Rendezvous

Journal of Interfaces in Arts and Culture

Vol. I, Number 1, January 2018

EVER TO EXCEL

Department of English
Sahrdaya College of Advanced Studies
Kodakara, Kerala, India - 680 684

Contents

Editor's Note

Rendezvous is an international refereed journal published annually (January) under the auspices of the Department of English, Sahradaya College of Advanced Studies, Kodakara, Kerala, India. The journal publishes original, scholarly, unpublished research papers in English related to literature, arts, history, culture, literary criticism and life of any country. It is the general policy of the journal to allow differences in opinion of individual scholars resisting the generally growing attempts of unification and universalization by the virtue of majority. We respect boundaries, territories, identities, nations and nationalisms against a tendency to withdraw oneself into the narrow-mindedness of extreme nationalism – social, religious or cultural – that advocate exclusiveness. Interfaces in the subtitle of the journal indicate the reader's freedom to invent comparisons and relationships between and among the articles published here. Contributors of the articles express their individual ideas and opinions which need not necessarily reflect those of the editors, advisory board or the publisher.

Our Stories: Our Selves:
Some Introductory Thoughts on Teaching Australian Literature in Australia

(Dr. Briony Schroor)
Leader of the English Domain at Nossal High School, Melbourne, Australia)

Introduction

Teaching Australian Literature in Australia is an interesting challenge. The diversity of voices within texts is matched only by the diversity students within classrooms, so any effort to be inclusive is always limited. But the effort must nevertheless be made, so that Australian students can engage with stories close to home, and so that Australian students can be brought to understand that both they and their experiences are worthy of literary exploration and consideration.

Regulations

For many years it has been a requirement of various iterations of the state curricula that some Australian literature should be taught in Australian high school classrooms. Most recently the National Curriculum added a further directive to include indigenous texts[1]. The curriculum requirement is however quite general, in that students must study at least one Australian text across any two-year period, so it is possible for teachers not to include an Australian text in particular parts of a course[2].

---

[1] "In the Australian Curriculum: English, students begin to engage with the priority as they develop an awareness and appreciation of, and respect for, Aboriginal and Torres Strait Islander literature. This includes storytelling traditions (oral narrative) and contemporary literature. Students will learn to develop respectful, critical understandings of the social, historical and cultural contexts associated with different uses of language features and text structures including images and visual language." https://www.australiancurriculum.edu.au/f-10-curriculum/cross-curriculum-priorities/aboriginal-and-torres-strait-islander-histories-and-cultures/

[2] "The range of literary texts for Foundation to Year 10 comprises Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander Peoples, as well as the contemporary literature of these two cultural groups, and classic and contemporary world literature, including texts from and about Asia." https://www.australiancurriculum.edu.au/f-10-curriculum/english/?year=11584&strand=Language&strand=Literature&strand=Literacy&capability=ignore&capability=Literacy&capability=Numeracy&capability=Information+and+Communication+Technology+%28ICT%29+Capability&capability=Critical+and+Creative+Thinking&capability=Personal+and+Social+Capability&capability=Ethical+Understanding&capability=Intercultural+Understanding&priority=ignore&priority=Aboriginal+an

At VCE (the leavers certificate), when text lists are compiled by an external board, there is a commitment to offer a prescribed number of Australian texts for study[3]. This is one rule among many. It also requires that the Board achieve gender parity of authors, a balance of classic and contemporary texts, and that the texts for study should not offend community standards.

In the context of these efforts, it is usual for Australian high school students to study 'one Australian text'[4]each year, in a course which includes at least four, and up to seven texts. Other than the inclusion of an Australian text, no specific directives are offered, leaving teachers free to choose whether to draw student attention to the Australian nature of certain texts, or to teach these without particular reference to origin.

Given this focus on home-grown texts in Australia, it is curious to realise that English classrooms have no such constraints (or at least they did not in the early 2000s, when I was teaching in England). While all English students are required to study Shakespeare, there is no requirement to study English texts, this simply happens as a matter of course through the process of studying English Literature. I suspect that the case is the same in the USA where, again as a dominant culture, strict guidelines around text selection in terms of national identity are unnecessary.

But in Australia they are necessary and important because, without guidelines of this nature, Australian students would very rarely read and study stories which reflect their own geographic and cultural realities. We are not sufficiently removed from our colonial, commonwealth past that, when we consider the Literature canon, we naturally include Australian texts. We need guidelines to direct the focus of our classrooms to ourselves.

A Case Study

In my first teaching year I taught *Jane Eyre*[5], in a girl's school in Melbourne. I was young and conscientious, so my students were

---

d+Torres+Strait+Islander+Histories+and+Cultures&priority=Asia+and+Australia%E2%80%99s+Engagement+with+Asia&priority=Sustainability&elaborations=true&elaborations=false&scotterms=false&isFirstPageLoad=false

[3]"include texts by Australians, including Aboriginal and Torres Strait Islander peoples," http://www.vcaa.vic.edu.au/Documents/vce/literature/VCE_LiteratureTextList2018.pdf
[4]http://www.vcaa.vic.edu.au/Documents/vce/literature/LiteratureSD-2016.pdf
[5]https://www.penguin.com.au/books/jane-eyre-9780141198859

carefully led, not only to analyse the trials and tribulations of Jane's experience, but to note Bronte's symbols and style in detail. We were enjoying the development our understanding of pathetic fallacy, but we were confused, students and (very young) teacher alike,by the reference to the west wind, which accompanied the very cold and grim StJohn Rivers[6]. We understood that St John was a bracing influence in Jane's life, but we could not fathom why he was associated with the warmth that is definitively associated with the hot western wind off the desert in Melbourne.

It was a puzzle, until, in a moment of blinding insight, I suddenly said in class: "The west wind in England must be cold!" and so it is. We proceeded, much relieved, as the novel revealed itself to us, and I resolved that I would remember ever after, when I taught *Jane Eyre*, to tell my students of this geophysical anomaly.

Fast forward several years and I was teaching *Jane Eyre* again. Again,to a group of girls, again, we were considering style and again the novel gripped our attention. But this time I was ready. As Jane came to Moor House and St John was brought to our notice, I gently asked my class what sort of weather came with a westerly wind. My class looked at me in some confusion, then one kind girl said: "It's a cold wind Miss. Off the Artic."

They all understood this important detail, because now I was teaching in England.

This example highlights the significant advantage readers have when they are reading texts which are native to them, and the parallel cost to those of us who are removed from the experience of much of the

---

[6]"**The breeze was from the west**: it came over the hills, sweet with scents of heath and rush; the sky was of stainless blue; the stream descending the ravine, swelled with past spring rains, poured along plentiful and clear, Jane Eyre 768 of 868 catching golden gleams from the sun, and sapphire tints from the firmament. As we advanced and left the track, we trod a soft turf, mossy fine and emerald green, minutely enamelled with a tiny white flower, and spangled with a star-like yellow blossom: the hills, meantime, shut us quite in; for the glen, towards its head, wound to their very core.
'**Let us rest here,' said St. John**, as we reached the first stragglers of a battalion of rocks, guarding a sort of pass, beyond which the beck rushed down a waterfall; and where, still a little farther, the mountain shook off turf and flower, had only heath for raiment and crag for gem— where it exaggerated the wild to the savage, and exchanged the fresh for the frowning—where it guarded the forlorn hope of solitude, and a last refuge for silence."*Jane Eyre,* p446 **emphasis mine;** https://www.penguin.com.au/books/jane-eyre-9780141198859

canon. While I would never suggest that we shouldn't study *Jane Eyre* outside England, that classroom experience shocked me because it revealed the extent to which *Jane Eyre* is a specifically English book, as well as a great novel. This revelation became further pronounced when I visited Yorkshire, and stood on the Moors, which really do "wuther", something I had previously assumed was a poetic description, rather than a literal one.

This example highlights the importance of teaching texts which reflect the geographic and cultural truths of the students in the classroom, and which ratify student experience, locating literature at least sometimes within a familiar context. Australian students must be taught, at least some Australian literature, so that they can learn that their geography is worthy of literary celebration. And so that they understand the finer details of texts without having to be told them.

Choices

Which Australian texts to introduce into a classroom is the next question. Once teachers move beyond traditional texts, there is much dispute about which texts are worthy of study. There are texts which might be considered as Australian canon, but this is not a definitive denotation nor an unproblematic one. Once texts are being considered in terms of representation a number of concerns are raised.

Traditions

As the only Australian winner of a Nobel Prize for Literature, Patrick White has a particular place of honour in discussions of Australian Literature but having struggled through *The Vivisector*[7] as an undergraduate, it is hard for me to imagine White's writing in a high school classroom. White's writing is dense and while his reputation is significant, Australian school children do not generally read his work.

Henry Handel Richardson and Miles Franklin are both notable Australian women authors, but their writing which records a colonial Australia is not read much in schools hungry to give twenty-first Australian century students some sense of themselves in the texts they read.I was set *The Getting of Wisdom*[8] when I was in school (in the mid-1980s) and *My Brilliant Career*[9] was made into a successful film in 1979

---

[7] https://www.penguin.com.au/books/the-vivisector-9780143791010
[8] https://www.penguin.com.au/books/the-getting-of-wisdom-9781876485955
[9] https://www.penguin.com.au/books/my-brilliant-career-9780143105053

but these texts are less popular now. The same impulse which insists on the study of Australian Literature in contemporary classrooms rejects the Australia which saw itself very much as an outpost of empire which may account for the lack of popularity of such authors as these.

