VH, (b) SFVD applies from left to right, whereas SIVD applies from right tom left, (c) SFVD applies in Cycle I but SIVD applies in all cycles, (d) SFVD is needed only during nominal inflection but SIVD applies during both verbal and nominal inflections, and (e) in SFVD it is the stem final vowel which gets deleted but in SIVD it is the suffix initial vowel which gets deleted.

In section 4.2.2, 4.2.3 and 4.2.4 of Chapter IV of Bardhan (2007) , we had seen that the rules for consonant deletion (CD) and obstruent gemination (OG) applied in number and definiteness suffixations which belong to Cycle II. We found that the CD

and OG rules applied in different environments and were, therefore, not ordered with respect to each other.

After the attachment of the case suffixes which belongs to Cycle III of nominal inflections, SIVD applies in order to satisfy bimoraicity constraint. We found in section 4.2.4 of Chapter IV of Bardhan (2007) that the SIVD rule applied only once, whereas in the case of verbal inflection when progressive suffixation took place SIVD had to apply *iteratively*. This suggests that VV.VC structure was not allowed in verbal inflection but is allowed in nominal inflection. This is possible because in many languages syllable templates not possible at higher level are possible at lower level. This also suggests that there seems to be an ordering between verbal and nominal inflections. We shall find more illustrations of this difference when we look at the compounds in Chakma. We had also seen in Chapter IV of Bardhan (2007) that the rule for OV applies when it met its structural description. As proposed earlier, we had placed this rule in Cycle III along with the default rule which applies as late as possible.

So far we found that default rule was the last rule and the rule for OV was ordered before the default rule following the general principle of phonological rule application as shown in the previous section. Now we find in (32a) that the default rule is followed by the OV rule. We, therefore, propose that the last rule to apply in the lexical module will be the OV rule. Later, we will see that OV is also a postlexical rule. The ordering of the phonological rules applying after nominal inflections is shown below:

(30) 1 Stem Final Vowel Deletion Rule (SFVD Rule)

2 Vowel Harmony Rule (VH Rule)

3 Consonant Deletion Rule (CD Rule)/ Obstruent Gemination Rule (OG Rule)

4 Suffix Initial Vowel Deletion Rule (SIVD Rule)

5 Default Rules

6 Obstruent Voicing Rule (OV Rule)

We represent morphology-phonology interaction after the nominal inflection in (31):

(31)

Level 2:

Nominal

Inflection

.

Cycle I: Gender Suffix: [-ɪɪ]	← SFVD Rule
	← VH Rule
Cycle II:	
Number suffixes: [-Cun], [-Canɪ]	← CD/OG Rule
Definiteness suffixes: [-wo], [-Can]	
Cycle III: Case Suffixes:	
Nominative case suffix: [-ɸ]	← SIVD Rule
Objective case suffix: [-ræ]	
Possessive case suffix: [-or]	← D Rule
Locative case suffix: [-oṭ]	
Ablative case suffix: [-ṭun]	← OV Rule

In (31) we find that in Cycle I where gender suffix is attached, first the SFVD rule applies (to follow the bimoraicity constraint in Chakma) and then the VH rule applies. In Cycle II, the CD and OG rules apply in separate environments and therefore, we ordered with respect to each other. Cycle III of nominal inflection triggers SIVD to follow the bimoraicity principle. Other rules like the default rule and the OV rule also apply in this cycle. The derivation in (32) shows the interaction of phonology with morphology.

(32) a [ɒla] [ɪɪ][-Cun][-or]; [alaŋ][-Cun][-or]; [ṭhɒk][-Cun][-or]   UR

Cycle I: Gender Suffixation

[ɒla+ɪɪ]	--------	---------	WFR
[ɒl+ɪɪ]	--------	---------	SFVD Rule
[ol+ɪɪ]	--------	---------	VH Rule

Cycle II: Number Suffixation

[olɪɪ+ Cun]	[alaŋ+Cun]	[ṭhok+Cun]	WFR
--------	[alaŋ+un]	--------	CD Rule
--------	--------	[ṭhok+ kun]	OG Rule