Henry Lawson and AB Paterson fare somewhat better. I used part of the ballad "The Man from Snowy River"[10] in one of my classes this year, and both Lawson's short stories and poems are found fairly oftenin high school anthologies[11]. As different from the idea of colonial Australia, the myth of rural Australia which these authors both popularised and reflected continues to be a powerful element of Australian self-image evident from advertising, through film and enshrined upon our currency. Indeed, some contemporary Australian Literature engages with this myth, which is how Paterson's poem ended up in my classroom. We were studying *The Dressmaker*[12], a contemporary Australian novel which pokes fun at bush mythology, yet without some sense of the mythology it challenges, my students could not properly understand this text. The 2016 winner of the Stella Prize *The Natural Way of Things*[13], presents a more serious and comprehensive challenge to the myth of the bush. This is a compelling, if shocking, novel is set in a rural Australia unadorned by the jolly swagmen and picturesque horsemen[14] of the literary past. It's not a text for a high school classroom, but it demonstrates that the conversation in Australian literature about Australia's landscape remains vivid and compelling.

Indigenous Australia

A significant group in consideration of the construction of Australia and its landscapes are, of course, indigenous Australians. After a series of ignominious references in traditional texts, (like anovelI read as a child *ALittle Bush Maid*[15]by Mary Grant Bruce, in which the aboriginal character is presented as a perpetual boy, illiterate and halting

---

[10]https://www.penguin.com.au/books/banjo-paterson-collected-verse-9780140146219
[11]https://www.penguin.com.au/books/the-penguin-henry-lawson-short-stories-cla-9780143180128
[12]https://www.penguinrandomhouse.com/books/318187/the-dressmaker-by-rosalie-ham/9780143129066/
[13]https://www.allenandunwin.com/browse/books/fiction/literary-fiction/The-Natural-Way-of-Things-Charlotte-Wood-9781760111236
[14]http://www.middlemiss.org/lit/authors/patersonab/poetry/wmatilda.html
[15]http://www.marygrantbruce.com.au/a-little-bush-maid/

in his speech[16]) aboriginal authors have reconstructed themselves in more modern Australian writing. Oodgeroo of the tribe of Noonucal is an important Australian poet, whose writing often presents aboriginal people as oppressed by white Australia. I routinely use her writing in my classroom to provide some balance in terms of representation. Oodgeroo's consideration of landscape is informed by an awareness of a cultural relationship with Australia that extends back at least 40000 years. In an Australian classroom "Son of Mine"[17], for example, has a particular resonance as student understanding is informed by an awareness of indigenous politics in this country. The history of indigenous dispossession, and the story of aboriginal disempowerment adds significant nuance to interpretations of Oodgeroo's work which is often taught in the context of other Australian poets, who are not necessarily indigenous. Interestingly I have taught the same poem in England, and while the students there were able to consider the poem technically and generally in terms of its cry against racism, there were less able than Australian children to understand the political significance of the text.

Further Oodgeroo's reliance on Australian natural imagery in poems such as "Municipal Gum"[18]are understood quite differently by students depending on their knowledge of this particular flora. Again, this experience emphasizes what is gained, and also what is lost when students encounter texts which are either foreign or familiar to them. It makes me consider what my students (and I) do not see in the study of texts which make significant reference to geographic realities which my students don't immediately understand. I am concerned that my students are sometimes limited in their ability to engage with texts simply because they are reading material which is removed from their immediate surroundings. In our study of *Year of Wonders*[19]this year, my students and I considered the importance of the colour green which is emphasized by the narrator as she remembers her English home[20]. But while we understand the significance of this feature intellectually, Australia has

---

[16]"**Black Billy** was, of course, in the stables, and came with alacrity. **He had not much English and that little was broken, but he worshipped the Linton children--Jim especially, and would obey him with the unquestioning obedience of a dog.**" *A Little Bush Maid,* p14**emphasis mine**http://www.marygrantbruce.com.au/a-little-bush-maid/
[17]https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/son-of-mine-0719042
[18]http://famouspoetsandpoems.com/poets/oodgeroo_noonuccal/poems/4598
[19]http://www.harpercollins.com.au/9781841154589/
[20] "I think it is green, perhaps, that I miss more than any other thing."p302http://www.harpercollins.com.au/9781841154589/

been described as a 'wide brown land,'[21] so our sense of the narrator's loss is always somewhat artificial[22].The study of Australian texts is thus essential in the Australian classroom because it reminds both students and teachers of the role of familiarity in interpreting texts and it also encourages us to recognise our distance from material which we might otherwise believe erroneously to be entirely familiar.

While it is an important function of literature to expand our empathy to encompass experience beyond our own, we also have a responsibility to engage our students in consideration of their own context. I have never taught Oodgeroo's poetry in a predominantly indigenous classroom, but I have no doubt that meaning would shift again. And although it is important to teach indigenous literature in Australian classrooms, these stories are often quite as foreign to contemporary urban Australians as literature imported from abroad. At my school the Year 12 team for several years taught *No Sugar*[23]a play by Indigenous Australian playwright Jack Davis about life for an indigenous family in the Great Depression, and while this broadened student awareness of an important aspect of Australian history, our students did not consistently recognise their Australian experience in this text. When we changed texts, we chose an anthology of poetry by Peter Skrzynecki called *Old/New World*[24] in which the poet records his experience as a migrant to Australia. This very different Australian text speaks much more directly to our students' Australian identity, and their recognition of the parallels that can be drawn between their lives and the poetry is reflected in their writing in response to this text.

Migrant Australia

The power of text to compel reflection is apparent in the teaching of migrant poetry in a context where a considerable number of the students share similar migrant backgrounds. The sense of displacement in both the new country and the old one, the dislocation in the new world particularly from parents who still refer back to the old world and the wonder at the new world vistas are all evoked in *Old/New World*, and demonstrate a very different, yet significant aspect of

[21]https://www.poemhunter.com/poem/my-country/

[22] Although ironically Geraldine Brooks is an Australian author, so her character in *Year of Wonders* expresses a connection to England and English landscape which is not native to the author of the text.

[23]https://www.angusrobertson.com.au/books/no-sugar-jack-davis/p/9780868191461

[24]https://www.penguin.com.au/books/old-new-world-selected-poems-9780702235863

Australia. This type of Australian literature is developing as generations of migrants write their experience.

A Case Study

Many schools have embraced *Growing up Asian in Australia*[25], an anthology of memoir edited by Alice Pung, which, as its title suggests, explores the particular experience of being Asian Australian. Although Asian people have been part of Australian history, at least since colonisation, Pung's anthology allows Asian Australians authentic voices often denied them in more traditional Australian texts. Again I am reminded of *A Little Bush Maid* which, as well as the infantilised aboriginal station boy, also contained a Chinese gardener, who was quite simple, and always incoherent[26].The authentic voices of *Growing Up Asian* are therefore very important in the modern Australian classroom, particularly as we are a nation in which 1 in 5 citizens is born outside Australia. But despite the manifest value of such writing, when I first introduced this text to a class in middle school, several of the Asian students in my group were appalled. One girl said quietly to me, "We can't do that book Miss, then they'll all know." This student was horrified at the prospect that the story of her experience would be put under the analytical microscope in the classroom, she was not ready to be the focus on discussion, and to have the secrets of her experiences revealed. She was further concerned that this text would highlight points of difference between herself and her non-migrant largely Anglo Australian classmates, and that this would be challenging in terms of her Australian identity.

---

[25]https://www.penguin.com.au/books/growing-up-asian-in-australia-9781863951913

[26]"Hogg's sworn foe was **Lee Wing, the Chinese gardener**, who reigned supreme in the orchard and the kingdom of vegetables--not quite the same thing as the vegetable kingdom, by the way! **Lee Wing was very fat, his broad, yellow face generally wearing a cheerful grin**--unless he happened to catch sight of Hogg. His long pigtail was always concealed under his flapping straw hat."

…

"The queerest part of it was that Lee Wing firmly believed Hogg to be the author of his woe. Nothing moved him from this view, not even when Jim, finding how matters stood, owned up like a man. **"You allee same goo' boy," said the pigtailed one, proffering him a succulent raw turnip. "Me know. You tellee fine large crammee. Hogg, he telleecrammee, too. So dly up!"** And Jim, finding expostulation useless, "dried up" accordingly and ate the turnip, which was better than the leek."
A Little Bush Maid, p3, **emphasis mine,** http://www.marygrantbruce.com.au/a-little-bush-maid/

It was a difficult position to negotiate. Pragmatically the text had been ordered, and it would be taught, regardless of the sensibilities of students. In her first moment of horror, the student also demonstrated that she had no expectation that her experience would be reflected in her reading. This revelation made the choice of *Growing Up Asian* even more important, because without such a text, her story would not be told in an official context, and without this text, neither she nor her peers would recognise this migrant story as legitimate Australian story. She also tacitly acknowledged that she had no expectation, in her classroom of being able to use her lived experience directly in the analysis and interpretation of text.Her experience highlights the advantage some students have in their approach to texts, not just by being in and of the country in which a text is set, but also by being part of the normative culture of that country. The imperative to teach Australian texts in Australia, and indeed local texts in any context, must therefore be further modified to reflect the diversity of the communities within schools.

Of course,my student survived the study of*Growing Up Asian*, and she learned both the joys and the pain of studying a text in school that was a mirror, rather than a telescope.

The graphic novel

In any discussion of Australian migrant literature, it would be remiss not to mention Shaun Tan's *The Arrival,*[27]an award winning graphic novel which tracks the experience of migration from a variety of different perspectives. Strikingly the whole text is told entirely in pictures, the silencing effect of migration, where language is lost with the movement from the land of the mother tongue, is thus evocatively displayed by Tan.

There are a number of famous Australian picture books which also make up part of the Australian canon, and which are used in primary school reading circles, and sometimes in secondary school because they explore quite complex ideas. *The Bunyip of Barclay's Creek*[28], which considers identity, *The Rabbits*[29]which presents the colonisation of

---

[27]https://www.hachette.com.au/shaun-tan/the-arrival
[28]https://www.penguin.com.au/books/the-bunyip-of-berkeleys-creek-9780140501261
[29]https://www.hachette.com.au/shaun-tan/the-rabbits

Australia as an allegorical invasion and*Possum Magic[30]*which explores the relative values of safety and self-expression all reflect Australian flora and fauna in the telling of their stories which helps develop a collective sense of Australian identity.

The Beach

But one of the most important geographic locations within an Australian context is shown in another famous Australian picture book, one of my favourites *Greetings from Sandy Beach[31],* this storybook describes a largely uneventful camping weekend on the coast, but it is powerful in its evocation of the experience of long weekends away which are an Australian commonplace. In a country in which the vast majority of the population is settled along a coastal fringe[32], the beach is an important part of Australian mythology, and literature. Authors like Tim Winton celebrate the sand and the surf in their writing, and these stories find their way into classrooms routinely, not least because Australian students, drilled in the importance of swimming and water safety from an early age, are able to identify with symbols associated with the water. When I taught "The water was deep and went forever down"[33] there was much discussion in my classroom of whether the protagonist of this short story was drowning or swimming, whether she was at one with the water, or working against it, but I never had to discuss swimming, or the sea or the dangers of being caught in a rip with my students because these were all ideas with which they were entirely familiar. We enjoyed the anthology *Minimum of Two* in part because it referred to what united us in it use of the seaside.

The City

Although Australians visit the beach, and although a romanticised image of rural Australia pervades Australian culture, in fact most Australians are city dwellers[34], and there is therefore some

---

[30]https://shop.scholastic.com.au/Product/8208771/Possum-Magic-30th-Anniversary-Edition/

[31]https://www.hachette.com.au/bob-graham/greetings-from-sandy-beach

[32]"At 30 June 2001 more than 8 in 10 Australians (85%) lived within 50 kilometres of the coastline of Australia, up slightly from 1996 (83%)."
http://www.abs.gov.au/Ausstats/abs@.nsf/Previousproducts/1301.0Feature%20Article32004

[33]https://www.penguin.com.au/books/minimum-of-two-9780140273991

[34]Two in three Australians live in a capital city. In 1973, 8.8 million Australians (65% of the population) lived in a capital city. By 2013 this number had increased to 15.3 million (66%).

considerable value in teaching texts set in town. Helen Garner's famous novel *Monkey Grip*[35]is an Australian classic; it is an important text in part because of its setting in a recognisable inner suburb of Melbourne. This novel is not routinely studied in schools because of its exploration of drug culture, but other Australian authors borrow from Garner's unashamed use of a familiar setting. Next year I shall teach the Australian anthology *Foreign Soil*[36] for the first time, and while some of Clarke's stories are set far from her Australian home, several are set in Australian urban locations. The setting of "David", the first story in the text, is geographically very close to the location in Garner's novel, and although Clarke's inner city is very different from Garner's, there are clear echoes of Garner's approach in Clarke's descriptions.

I don't yet know how my students will react to Clarke's often very raw and confronting writing, but I have chosen this text because my students have to write a creative response as part of their course, and I want them to learn from Clarke that their experiences, their locations, and their reference points are worthy of being described in literature. I do not want them to feel that literature occurs at some distance from themselves, instead, in their writing, I hope to see themselves reflected. I hope that they will construct and explore fictional worlds, which originate from their own contexts, rather than from places which are foreign to them.

Regional Tales

The desire to include particular Australian experiences in literature is apparent in the work of Australian authors who set their stories beyond the major areas of population of Melbourne and Sydney, where nearly half of all Australians live[37]. The marked differences

---

http://www.abs.gov.au/ausstats/abs@.nsf/featurearticlesbytitle/AC53A071B4B231A6C A257CAE000ECCE5?OpenDocument

[35]https://www.penguin.com.au/books/monkey-grip-popular-penguins-9780143202714
[36]https://www.hachette.com.au/maxine-beneba-clarke/foreign-soil
[37]**"Sydney is closing in on the population milestone of 5 million** residents, according to the 2016 Census results released on Tuesday.

But south of the border, Melbourne is growing at a faster rate - 12 per cent over the past five years compared to 10 per cent for Sydney.

Melbourne's population is 4.4 million, and now trails Sydney by around 400,000 residents.

Sydney remains Australia's largest population centre with 4,823,991 people, growing at 1656 every week since the previous Census.

Australia's estimated population at December 31 was 23.4 million people."emphasis mine

between landscapes and experiences of these texts reminds us of the size of Australia, and the ultimate folly of attempting to generalise about any one type of Australian literature. Peter Goldsworthy's *Maestro*[38] set in Darwin is very different from*Pomegranate Season*[39]set in Perth, for example. Both Goldsworthy and Polizzotto go to considerable lengths to establish the particular circumstance of their stories, evoking the specific regional conditions of the locations of their narratives as the stories unfold. *Maestro* is a popular text for study in senior school, *Pomegranate Season* is much less well known. Both are Australian texts, but whether it is valuable or even possible to see continuities between them is debatable.

Conclusions

I have taught English and Literature in both England and Australia, and, having been educated in Australia (except for a year of kindergarten in Barbados), I have had some exposure to Australian Literature,across my forty years of reading, though I am in no way an expert in this field. I know that it sometimes a nuisance, when constructing a course, to remember to include an Australian text, I know that sometimes it is easier to teach the classics, and to ignore the voices and experiences which do not fall within the bounds of the canon.

But I live, and teach and read in a post-colonial world and I have been shown the value of teaching texts which are true to my students' contexts, just as I have been made aware time and time again of the danger of allowing dominant cultures to silence non-normative experience.

I taught an anthology of poetry this year called *Language for a New Century*[40] and during one lesson we read a poem called 'Dreamweavers' by Marjorie Evasco[41].The students were dutifully reading and taking notes when suddenly one of them exclaimed: 'She's a

---

https://www.sbs.com.au/news/census-2016-melbourne-catching-sydney-in-population-race

[38]http://www.harpercollins.com.au/9780732297350/
[39]https://catalogue.nla.gov.au/Record/683789
[40]http://books.wwnorton.com/books/Language-for-a-New-Century/
[41]https://marjorieevasco.jimdo.com/dreamweavers.php

Filipino! I didn't know there were Filipino poets!' And our class was transfixed. The excited student is a Filipino Australian, she is a diligent and conscientious girl, but her engagement in the poetry, after this revelation, was redoubled. She was so excited to listen to a story which was part of her own, so excited to be able to pronounce the author's name with confidence, so excited at the prospect that this part of her personal world could appear in the pages of a book, and within the walls of a classroom.

Although it is curious to end a series of comments about Australian Literature with an anecdote about a poem which is not Australian, the story is nevertheless a profoundly Australian one.It is a story of multiculturalism, and literature. It is a story of a developing literary landscape which is allowing new stories to be heard. It is paradoxically the reason that the directive to teach Australian literature in Australia exists. I hope that it highlights the value of teaching a range of texts in every classroom, so that all students can find themselves in the texts they read and study.

For those of us who speak a language which has colonial roots, reading itself is a particularly charged political action, and we must therefore insist and ensure that we recognise ourselves when we read. We have an obligation to make a space for our stories to be told, by reading them and by teaching them.

Costal Malabar on the Arrival of the Portuguese

(Dr.K.S.Mathew
Former Professor and Head, Department of History,
Pondicherry University, India)

Coastal Malabar played a significant role in maritime history and evolution of maritime heritage of India thanks to a variety and plurality of factors related to geo-physical conditions, political upheavals, development in the technical aspects of navigation, nature of costal society, resources of the hinterland, requirements of the foreland and the dynamics of sea-borne trade .

Maritime outlets for the hinterland of coastal Malabar are connected with the heartland through a host of navigable rivers[1], lagoons and lakes[2] emptying themselves directly or through backwaters into the Arabian Sea which, in its turn, leads to the Indian Ocean, the main thoroughfare of international maritime trade for millennia together. The geomorphic changes of these outlets were largely affected by the formation of shoals and other geological factors through floods as in the cases of the disappearance of the international emporium of Muziris and the emergence of the Port of Cochin in 1341 CE and also through tsunamis.

The political transformation taking place on coastal Malabar brought about realignment of lasting consequence in the position held by port towns which served as intermediaries between the hinterland and foreland in sea-borne trade. Relegating Muziris to the background, Quilon (Koulam Male) emerged in the ninth century CE as the most important port town in Costal Malabar with the hand lent by the Chera

---

[1] Out of the 44 rivers in Kerala, 41 originate from the Western Ghats (Sahyadri hills) and flow westward emptying themselves in the Arabian Sea directly or through lakes. Periyar is the longest river in Kerala covering a distance of 244 kilometres. One of the branches of it joins the Kodungalloor Lake while the other empties itself into Lake Vembanad. It is followed by Bharatapuzha with a length of 209 kms. Besides the 41 rivers flowing in to the Arabian Sea, there are 35 small rivulets and rivers that flow from the Western Ghats.