Cycle III: Case Suffixation

[olɪɪCun+or]	[alaŋun+or]	[ṭhokkun]or]	WFR
--------	--------	--------	SIVD Rule
[olɪɪkun+or]	--------	--------	D Rule
[olɪɪgun+or]	--------	--------	OV Rule
[olɪɪgunor]	[alaŋunor]	[ṭhokkunor]	PR
'of female cats''	'of lovers'	'of cheats''	

b [ɒla][ɪɪ][-wo][-or]; [alaŋ][ɪɪ][-wo][-or]; [t̪hɒk][ɪɪ][-wo][-or] UR

Cycle I: Gender Suffixation

[ɒla+ɪɪ]	[alaŋ+ɪɪ]	[t̪hɒk+ɪɪ]	WFR
[ɒl+ɪɪ]	--------	---------	SFVD Rule
[ol+ɪɪ]	--------	---------	VH Rule

Cycle II: Definiteness Suffixation

[olɪɪ+ wo]	[alaŋɪɪ+wo]	[t̪hokɪɪ+wo]	WFR
			no rule applies

Cycle III: Case Suffixation

[olɪɪwo+or]	[alaŋɪɪwo+or]	[t̪hokɪɪwo+or]	WFR
[olɪɪwo+r]	[alaŋɪɪwo+r]	[t̪hokɪɪwo+r]	SIVD Rule
--------	--------	[t̪hogɪɪwo+r]	OV Rule
[olɪɪwoor]	[alaŋɪɪwoor]	[t̪hogɪɪwoor]	PR
'of the female cat'	'of the beloved'	'of the female cheat''	

We can see that VH does not apply after number and definiteness suffixations in spite of the presence of its environment ([[bɒl]un]ₚₗ'balls', [[gɒbɒ]wo]Def 'the wild ox'). As seen above, these suffixes are attached after gender suffix and are, therefore, attached in Cycle II. This confirms our claim that VH applies only in the first cycle of suffixation.

2.3 Compounds

Another aspect of word formation in Chakma is compounding. We have seen that derivation feeds compounding but is not fed by it as stated and illustrated in section 4.3 of Chapter IV of Bardhan (2007). For instance,

(33) i [[pak]ᵥjɛ]ₐ   [hɛč]ₙ   [[pakjɛ]ₐ[hɛč]ₙ]ₙ
    'ripe'   'hair'   'grey haired man'
  ii [bɪlɛɪ]ₙ   [ʃokh]ₙj a]ₐ [[bɪlɛɪ]ₙǰokhj a]ₐ]ₙ
    'cat'   'eyed'   'a name'

Compounds in turn do not undergo derivational affixation. For example, the adjectival suffix [-ja] or [-jɛ] cannot be added to the above compounds and forms like those given in (34) are wrong outputs in Chakma.

(34) i *[[bɪlɛɪǰokhja]jɛ]   b i. *[pakjɛhɛč+ja]
  ii *[[bɪlɛɪǰokh]ja]   *[pakjɛhɛč]jɛ]

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A careful look at (33) and (34) will reveal that derivation can occur inside compounds such as [pakjɛhɛč] and [bɪlɛɪ̆jokhja] but not outside compounds as illustrated in (34). Moreover, compounding feeds the nominal inflectional suffixes like number, definiteness and case. For instance,

(35) i. [[[pakjɛ]ₐ[ɦɛč]ₙ]ₙwo]_Def   'the grey haired man'
     ii. [[[bhɛɪ̯]ₙbuṭ]ₙṭun]_Pl   'nephews'
     iii. [[[haḍɪ]ₙ[bɪnon]ₙ]ₙor]_Pos   'of female dress'

Compounds, however, do not feed gender suffixation and in turn, are not fed by it. Therefore, forms such as *[[[pakjɛ]ₐ[ɦɛč]ₙ]ₙɪɪ]_F and *[[[pakjɛ]ₐ[bur]ɪɪ]_F]ₙ are not possible. It is, thus, evident that compounding and nominal inflections belong to the same level. Compounds do not feed verbal inflections. This gives us another reason to propose that perhaps verbal inflections are at the higher level than nominal inflections. Since compounds do not feed gender suffix, we assume that it is ordered *after* gender suffix but *before* other nominal suffixes like number, definiteness and case within Level 2 as shown below:

(36)

Level 2: Nominal Inflections & Compounding

| a. Gender |
| b. Compounding |
| c. Number, Definiteness |
| d. Case |

This is something unique about Chakma (so far as our observation is concerned). We have proposed to keep compounds at the same level as nominal inflections but it seems, there is a need to have a separate level for gender and compounds with respect to other nominal inflectional suffixes.

Let us now look at the phonological rules applying at this level. We have seen that only OV rule applies as a result of compounding in section 4.3 of Chapter IV of Bardhan (2007). Based on the observation of morphology-phonology interface during nominal inflection and compounding, we can now modify the representation in (31).

In (37) we show gender suffixation taking place in Cycle I and compounding in Cycle II. The number and definiteness suffixes have been assigned to Cycle III and case, to

Cycle IV. If we look at the phonological rule applications after gender suffixation, we find that in Cycle I, SFVD is followed by VH as stated earlier. In Cycle II after compounding, VH does not apply even though the environment for its application is present as discussed in section 4.3 of Chapter IV of Bardhan (2007). VH also does not apply after number, definiteness and case suffixations in Cycle III and IV as discussed in section 4.2.2, 4.2.3 and 4.2.4 of Chapter IV of Bardhan (2007). We can now account for the non-application of VH after gender suffixation by saying that these morphological operations do not take place at the first cycle of word formation where VH applies. As a result of compounding which belongs to Cycle II as shown in (37), no specific rule applies. Cycle III suffixations trigger the CD and OG rules as shown

earlier in (31). In Cycle IV, SIVD applies along with other rules like default rule and OV rule as discussed earlier.

(37)

Level 2:

Nominal

Inflections

& .

Compounding

Cycle I: Gender Suffix: [-ɪɪ]	◄—— SFVD Rule
Cycle II: Compounding	◄— VH Rule
Cycle III: Number suffixes: [-Cun], [-Canɪ] Definiteness suffixes: [-wo], [-Can]	◄—— CD/OC Rule

Cycle IV: Case Suffixes:
   Nominative case suffix: [-ɸ]
   Objective case suffix: [-ræ]
   Possessive case suffix: [-or]
   Locative case suffix: [-oṭ]
   Ablative case suffix: [-ṛun]
	◄—— SIVD Rule
	◄— D Rule
	◄—— OV Rule

We show the derivation in (38) to illustrate morphology-phonology interaction as shown in (37):

(38) [d̪æba][-ɪɪ][-Cun][-or];   [bhɛɪ][puṭ][-Cun][-or]   UR

Cycle I: Gender Suffixation
    [d̪æba+ɪɪ]   -------   WFR
    [d̪æb+ɪɪ]   -------   SFVD Rule
    [d̪ɛb+ɪɪ]   -------   VH Rule
_____

Cycle II: Compounding
    ---------   [bhɛɪ+puṭ]   WFR
_____

Cycle III: Number Suffixation
    [d̪ɛbɪɪ+Cun]   [bhɛɪpuṭ+Cun]   WFR
    --------   [bhɛɪpuṭ+ṭun]   OG Rule
    ---------   ----------   CD Rule
_____

Cycle IV: Case Suffixation
    [d̪ɛbɪɪCun+or]   [bhɛɪpuṭṭun+or]   WFR
    ---------   ----------   SIVD Rule
    [d̪ɛbɪɪkun+or]   ----------   D Rule
    [d̪ɛbɪɪgun+or]   [bhɛɪbuṭṭun+or]   OV Rule
    [d̪ɛbɪɪgunor]   [bhɛɪbuṭṭunor]   PR
    'of old wives'   'of nephews'
_____

3 LP of Chakma

Based on the above facts of phonological rule applications, it is clear that both nominal inflection and compounding should be ordered after verbal inflection. Within nominal inflection, the gender suffix should be ordered before compounds and the other nominal suffixes such as the number, definiteness and case suffixes should be ordered after compounds as discussed above. It, therefore, appears that the LP of Chakma is ordered as follows:

(39) Level 1: Derivation
      _____
     Level 2: Verbal Inflection
      _____
     Level 3: Nominal Inflection (Gender)
      _____
    Level 4: Compounding
      _____
    Level 5: Nominal Inflection (Number, Definiteness and Case)
      _____

 In (39) we have shown that the LP of Chakma comprises five levels: Level 1 consists of derivation, Level 2 consists of verbal inflection, while Level 3 consists of nominal inflection (gender), Level 4 consists of compounds and Level 5 consists of nominal inflections (number, definiteness and case) in respective order.