[2] There are 34 lakes in Kerala. The largest backwater is the Vembanad Lake into which two important rivers, namely Pampa and Meenachil empty themselves . It stretches out into the Arabian Sea at Cochin port. Backwaters consist of lakes and coves of Sea which straggle out in the land. Vembanad Lake is fed with the water from the rivers Achenkovil (128 kms) and Manimala (91 kms) through River Pampa (176 kms).

rulers of Mahodayapuam intent on keeping at bay the incursions of Pandyas and later the Cholas and attracted from the Persian Gulf Regions the merchants of the Abbasid Caliphate[3] and continued to dominate in the maritime trade between the regions of al-Basrah (Muscat or Sohar) and Hormuz on the one hand and Canton in China on the other.[4] Large Chinese junks used to visit Quilon as a part of Chinese tributary trading system. The Mongol mission carrying with it a golden badge for Wa-ni, the king of Koulam Mali(e) with the title of "Fu-ma" or imperial son–in-law inscribed on it in the name of the Chinese emperor was sent to Quilon in 1283.[5]

Similarly, the political changes especially the disintegration of the Cera Empire of Mahodayapuam in 1124 CE helped the port of Calicut emerge as an important emporium of international seaborne trade by the thirteenth century CE. Manavikrama, the Governor of Ernadu (*Nediyiruppu Swarupam*) having the headquarters at Nediyiruppu near Kondotti in the modern Malappuram district defeated Porlatiri, the ruler of Polanad and shifted his seat to Panniyankara in Calicut near the

---

[3] Al-Mansur, the Abbasid Caliph, founded the Caliphate known after his name in 762 CE in Baghdad, in modern Iraq, north of the Sassanian capital of Ctesiphon from where the Abbasid Caliphs after assuming authority over Muslim Empire from the Umayyads in 750 CE began to operate. The Abbasid merchants from the Persian Gulf took 30 days to reach Koulam Mali and another 30 days to reach Qala (Kedah in Malaya Peninsula) and another 30 days to Canton. The *dhows* in which they travelled   took shelter in Quilon waiting for favourable monsoon. The merchants of *Anjuvannam* and *Manigramam* moved from Quilon to the centres of trade in Abbasid Persia and Fatimid Egypt. The Fatimids conquered North Africa and their Fatimid State took shape among the Kutama Berbers in the West of the North African littoral particularly Algeria, in 909 conquering Raggada, the Aglabid capital in 921.   The Fatimids   established the Tunisian city of Mahdia as their new capital. In 948 they shifted their capital to Al-Mansuriya, near Kairouan in Tunisia. In 969 they conquered Egypt and established Cairo as their capital.

[4] George F. Hourani, *Arab Seafaring in the Indian Ocean in Ancient and Early Medieval Times,* Princeton, 1951, pp. 70-74. When Muziris was dominating the maritime trade of India, seventy two Mesopotamian (Persian) Christian families   under Kinai Tomman accompanied by Bishop Joseph of Uraha, four priests and two deacons came to Cranganore in 345 CE. Similarly, in 823 a group of merchants from Sassanid Persia under Sabor and Prodh came to Kurakeni Kollam (Quilon) which was the chief centre of maritime trade of the Malabar coast. The Syriac document *Anecdota Syriaca* states that three Syrian Missionaries (two of them probably Nestorian Persians, Mar Sapor and Mar Peroz or Prodh) came to Kollam in 823 AD and got leave from the king Shakirabirbi to erect a church there.

[5] S.D.Goiten, "Portrait of a Medieval India Trader: Three letters from the Cairo Geniza" in *Bulletin of the School of Oriental and African Studies*, XLVIII, 1987, pp.437-8

Arabian Sea, the former headquarters of Porlatiri and built the Velapuram fort in Calicut in the thirteenth century.[6] Ibn Batuta who visited Calicut in 1343 stated that Calicut was the most important port of the country of Malabar and the largest in the world.[7] In a similar vein, the chief of the Perumpadappu Swarupam having his seat at Vanneri, a land–locked area near Ponnani shifted his headquarters around 1405 to Cochin which emerged as a port in 1341 to take advantage of the maritime trade. [8]

Political upheavals like the sacking of Baghdad in modern Iraq by the Mongols under the leadership of Hulagu Khan in 1258 CE and the abolition of Abbasid Caliphate (750-1258)[9] dealt a fatal blow on the commercial relations of the Persian Gulf region with Coastal Malabar. The merchants from the Persian Gulf regions under the Abbasid Caliphate frequenting Quilon till 1258 withdrew from the trade with Quilon and China. Similarly, the establishment of the authority of Mamluk (Slave dynasty) Sultanate[10] and the movement of the Abbasid line of rulers to the Mamluk capital of Cairo in 1261 reinvigorated the international trade of coastal Malabar via Red Sea regions to Cairo, Alexandria and further on to the ports of the Adriatic Sea. This political condition lasted from the overthrow of the Ayyubid Dynasty until the Ottoman conquest of Egypt in 1517.

The development in the technical aspects of navigation and the increase in the tonnage of vessels involved in the international maritime trade during the sixteenth century required ports that could offer anchorage to such vessels. Centres of trade located near open seas were not preferred by the navigators. Moreover, the seasons of navigation and the process of obtaining commodities-the dynamics of trade in general-required longer period of anchorage. Most of these demands were met in

---

[6] K.V.Krishna Ayyar, *The Zamorins of Calicut*, Calicut, 1999 pp. 14-15, M.G.S. Narayanan, *Calicut: The City of Truth*,   (revised)Calicut ,2006, pp.61-62. Later he built his palace in the area extending North-South from Mananchira to Chalapuram beyond the Siva Temple of Tali where the Ambadi Kovilakam, the female apartments of the royal family was located.

[7] Mahdi Husain, ed., *The Rehla of Ibn Battuta*, Baroda, 1976, p.188

[8] Pius Malekandathil, *Portuguese Cochin and the Maritime Trade of India 1500-1663*, Delhi, 2001, p.30

[9] Abbasid Caliphate was created in Harran in 750 and in 762 A.D. the headquarters of which was shifted to Bagdad.

[10] This dynasty was founded in 1250 with Cairo as its capital.

the newly emerged port of Cochin to the neglect of Calicut which was the most important centre of sea-borne long distance trade during the fourteenth and fifteenth centuries.

The merchants in the coastal society involved in overseas and sea-borne trade of coastal Malabar were the Muslims especially the Marakkars who dominated trade in the region of Calicut and also Cochin. By the opening of the sixteenth century, large number of Marakkar merchants from Calicut and Coromandel coast were found in Cochin. Some of them worked as agents or suppliers for the foreign merchants against advances received.

Resources of the hinterland of the above mentioned port towns, namely spices, teakwood, *angely* and other varieties of timber necessary for building ships attracted the attention of the foreign traders and administrators. Transportation from the hinterland through riverine routes provided an added attraction. The residents of the hinterland too needed a few commodities from abroad and through coastal trade by way of exchange. In tune with requirements from the foreland, production of the needed items in the hinterland received a great fillip. As part of the dynamics of trade, coins, ingot, copper for minting and a few items for exchange were brought to coastal Malabar.

The Seaborne Trade of the Malabar Coast and Calicut

After the sack of Baghdad, and the shifting of the headquarters of the Abbasid Caliphate from Baghdad to Cairo, the merchants from Alexandria, Cairo and the Red Sea regions extended their commercial enterprise to Calicut relegating Quilon to the background. The merchants from the Persian Gulf regions under the Abbasid Dynasty frequenting Quilon till 1258 withdrew from the trade with Quilon and China. Calicut turned out to be the principal center of international trade of coastal Malabar and continued to be so from the middle of the thirteenth century to the middle of the fifteenth century attracting merchants from West Asia, China and various parts of South Asia and functioned as an international emporium connecting Malacca with Cairo and further to the ports of Genoa and Venice on the Adriatic.   Calicut and Khambat in Gujarat were the two important centres of trade on the western coast of India during the pre-Portuguese times.[11] The sea-borne trade that thrived

---

[11] K.N. Chaudhuri, *Trade and Civilisation in the Indian Ocean: An Economic History from the Rise of Islam to 1750,* Delhi, 1985, pp. 99 ff.

in Calicut during this period had two different directions, one that stretched to the China Sea and the other to the Red Sea regions.

The Chinese shifting their interest from Quilon turned their attention to Calicut during the period of our study. Calicut was known to the Chinese as Ku-Li-Fo. The report from the Chinese merchants confirms this: "Ku-Li-Fo is the most important of all the maritime centres of trade. It is close to His-lan (Ceylon) and is the principal port of the Western Ocean".[12] By 1344 merchants from China, Sumatra, Ceylon, the Maldive Islands, Yemen and Fars came to Calicut. Ibn Batuta stated that the harbour of Calicut was one of the largest in the world. It had a *Shahbundar* or the head of the merchants and his deputy.[13]

The Chinese merchants were found in Calicut in great numbers. Till the twenties of the fifteenth century they had a factory at Calicut.[14] It was called *China cota* in the local language.[15] Some remnants of this were found in the seventeenth century as reported by Diogo de Couto, the Portuguese chronicler. The Chinese eunuch Cheng He and his companions visited the Zamorin in A.D. 1407 and conveyed to the king letters patent conferring on him the title of vassal king and offered different gifts to his highest officers and to all of them hats, girdles and carved stones.[16] Youngle, the Chinese Emperor sent a tablet to the Zamorin in the fleet of the first voyage of Zheng He (1405-1407) on which the following greetings were inscribed:

---

[12] W.W. Rockhill, "Notes on the Relations and Trade of China with Eastern Archipelago and the Coast of the Indian Ocean during the fourteenth century", *T'oung Pao*, IV, Part II, p. 454

[13] "The Raja (sultan) is a heathen called Zamorin (Samiri). He is an old man and shaves his beard like of the Europeans, I saw him in Calicut.... The head of the merchants in this town is Ibrahim, the *Shahbunda*r from Bahrein, an accomplished man of great attributes; at his house the merchants meet and at his *sima*t the dine. The judge of Calicut is Fakhr-ud-din Usman, a man of learning and high-minded generosity and the keeper of the hospice is Shaik Shihab-ud-din of Kazerun, to whom are brought the votive offerings which the inhabitants of India and China make to Shaik Abu Ishak al Kazeruni....In Calicut lives the shipmaster , Misqual, whose name is widely known. He possesses great riches and many ships for trading purpose in India and China, Yemen and Fars", Mahdi Husain, ed., *op. cit*, p. 189.

[14] Montalbodo, *Paesi Nouvamente Retrovati &Novo Mondo da Alberico Vesputio Florentino Intitulato*, Reprint with facsimile, Princeton, 1916, p.162

[15] Garcia da Orta, *Coloquios dos Simples e Drogas da India,* Lisboa, 1891, vol. i, p.205

[16] W.W. Rockhill, *l.cit*. p.455

Your kingdom is more than ten thousand li away from China. Our people and products are alike and customs similar; we enjoy identical prosperity. I inscribe this stone so that it lasts forever as a monument[17]

The details of the transaction between the Chinese merchants and those in Calicut are graphically described in the Chinese sources. It is reported in the Chinese source *Yuing yai sheng lan*:

All the merchandise brought here by Chinese junks is under the control of the two high officers who send brokers to come to an understanding as to the prices, which are not subsequently changed. And their mode of counting is to rely solely on the bending of the fingers and they do not make an error of a fraction. In trading, they use six-tenths fine gold coins called *panam (fanam)* weighing two *candareems* and with writing on both sides….[18]

Further information regarding the way in which commodities were exchanged is provided in the Chinese sources. On the Chinese side, Zheng He would lead his team while Samuthiri always deputed his trusted superintendent of ports called *Shabhantra,* who would be assisted by the *Menovan (*Menon) and *Menoki. Menovan*'s job was to check the inventory and the account. *Menoki* was to act as the middleman (broker). The Chetty (obviously the principal chetty called *Wadangai Chetty*) was the chief trader while Zheng He embodied in himself the roles of both the merchant and negotiator (broker) as the representative of the Emperor. The *Shahbantra, Chetty, Menovan* (accountant) and *Menoki* go aboard the ship to fix the date for negotiation.[19]

On the fixed day, first they took out silks and other Chinese goods from the ships and discussed the price one by one. When the price is fixed, an agreement in duplicate stating the amount of price is made out for each party to keep. Then the chief (*Shahbantra)*, the *Chetty* and the Ambassador (Zheng He) joined their hands, and the broker says: "On such a month and such day all of us clasp our hands (showing that the price is settled), and there will be no going back". After that the Indian

---

[17] Xia ag. J.3, p. 103 Quoted by Haraprasad Ray , "South India during the Fifteenth century: Studies sin Sino-Indian Relations"(an unpublished project report submitted to the UGC in 1996 p. 109). The King of Calicut used to come to Edapally for the confirmation of his coronation and is said to have stepped on a piece of stone with Chinese inscription. Probably the stone mentioned also by the Portuguese writers of the sixteenth century , could have been the stone referred to here.
[18] W.W. Rockhill, *l.cit* pp.457-58
[19] *Yingyali*, p. 45 Quoted by Haraprasad Rayk, "An Enquiry into the presence of the Chinese in South India and South East Asia after the voyage of Zheng He in early fifteenth century" in K.S.Mathew, ed., *Mariners, Merchants and Oceans,* Delhi, 1995, p. 97

traders brought precious stones, pearls, corals and other commodities to negotiate with price which continues for one, two or three months. The goods were examined minutely and when the sale is finalized, the quantity, for instance, of pearls to be exchanged with hemp-silk or other articles was fixed according to the price settled earlier with the clasping of hands. The Chinese goods were possibly unloaded and kept with factors, unless the Chinese left one or two ships behind.

The enormous Chinese junks that used to go up to the Persian Gulf frequented only the Malabar Coast since the fourteenth century.[20] The Chinese vessels between 20 and 25 in number used to visit Calicut with fine linen-cloth and brass-wares and took spices in return till the first quarter of the fifteenth century.[21] The works of Wang Ta-yuan(*Tao i chih lio* dated 1349)*,* Ma Huan (*Ying shang lan* 1425-1432),Fei Hein (*Hsing ch'a shong lan* dated 1436) and Huang Shang-ts'eng (*Hsi yang chao kung tien la* dated 1520) make mention of the Chinese trade conducted on the Malabar coast. The native products included pepper which was raised in gardens.[22] The Chinese trade with Calicut was considered to be very active and prosperous.[23]

The Chinese merchants of the seventh expedition to Calicut stayed there only for five days from 10 to 14 December 1432. The king of Calicut is reported to have ill-treated the Chinese merchants in the first half of the fifteenth century. It is learnt that sometime around 1432 the Chinese factory was destroyed by the people of Calicut under the instructions of the local ruler.[24] Subsequently, the Chinese gathered a large fleet, attacked and pillaged the city and left Calicut for good. The report of Joseph the Indian in 1505 who travelled extensively from

---

[20] For a short discussion on the commercial relations of the Malabar coast with China, ref. W.W. Rockhill, "Notes on the Relations and Trade of China with Eastern Archipelago and the Coast of Indian Ocean during the Fourteenth century", *Toung Pao*, vol. xv, Leiden, 1914, pp. 419 ff.

[21] Montalbodo, *op.cit*, p.71

[22] W.W. Rockhill, *l. cit*. p. 459

[23] "Some 80 or 90 years ago, they had a factory in Calichut. Having been outraged by the king of that place, they rebelled and gathering a large army came to the city of Calichut and destroyed it. From that time up to the present day they have never come to trade in the said place…. There were more business men there when the people of China used to go there for trade…. They are very dynamic people who at one time were having much trade in Calichut. But once it happened that the king of Calechut badly received them. So they went off from there but shortly returned and killed many of the inhabitants of the town of Calechut and afterwards they have never returned" ref. Antony Vallavanthara, *India in 1500 A.D.The Narratives of Joseph the Indian*, Mannanam, 1984, pp.196-199

[24] Antony Vallavanthara, *op.cit* , pp.1196-98

Kerala makes mention of the withdrawal of the Chinese from Calicut between the thirties and forties of the fifteenth century.[25]. The cause of the outrage by the Zamorin is ascribed to the instigation by the Arab merchants envious of the Chinese competition. An echo of this is found in the information supplied by Girolamo Priuli to his Florentine correspondent. It is surmised that Zengh He lost his life at Calicut in this violence.[26]

Sea-borne Trade of Calicut under the Hegemony of the Mamlouks of Egypt

With the abolition of Abbasid Dynasty and the subsequent decline of the trade of the Persian Gulf regions, the Red sea areas developed active commercial relations with Calicut. It was reported that there was continuous sailing from Calicut to Mocha laden with pepper during the first half of the fifteenth century.[27]The major group of traders that had a great stake in the port of Calicut constituted the Al-Karimi merchants.   The Karimis having their headquarters in Cairo established themselves firmly in the spice trade with Calicut.[28] They constituted an 'organisation or corporation, an organised body of merchants closely knit together, a collective group of men who associated themselves for the pursuit of a common commercial goal- trade in pepper and spices'.[29] Calicut was the principal centre of trade for the Al-Karimi merchants from Cairo[30]. The measures taken by Sultan Barsbay in the fifteenth century to establish a state monopoly over the spice trade in the Mamluk Egypt dealt a fatal blow on the Karimi merchants and consequently a

---

[25] W.H. Greenlee, *The Voyages of Pedro Álvares Cabral to Brazil and India*, London, 1938. P. 105

[26] Haraprasad Ray, "South India during the Fifteenth Century: Studies in Sino-Indian Relations, *l.c*., p.99

[27] Abd-ur, Razzak, ref. R.H. Major, *op.cit,* p.19

[28] Karim meant   " a convoy or group of *nakhodas* , or ship-owners, in whose ships merchants traveled and goods were transported to and from India" Ref S. D. Goiten, *Studies in Islamic History and Institutions*, Leiden, 1966 pp.358, cfr.S.D.Goitein and Mordechai A. Friedman, *India Traders of the Middle Ages: Documents from the Cairo Geniza "India Book*", Leiden, Brill, 2011, part I, p.483

[29] Walter J. Fischel, "The Spice Trade in Mamluk Egypt: A Contribution to the Economic History of Medieval Islam" in *Journal of the Economic and Social History of the Orient*, vol.1, Leiden, 1858, pp. 157-74

[30]. S.D. Goiten, "New Light on the Beginnings of the Karim Merchants", *Journal of the Economic and Social History Review of the Orient,* vol. 1, Leiden, 1958 p.181

number of them left for India and settled down on the Malabar coast.[31] Calicut, as the centre of Arab trade, became the pivot in the exchange between Eastern and Western Asia. A few of the merchants from Cairo settled down in Cambay and from there they came to the Malabar coast.[32] Qüs near Cairo was in fact an important emporium of Indian commodities in which the Karimi merchants traded. They held some sort of a monopoly of trade between Yemen and Cairo where they had their headquarters.[33] Ali Ibn Muhammad Kalyubi who died in 1492 was one of the rich Karimi merchants who had trade with Calicut in the second half of the fifteenth century.[34]

This direction of trade from Calicut had a very important ramification. Every season about ten to fifteen ships loaded with pepper, ginger, cinnamon, cardamom, myrobalans, tamarinds, canafistula, precious stones of every kind, seed pearls, musk, ambergris, rhubarb, aloes-wood, great store of cotton cloths and porcelains sailed to Aden and Mocha. Some of the goods were sold to the merchants from these places and from Jidda. The commodities were loaded there into small vessels which proceeded to Toro(al Tor) and from there by land to Cairo and Alexandria. Further they were sent to Venice from where these commodities were taken to various parts of Europe.