Since verbal inflections do not feed either derivation or nominal inflections, we can put them at Level 1 along with derivation. This would also fall in line with the phonological restrictions that exist between verbal inflection and nominal inflection. Remember, VV.V sequence is not allowed during verbal inflections but it is possible during nominal inflections.

We can also separate gender, compounds and other nominal inflections such as number, definiteness and case on the basis of morpho-phonological processes. The rule for SFVD must apply before VH in the case of gender suffixation. No other nominal inflections (or even verbal inflections) allow vowel deletion rule to apply before VH. And no other category allows stem final vowel deletion. Again, gender does not feed compounds and also is not fed by them. We can, therefore, put gender and compounds at the same level. Should we then propose that the LP of Chakma has the following hierarchical structure?

(40) Level 1: Derivation, Verbal Inflection
      Level 2: Nominal Inflection (Gender), Compounding
      Level 3: Nominal Inflection (Number, Definiteness and Case)

Now we find that the LP of Chakma comprises three levels. Level 1 consists of derivation and verbal inflection, Level 2 comprises gender and compounding and Level 3 comprises nominal inflections such as number, definiteness and case.

Recall that as shown in (37) (in the previous section), compounding comes within two nominal inflectional suffixes: (a) gender, and (b) number and definiteness. We have proposed another level for number, definiteness and case suffixes within Chakma Lexicon (instead of keeping them with gender and compounding at Level 2 in (40). However, that has resulted in positing three levels for inflectional suffixes (Level 1, 2 and 3). This looks somewhat odd so far as morphological operations are concerned and the proposal of three levels for one type of morphological operation (here inflection) is also not economic. Again, since the morphological rules applying other number, definiteness and case suffixations are lexical, we cannot assign number, definiteness and case suffixes at the postlexical level. Therefore, instead of creating a new lexical level we have put number, definiteness and case suffixes along with gender and compounding at Level 2 as shown in (41):

(41) Level 1: Derivation, Verbal Inflection

_____

Level 2: Nominal Inflection, Compounding

Thus, in the LP of Chakma there are two lexical levels: Level 1 comprises derivation and verbal inflection and Level 2 comprises nominal inflection and compounding. Again, there is an ordering between nominal inflection and compounding (within Level 2), as represented in (37) in the previous section. We can now present the complete picture of the lexical module of Chakma in (42):

(42)

Level 1: Derivation	Cycle I: Verbal Nominal Suffixation, (Verbal & Nominal) Adjectival Suffixation	← VH Rule/VC Rule
	Cycle II: Negative Prefixation	← CD Rule
	Cycle III: Adverbial Nominal Suffixation, Adverbial Suffixation	
Verbal Inflection	Cycle I: Tense Suffixation	← VH Rule/VC Rule
	Cycle II: PNAgr Suffixation	← SIVD Rule (applying in all cycles)
	Cycle III: Progressive Suffixation	
Level 2: Nominal Inflection & Compounding	Cycle I: Gender Suffixation	← SFVD Rule
		← VH Rule
	Cycle II: Compounding	
	Cycle III: Number suffixation, Definiteness suffixation	← CD/OG Rule
		← SIVD Rule
	Cycle IV: Case Suffixations	← D Rule
		← OV Rule