On the return voyage copper, quicksilver, vermilion, coral, saffron, coloured velvets, rosewater, knives, coloured camlets, gold, silver and so on from Jidda were taken to Calicut. The ships used to set sail from Calicut in February and return in the middle of August to the middle of October. The king used to take great interest in this trade. He regularly assigned a Nair to be at the service of the merchants coming to Calicut. A Chetty clerk was appointed to look after the accounts. A broker was also arranged to take care of the supply and sale of goods.[35]

---

[31] Eliyashu Ashtor, "The Venetian Supremacy in Levantine Trade: Monopoly or Pre-colonialism?", *The Journal of European Economic History*, vol.3, no. 1 (Rome,1974), pp. 21, 27

[32] Tomé Pires, *The Suma Oriental of Tomé Pires and the Book of Francisco Rodrigues*, vol. 1 Delhi, AES reprint, New Delhi,1990, pp. 41-42

[33] Walter J. Fischel, "The Spice Trade in Mamluk Egypt*", Journal of the Economic and Social History of the Orient,* vol. 1, (Leiden, 1958), pp.162-63)

[34] Gaston Wiet, "Les Marchands D'Epices sous les Sultans Mamlouks" in *Cahiers D'Histoire Egyptienne,* serie VII, Fasc. I, (Cairo, 1955)

[35] Duarte Barbosa, *The Book of Duarte Barbosa*, vol. II, Nendeln/Liechtenstein, 1967, p.77

By the forties of the fifteenth century Calicut turned out to be an important harbour, like Ormuz bringing together merchants from various countries including the maritime centres of trade on the East African coast. Precious commodities from   Abyssinia, Zirbad, and Zanguebar and other places were brought to Calicut without any fear. Security was assured in the port to anybody interested in having trade with Calicut. The merchants were accustomed to spend shorter or longer time in the port town as they liked. The officers of the customs house kept watch on the commodities brought by the merchants. The customs duties were collected only when the commodities were sold.[36]

By the first half of the fifteenth century Calicut became known as a maritime city, a noble emporium for all India abounding in pepper, lacquer, and ginger, a large kind of cinnamon, myrobalans, and zedoary. Abundance of pepper and ginger in Calicut had been noted by the travellers.[37] Towards the third quarter of the fifteenth century it became a port for the whole of Indian Ocean regions.[38] The Zamorin took steps to convert the small ports on the Malabar coast as stapling centers subservient to Calicut. He conquered Mount Deli and Cannanore in the fifteenth century. Besides, he brought the spice-producing areas of Nilambur, Manjeri, Malappuram, Kottackal and Cranganore under his authority with a view to supplying increased volumes of spices to the foreign merchants especially the Al-Karimis having brisk trade with

[36] R.H.Major, *India in the fifteenth century*, London,1857, pp. 13-14:"Calicut is a perfectly secure harbour , which, like that of Ormuz, brings together merchants from every city and from every country; in it are to be found abundance of precious articles brought thither from maritime countries, and especially from Abyssinia, Zirbad, and Zanguebar, from time to time ships arrive there from the shores of the House of God and other parts of the Hedjaz, and abide at will , for a greater or longer space, in this harbour; the town is inhabited by Infidels , and situated on a hostile shore. It contains a considerable number of Mussulamans, who are constant residents, and have built two mosques, in which they meet every Friday to offer up prayer"….Security and justice are so firmly established in this city, that the most wealthy merchants bring thither from maritime countries considerable cargoes, which they unload, and unhesitatingly send into the markets and the bazaars, without thinking in the meantime of any necessity of checking the account or keeping watch over the goods. The officers of the custom-house take upon themselves the charge of looking after the merchandise; over where they keep watch day and night. When a sale is affected, they levy a duty on the goods of one-fortieth part, if they are not sold; they make no charge on time whatsoever… But at Calicut, every ship, whatever places it may come from, or where it may be bound, when it puts into this port is treated like other vessels and has no trouble of any kind to put up with."
7. Nicolo Conti, ref. R.H. Major, *op.cit,* pp. 19-20
[37] Hieronimo di Santo Stefano, ref. R.H.Major, *op.cit*, pp.4-5
[38] Athanasius Nikitin, ref. R.H.Major, *op.cit*, p.19

Calicut.[39] The Zamorin's attempt to concentrate the external trade of coastal Malabar on Calicut is evident in his capture of Cochin by the end of the fifteenth century and his insistence on the ouster of Nazrani merchants (St.Thomas Christians) from Cochin and replacement of them by the Muslim merchants of Calicut chiefly the Marakkars.[40] He made the ruler of Cochin his vassal and took away the rights of minting coins and roofing his palace with tiles.[41] The ruler of Cannanore was also deprived of such rights.

Besides the Al-Karimi and Chinese merchants, a number of others from various parts of the world visited Calicut and conducted trade with the port. There were very many Moorish merchants, several traders from Mocha, Tennasserim, Pegu, Ceylon, Sumatra and Jawa, Ormuz, Persia, Arabia Felix, Syria, Turkey, Ethiopia and from various parts of India like Vijayanagar, Bengal, Bhatkal, Kayamkulam, Dabhol, Chaul, Coromandel coast and Cambay who came to Calicut for the sake of conducting trade.[42]   Thus, Calicut was indeed an international emporium of trade prior to the arrival of the Portuguese and the subsequent encounters.

Pantalayani Kollam along with Calicut attracted the attention of the Chinese traders right from the thirteenth century. Mention is made of Chinese trade with Pantalayani or Fandaraina in a document of 1296.[43] Ibn Batuta hailing from Tangier on his way to China visited the Malabar coast in 1342. Fanderayana (Pantalayani) figures among the port towns mentioned by him. The other towns he is reported to have visited were Hili (Mount Deli), Jurfattam, Dahfattam and Calicut. He saw about 13

---

[39] C.Achyutha Menon, *The Cochin State Manual*, Ernakulam, 1911, p.43,Pius Malekandathil*, Portuguese Cochin and the Maritime Trade of India, 1500-1663*,Delhi, 2001, pp.34-35; The part played by the Muslims in the development of Calicut under the Zamorin was rewarded as seen in the Muchunti Mosque Inscription, cfr. M.G.S.Narayanan, *Keralacharithrathinte Adisthana Silkal* (Mal.), Calicut , 2000, p. 64

[40] O.K. Nambiar, *The Kunjalis, Admirals of Calicut*, Delhi, 1963, p. 40

[41] Duarte Barbosa, *The Book of Duarte Barbosa: An Account of the Countries Bordering on the Indian Ocean and their Inhabitants*, Transl. by Mansel Longworth Dames, vol. II, Nendeln, 1967, p. 95

[42] Ludovico di Varthema, *The Itinerary of Ludovico di Varthema of Bologna from 1502-1508*, London, 1928, p.61.

[43] W.W. Rockhill in this "Notes on the Relations and Trade of China" in *T'ong-Pao,* vol. xv, (Leiden 1914,) p.425, alludes to Chinese Trade with this coast in A.D. 1296 and mentions P*anam* and Fandaraina among the ports alluded to in the *Yuan Shih.* Fandaraina or Pantalayani seems to be mentioned also in another Chinese authority of the same period.(ibid. p. 435, note 1).

Chinese ships at Calicut[44]. Since Calicut did not have suitable anchorage during the season of monsoon especially south West Monsoon, the ships were presumed to have anchored at Pantalayani which had an area that could give protection to the ships from the ravages of monsoon. Ibn Batuta writes:

> Then we left Budafattan for Panderani (Fandarayna) - a large and beautiful city with gardens and bazaars. There are three Muslim quarters each of which has a mosque, while the congregational mosque lies on the coast. It is wonderful, and has observation-galleries and halls overlooking the sea. The judge (*Qazi*) and the orator (*Khatib*) of the city is a man from Oman**,** and he has a brother who is accomplished. It is in this town that ships from China winter**.**[45]

The information regarding the presence of Chinese junks makes it very clear that the port at Pantalayani was able to provide safe anchorage for ships with great tonnage and that the port was suitable for ships with protection against the inclement nature of monsoon battered sea. Further, it gives the indication that Calicut which had only an open sea was not suitable during the monsoon for the anchorage of ships for a long time and so they used to be anchored in the port of Pantalayani Kollam.

This opinion gets confirmed by the steps taken by the Portuguese at the suggestion of the Zamorin of Calicut. The first fleet under Vasco da Gama reached Calicut in May 1498 just before the beginning of the monsoon in June. The Zamorin who was at that time in Ponnani received the message from the two men sent by Vasco da Gama regarding the arrival of the Portuguese at Calicut.[46] Immediately the Zamorin sent a pilot with the two messengers sent by Vasco da Gama with his orders to take them to Panderani where the anchorage was better and safe. [47] According to the information provided in the *Journal of the*

---

[44] Mahdi Husain, ed.& Transl. *op.cit*, p.188

[45] *Ibid*

[46] " When we arrived at Calicut the king was fifteen leagues away (in Ponnani). The captain major sent two men to him with a message informing him that an ambassador has arrived from the king of Portugal with letters and that if he desired it he would take them to where the king then was…. He sent a word to the captain bidding him welcome, saying that he was about to proceed to Qualecut. As a matter of fact, he started at once with a large retinue" E.G. Ravenstein, ed., *A Journal of the First Voyage of Vasco da Gama 1497-99,* New Delhi, AES, 1995, p.50.

[47] "A pilot accompanied our two men, with orders to take us to a place called Pandarani, below the place (Capuano) where we anchored at first. At this time we were actually in front of the city of Calecut. We were told that the anchorage at the place to which we were to go was good, whilst at the place we were then it was bad, with a stony bottom, which was quite true, and more over that it was customary for the ships which came to

First Voyage of Vasco da Gama, the Portuguese fleet spent 101 days at Pantalayani during the monsoon season. This was possible only because of the safety of the port. The fleet left Pantalayani on 29 August 1498 for Portugal.

The presence of a Qazi from Oman at Pantalayani easily leads us to the conclusion that there were a number of Omanese traders settled in Pantalayani along with other foreign merchants. He could be like the *Shahbundar* who looked after the wellbeing of the merchants in foreign land. There was always a *Shahbundar* in Malacca to look after the issues related to Gujarati merchants settled in Malacca as well as those who frequented the port regularly from Gujarat.