So far we have not established whether the levels (and the rules) as represented in (42) are lexical or postlexical. In LP lexical level precedes postlexical level. Lexical level or module comprises morphological concatenation and subsequent phonological rule applications. At the postlexical level or module lexical items are
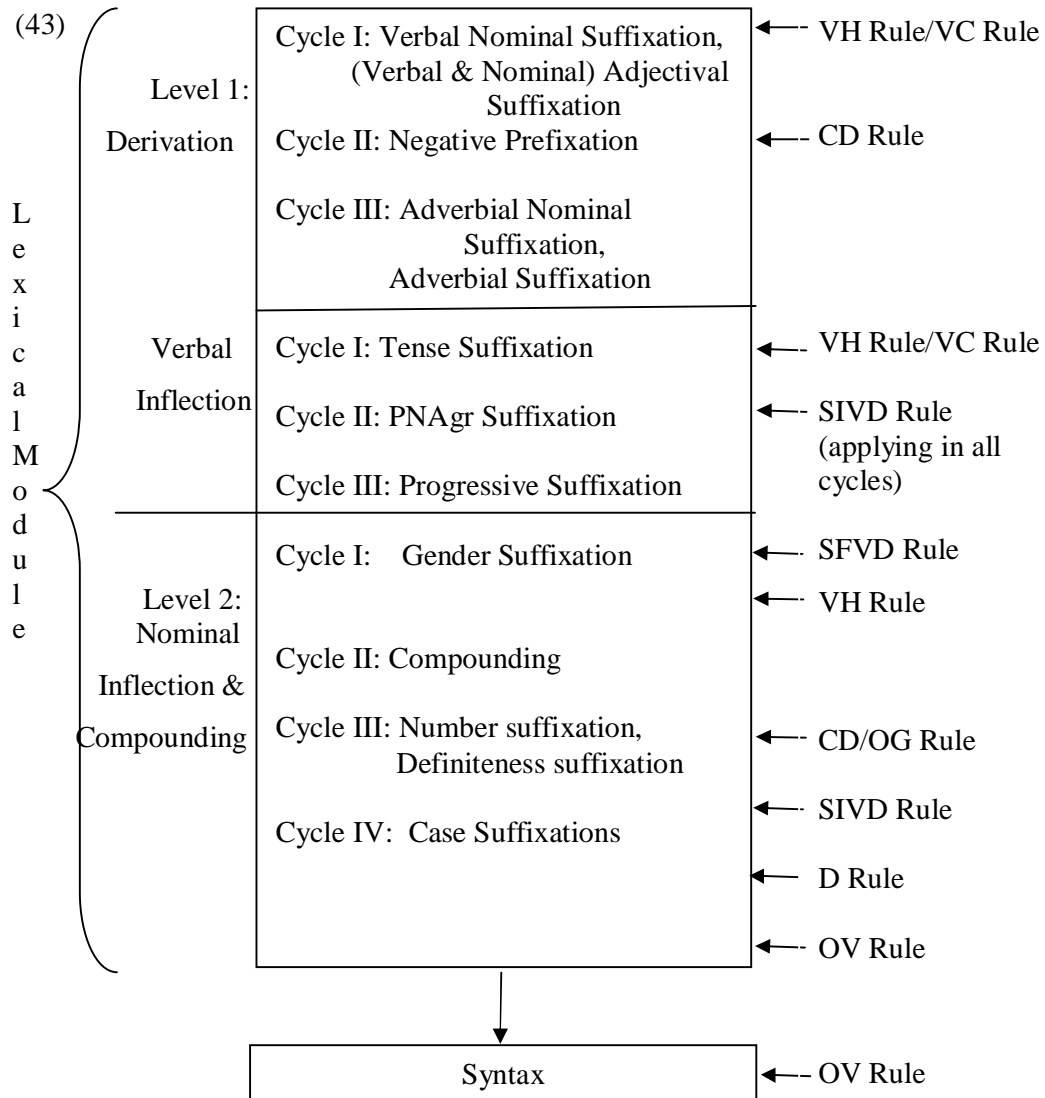
inserted into larger strings called phrase markers or syntactic structures. Lexical rules apply at the lexical level and postlexical rules apply at the postlexical level.

There are certain criteria for determining whether a phonological rule is lexical or postlexical. Lexical rules apply only in *derived environments* (Kiparsky 1973a). Postlexical rules can apply in both derived and nonderived environments whenever their structural descriptions are met and so they are not subject to *strict cycle condition* (SCC) (Kiparsky 1982, 1985). A rule applying before a lexical rule must be a lexical rule. Similarly, a rule applying a postlexical rule must be a postlexical rule. Postlexical rules can create new segment or structure and so they may not obey the principle of *structure preservation* (SP). Lexical rules may also have lexically marked exceptions, but postlexical ones apply only whenever there structural description is met.