Pantalayani was considered a port town in the first decade of the sixteenth century as reported by Duarte Barbosa, a Portuguese official who worked in the Portuguese factory at Cannanore from 1503 and later at Calicut when the Portuguese were able to set up a fortress in 1513.[48] Writing in 1515 Tomé Pires speaks of Kollam otherwise known as Pantalayani (*Pamdaranj)* as one of the ports on the Malabar coast providing anchor to ships. He further adds that the port of Pantalayani belonged to the Zamorin. This port town had flourishing trade, merchants and ships.[49]

In view of the fame established by Calicut in the international maritime trade, the Portuguese under the guidance of the undaunted admiral of the Indian Ocean, Vasco da Gama came to Calicut in 1498 opening a direct sea route connecting the Malabar coast with the Atlantic ports and established commercial contacts with the Zamorin in Calicut.[50]

---

this country to anchor there for the sake of safety. We ourselves did not feel comfortable, and the captain-major had no sooner received this royal message than he ordered the sails to be set, and we departed. We did not, however, anchor as near the shore as the king's pilot desired". E.G. Ravenstein, ed., *A Journal of the First Voyage of Vasco da Gama 1497-99,* New Delhi, AES, 1995, p.50. The Portuguese fleet remained at Pandarane from 31 May to 23. June.1498. On 24 June, they took the merchandises to Calicut.

[48] "Passing thereby is another town on the coast called Tircore and passing this there is another which they call Pandarane beyond which there is yet another with a small river which they call Capucate. This is a place of great trade and many ships, where on the strand are found many soft sapphires" Duarte Barbosa, *The Book of Duarte Barbosa* , Vol. II, London, 1921 pp. 85-86

[49] Tomé Pires, *The Suma Oriental of Tomé Pires*, AES Reprints, New Delhi, 1990 vol. 1, pp.74,78

[50] K.S. Mathew, *Maritime Trade of the Malabar coast and the Portuguese in the Sixteenth century,* Delhi, 2016, pp.62 ff

Indigenous Shipbuilding at Calicut (Beypore)

Another important contribution made by Calicut to the maritime heritage of coastal Malabar is shipbuilding. Just as Pantalayani Kollam offered safe anchorage for ships coming to the port of Calicut, Baypore situated 10 kilometers south of the town of Calicut served as the most important centre for shipbuilding from time immemorial. The activities became accelerated when the Zamorin shifted his residence from Nediyiruppu to Calicut and merchants from different quarters of the world came in search of oriental goods to the port of Calicut. It was known as Ophir of the Old Testament from where King Solomon obtained large quantity of almug wood[51], gold and precious stones through the fleet he sent under Hiran to Ophir. He used the timber for the temple and his palace.[52]

Beypore had almost all the important requirements for a shipbuilding centre of high quality, such as: a) access to the centres of production of various sorts of timber required for different parts of an ocean going vessel, b) qualified shipwrights and the work force in terms of skilled and unskilled labourers and c) the facilities for drawing the ships ashore for careening as well as launching the vessels into the sea. It is situated on the bank of river Chaliyar known also as Beypore River. Beypore is connected with Nilgiri Mountains and Waynadu Ghats through the two branches of River Chaliyar which join together in the Nilambur Forest. River Kallai joins Chaliyar River before it opens itself into Arabian Sea and so Beypore gets access to river Kallai too. Beypore is also connected through the river Kadalundi with Kadalundi known for the best timber. Thus, Beypore has access to the timber producing areas.

The trees selected and cut from the forests in the hinterland like Nilambur and the neighboring places were brought to Kallai and Baypore through rivers originating in the Western Ghats. The main river that empties itself into the Arabian Sea through the estuary of Beypore is Chaliyar, the fourth longest river in Kerala with a course of 169 kilometers. It is known also as Chulika or Beypore River. It originates at Elambalari hills in the Waynadu plateau. Six major streams namely, Chaliarpuzha, Punnapuzha, Kanjirapuzha, Karimpuzha, Iravanjipuzha and Cherupuzha are tributaries of this river. The southern part of the

---

[51] Almug is believed to have been the sandalwood of the East.
[52] I Kings Chapter 10 ver.11-12 and 2 Chronicles chapter 8, vers.17-18

estuary of Chaliyar River is Chaliyam and the northern part is Beypore. River Chaliyar does not get dried up during the summer months of March and April as other rivers of Kerala. It was extensively used as water way for carrying timber from the forest areas in and around Nilambur. Kallai, the internationally known centre of timber is located near Baypore. Rafts made of logs were taken down stream during the monsoon to Kallai which is linked with Chaliyar on the south by a man-made canal. Kallai river originates in the Western Ghats at an altitude of 45m.and is 40 kms long.

The well known types of vessels known as *Uru* and *odam* have been built in Beypore from time immemorial. They are famous wooden vessels. Even Arab literature has reference to the excellent timber available on the Malabar coast and to the skilful carpenters who built exquisite vessels. *Urus* made in Beypore are unique. They are built entirely of timber fastened by coir ropes and caulked with special glue made of animal fat, calcium, *punna* oil and wooden nails or pegs.

Shipwrights

Shipwrights in Calicut were the *Thachans* belonging to *Viswakarma* community who were engaged in shipbuilding and repairs. Carpentry was their hereditary occupation. Their knowledge of the subject was transmitted from generation to generation without the aid of any manuals. They are engaged in building ships with timber and have great specialization in the selection of timber suitable for different parts of the ship and of measurements thereof besides building the vessels of different tonnage.

Skilled Labourers Attached to the Shipyard at Beypore.

Khalasis were closely associated with shipbuilding and related activities. The word *khalasi* in Arabic meant dockyard worker, sailor, *lascar* and so on. They were traditionally employed in ports and dockyards. *Khalasis* or *Mappila Khalasis* were the skilled labourers whose services were required for drawing the ships ashore for repairs, keeling the vessel as well as shifting heavy planks of the vessel and finally launching the ships once they are constructed. The *Khalasis* lay the keel on a specially placed timber or "*kalangi*" in the yard so that the *Thachans* could start their work. They used simple equipments like wooden pulleys or winches known as *sylanki*. The leader of the *Khalasis* is known as *Srank* or *Mooppan* who engages the labourers in a scheduled

work and is entitled to an enhanced wage. The *Khalasis* did not use any sophisticated machinery except *dabbers* (daver, wooden winches), a network of steel wires (*sylanki*) and thick coir ropes, long wooden handles called *kazhas* to transmit torque and rotation as smoothly as any high-end machinery. They were traditionally involved in the construction of famous *urus* of Beypore. The *Khalasis* were requested by the Indian Railways for retrieving the bogies from the water in the Peruman Rail Accident of July 1988. Similarly when the Kadalundi Railway Bridge collapsed in 2001, the services of the *Khalasis* were utilized by the Indian Railways. Many of them are good divers too.[53]Their strength lies in common sense, muscular strength and team work.

Varieties of Timber

Timber was used for the construction of vessels at Beypore. *Karimaruthu* (*Terminalia Crenulata*), *karivaka,* Benteak (larger *stroemia lanceolota*, *Pilavu* (*artocarpus integrifolius*), *Pali* (*palquim elepticum*), *Punna* (*Caleophyllum indophyllum*) teak (*tectona grandis*, *Ayini* (*artocarpus birustus*) and *Cini* (*Samnea saman*) were some of the species of trees used for shipbuilding. Timber for shipbuilding at Beypore was obtained chiefly from Nilambur forests.

Felling and Transportation of Suitable Trees

After deciding the size of the vessels to be built, the carpenters, expert in the selection of timber suitable for shipbuilding under a *muppan* (elder), went into the deep forests to identify the appropriate variety of timber. The persons chosen for cutting the selected trees worked there for months together under the *muppan.* The wages for them were disbursed to their families directly every week. During the lean season when there was no work, they used to take advances from the timber merchants. The felling of the trees was done only during the appropriate season of the year, depending on the position of the moon. On an auspicious day and time (*muhurta*) the desired tree was felled with a ceremonial saw.

Trees for shipbuilding should be cut only when they are mature and in the proper season. If the trees are not mature, the timber would rot or create changes in the work by twisting or shrinking and opening up

---

[53] For further details ref. C.M.Musthafa Chelambra, *Mappila Khalasi Katha Parayunnu*, Calicut, 2011

joints. If the trees are not mature, there will be too much sap and so the timber would be corrupted and rotten. All trees do not mature at the same time. Some get matured earlier than the others. The trees of same specie mature differently in different places. They will mature faster in warm areas than in cold regions.[54]

Elu (track) was prepared for transportation along which big logs were dragged by male elephants till the *mara elu (*wood track*). Naikan* and *Paniya* tribesmen constructed the *mara elu* to drag the felled trees selecting the route and deciding the slopes. *Mara Elu* was connected with a bigger *Elu* used by many such contractors. Sometimes the *Ana elu* (tracks used by elephants) was modified for the purpose. This was very economical. The felled trees were dragged to the river by male elephants and were floated on the river. A number of them were tied together with hundreds of dry bamboos for keeping the trees floating. This mode of transportation was called *Therappam*. Sometimes these trees were made to float with the help of *Tonis,* canoes or punts propelled by paddles or poles respectively. *Therappams* were prepared smaller in size with less number of logs in the upper river with shallow water and fast currents. Two or more such *Therappams* were joined together in the lower reaches. The *therappakar (*the persons manning *Therappam)* moved on the river day and night with stops only for food and other requirements. Large number of *makkanis* (hotels) sprang up in summer along the sandy banks especially near important ferries to provide food to the *therappakar. Tonis* of *Therappam* were used to carry goods on their way back from the shipbuilding or curing centres. [55]

Stages of Shipbuilding

Traditional carpenters worked in the shipyard. They had their experienced headman, called *mestris* under whom they did the work with great discipline. [56] The *mestri* decided the size of the frame and planks as dictated by his own memory. In fact there was no prepared chart or drawing. Experienced *mestri* or master carpenter after deciding the size of the vessel to be built cut the planks as required depending on the plan he had in his memory.