Let us examine whether the two levels of Chakma Lexicon in (42) are lexical or not. We have seen what morphological operations and subsequent phonological rule applications take place at these levels. The phonological rules for VH, VC, SFVD, SIVD, CD, and OG, as seen above and in the previous chapters, apply only in derived environments i.e., after the affixes are attached. These rules do not apply in nonderived environments. The application of these phonological rules only in derived environments suggests that these rules are lexical rules, not postlexical rules. We find a set of specific phonological rules applying in a particular cycle. For instance, in Cycle II of Level 1 only the CD rule applies and in Cycle III of Level 2 the rules for CD and OG apply. These cycle specific rules do not apply in other cycles. We also find that the derived environment rules such as VH (and VC) are applying in the first cycle of each of the two levels after the suffixes are attached. AS discussed earlier, SIVD applies after VH (and VC) at Level 1 and SFVD applies before VH at Level 2. This observation indicates that the VH (and VC), the SIVD and SFVD rules refer to word internal structure and they are cyclic in nature. This fact also suggests that the two levels obey SCC and therefore, they are lexical, not postlexical. Similarly, the SFVD rule applies before the VH rule which is a lexical rule and so the SFVD rule must be a lexical rule. Again, the phonological rules such as VH, VC, CD and OG do not create new segment after their applications in respective levels and thus, they obey SP. Therefore, they are lexical rules in Chakma.

We also saw in section 3.3.1.1 of Chapter III of Bardhan (2007) that the application of the VC rule generated the wrong output. Instead of [ɖhɒ+ɒ], our rule generated *[ɖha+ɒ]. This is in a way an instance of exception to the application of the VC rule. We can, therefore, say that the VC rule is a lexical rule and not a postlexical rule.

So far we have not discussed whether our OV rule is lexical or postlexical in nature. We have seen that the rule for OV applies during morphological operations if its structural description is met. In Chakma the phoneme /h/ does not contrast with its voiced counterpart /ɦ/ in the lexicon. However, we find that the voiced /ɦ/ is derived every time the rule for OV applies. (e.g., [ɒn-] prefixation to a form such as *hal* 'time' yields [ɒ[ɦal]$_N$]$_N$ 'bad time'). This is clearly a violation of the principle of SP. Similarly, the OV rule not only applies within words but also across words whenever its environment is met (e.g., *bɒrɒ pɛk* 'huge bird' is pronounced as *bɒrɒ bɛk*). We have also seen earlier that in case of number and definiteness suffixations, the default rule applies first and then OV rule applies. On the basis of that, we have already assumed that OV applies after all the lexical phonological rule applications take place as shown in (42). Since OV applies both within words and across words and also generates a new segment violating SP, we assume that OV is a postlexical rule also applying at the postlexical level of Chakma. To summarize our findings relating to the distinction between lexical and postlexical rules, we represent Chakma LP as in (43).

(43)

Level 1: Derivation	Cycle I: Verbal Nominal Suffixation, (Verbal & Nominal) Adjectival Suffixation	← VH Rule/VC Rule
	Cycle II: Negative Prefixation	← CD Rule
	Cycle III: Adverbial Nominal Suffixation, Adverbial Suffixation	
Verbal Inflection	Cycle I: Tense Suffixation	← VH Rule/VC Rule
	Cycle II: PNAgr Suffixation	← SIVD Rule (applying in all cycles)
	Cycle III: Progressive Suffixation	
Level 2: Nominal Inflection & Compounding	Cycle I: Gender Suffixation	← SFVD Rule
		← VH Rule
	Cycle II: Compounding	
	Cycle III: Number suffixation, Definiteness suffixation	← CD/OG Rule
		← SIVD Rule
	Cycle IV: Case Suffixations	← D Rule
		← OV Rule

(All levels bracketed together as **Lexical Module**)

↓

Syntax	← OV Rule

In (43) we show the first two levels as the lexical levels which will be followed by the postlexical level where the postlexical rule of OV will apply. In the present study, as mentioned above, we are not looking at the postlexical level of Chakma.

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