---

[54] Fernando Oliveira, *Livro da Fabrica das Naos,* Lisboa,1991, pp.146-150
[55] V.Kunhali, "Timber Industry related to Shipbuilding in Kerala" in G.Victor Rajamanickam & Y. Subbarayalu, eds, *History of Traditional Navigation,*Thanjavur,1988, pp.159-60
[56] The word '*mestiri*' takes it origin from the Portuguese word *mestre*, meaning master.

Irippu (seat)

Wooden seat upon which keel of the ship was to be made, was prepared. This should be strong enough to support the entire weight of the vessel. It was made of two wooden *makkanis* (big wooden pieces) on two sides and then keel was laid.

Keel (*eravu* or *pandi* or *patan*) and keelson, the stem and stem posts, the lower ribs, the side-planks permanently below the water level, the cross beams, the masts and spars are the important parts for which the greatest care was given to maintain the quality of timber. Selection of planks for the upper side above water-level, the inner decks, cabins and platforms permitted some flexibility.

Keel

Keel (*pandi*) is the foundation or backbone of a ship. It is the most important part of the vessel which gives strength and stability to it acting as the backbone, besides being the single massive timber without curve. The length of the keel is the same as that of the vessel. A keel of 110 feet has 16 inch width and thickness. Keel is prepared first. The preference of the timber is for *Karimaruthu* (*Terminalia Crenulata*). Usually the length of the keel was limited to 90 ft. It is rather difficult to get one piece of timber of this size without physical defects. Therefore, the carpenters take extra care to choose the best and suitable piece.

Keel laying was an important function and was done on an auspicious day chosen in the light of the advice of *kanakkan,* or astrologer. Coconuts were broken to ward off evil spirits. Betel leaves and nuts were distributed to the guests who were invited to witness the ceremony.

Two beams known as *Aniyam* (stern) and *Amaram* (stem) posts were joined on both ends. The stern post was connected in such a way that the angle against the water surface was greater than the angle between the stern post and the water surface when the ship was launched. Two or three timber pieces of the same specie and quality are used by joining the planks together. The keel planks are joined by interfingering tongue and groove scarf joining and fastened with wooden pegs. Joints in the keel are fastened by *pantham*- a resin of C*anarium sprictum*. The keel was covered by a beam. The shape of the beam depended on the

shape of the bottom for the ship. [57] The carpenters fixed a plank called *ottupalaka* on either side of the keel. The position of *ottupalaka* towards *aniyam* and *amaram* is 0º and in the middle 45º C. Before fixing the *ottupalaka*, on the keel, the carpenters kept cotton immersing in a gum mixture of *pantham, Punna* oil and neem oil for waterproofing. *Ben teak* (*Lagerstroemia lanceolota*) having the tendency of swelling in the water and thereby making the keel water tight was used for keel. [58] *Kappal Sastram* recommends *Vembu, Ilupai, Punnai* and *Naval* as the ideal timbe*r for keel,* while *Karimaruthu, sirutekku, Sirunangu, Ayini, Karunelli, Kongu* and *Venga*i are suggested in the *Kulatturayyan Kappal pattu*.[59] The general trend was to use *Karimaruthu* and in its absence *Punnai, Ilupai*, and seldom *seerani* (*Puvarasu*) or *Vembu.*

Hull

Hull of a ship consisted of keel and ribs covered by planks. The hull could be of different shape like flat bottom, 'V' bottom and round bottom. Once the keel was fixed, the ribs (*manikkal*) were prepared. It was a leg-like support fixed on the keel. A vessel of 110 feet required 50 *manikkal* on each side. The length in the middle was 31 feet reducing towards either side while the length in the sides was only two feet. The width of the ribs was ten inches and eight inches in thickness. The distance between two ribs was three inches. A *mattam* or model was prepared before shaping the ribs. Ribs were usually made of joining two pieces. *Manikkal* (ribs) or *Mallakkals* (side legs) were placed at a reasonable distance taking into account the size of the vessel. These *mattakals* were fitted on two sides in a pair. Different types of legs were used for various purposes such as, a) *otharkal*, leg to tie the stay bar, b) *buoykkal* –leg to tie the anchor in the stern c) *pathikal-* to spread the *panthal* or cover as roof. d) *peelikkal*-used for additional sails. The *manikkal* and planks were fastened together by coir. In the past, sewn boats were made in India. They are usually called *masulas*[60]. After fixing

---

[57] Some ships are of flat bottom, others V bottom and still others round bottom bull.

[58] A.P.Greeshmalatha and G.Victor Rajamanickam, "The Ship-building Technology: As practised in Beypore, Kerala," in K.S.Mathew, *Ship-building and Navigation in the Indian Ocean Region, A.D. 1400-1800,* Delhi, 1997, p. 50

[59] B.Arunachalam, "Timber Traditions in Indian Boat Technology", in K.S.Mathew, *Ship-building and Navigation in the Indian Ocean Region, A.D. 1400-1800,* Delhi, 1997, p.15

[60] For details on sewn boats, ref. Eric Kentley, "The Sewn Boats of India's East Coast" Himanshu Prabha Ray and Jean-François Salles, eds., *Tradition and Archaeology : Early Maritime Contacts in the Indian Ocean*, Delhi, 1996, pp. 247-260

the ribs on either side, ten planks of four inches' width were placed to strengthen the ribs.

Outer Planking or *Kakaorayam Cherkkal*

The carpenters made 'V' shape on one plank and to that they inserted the other piece. The 'V' shape was called *kakaorayam* since it looked like the open beak of a crow. Bending of the timber according to the requirements for building of ships was done by the use of *mara enna (*oil extracted from trees*). Vep* (neem) oil or *cheeni* oil was applied on the planks. Then they were heated up mildly. There was another method for the same. The planks were besmeared with a lair of mud found on the river banks. Mud of this type was greasy and paste-like with some special properties. The moisture from the mud was allowed to be absorbed. The planks were kept as flat on two wooden logs at the ends. Then the plank was heated till the slush gave out steam. The steam entered on the body of the planks and made them elastic. The planks became pliable. One end of the plank was then inserted into a long vertical slit cut in a thick wooden stump. The other end was fastened by strong rope lashed to a big tree. The rope and the plank were pulled according to the desired curve. The slanting position of the middle pole helped in bending the plank to the required shape of the hull.

Stern (*Aniyam*) & Stem (*Amaram*)

Aniyam or *tharchila* in Malayalam language was the extreme front of a ship. Its size depended on the shape of the ship usually having seven inches' slant. A vessel of 110 feet had an *amaram* of 35 feet height and an *aniyam* of 24 feet. They were fixed before the ribs were finally placed. *Amaram* was at the extreme back of a boat. It was controlled by a sculler or *Amarakkaran.*

Cukkan (rudder)

It was fixed in *amaram* with the help of bronze ring in such a way that it can move in any direction. *Cukkan* was used to control the direction of the vessel by steering it. It had the height of the stern. Its width increased towards bottom.

Sail *(Paya).*

Sails were made of thick cotton fabric. Usually three sails of 150 m, 200 m and 40m are used in some types of vessels. The big sail was fixed in front. The sail cloth called locally in Malabar as *Payathuni* was stitched and prepared in different sizes according to the types of sail such as triangular, mizzen, lateen, square etc. Ludovico di Varthema says: "The sails of these ships are made of cotton, and at the foot of the said sails they carry another sail, and they spread this when they are sailing in order to catch more wind, so that they carry two sails where we carry one"[61]

Mast (*Kombu* or *Paymaram*)

The height of the mast depended on the size of the ship. It was erected on the keel base, where a hole called *pandi kuzhi* was designed for it. The sail cloth was fastened on it. Mast was fixed on a pace which was 1/3 of the keel length. Ships used to have one, two or three masts. If the ship had only one mast, it was fixed at the centre.

Two Masts or *Kombu* of 60 feet and 45 feet in length were used in vessels known as *Uru.* A mast of 60 feet required 1.8 feet circumference while that of 45 feet needed 1.4 foot width. *Punna* was usually chosen for mast. Yard known as *pariman* on the Malabar coast was used for tying the sail. It used to be 128 feet long. It was made of *punna* tree. Pulley (*kappi* in the local language) was used to spread the sail. *Kappi* was usually made of jack tree.

Use of Nails for Shipbuilding

It was generally held that Indian shipwrights did not use nails to join the planks of a ship in the period before the arrival of the Portuguese. Wooden pegs and coir were used lavishly in joining and tightening the planks. Varthema mentions that an immense quantity of iron nails was used in shipbuilding in Calicut in the early decade of the sixteenth century: "And when they build the said vessels they do not put any oakum between one plank and another in any way whatever, but they join the planks so well that they keep out the water most excellently. And then they lay on pitch outside, and put an immense quantity of iron

---

[61] Ludovico di Varthema, *The Itinerary of Ludovico di Varthema of Bologna from 1502 to 1508*, London, 1928, p. 62

nails".[62] Duarte Barbosa who was in India since 1503 while speaking about shipbuilding in Calicut before the arrival of the Portuguese firmly asserts that the ships were built without any iron nails. He adds: "…the whole of the sheathing was sewn with thread, and all upper works differed much from the fashion of ours, they had no decks".[63] In fact there were old directives not to use iron nails on the ship since rock formations in the sea have magnetic areas which may cause difficulties for navigation.

Anchor (*Nankooram*)

Granite stone carved specially for the purpose in a square shape with a sharp edged wooden piece in the middle tied with coir *(kal)* was used in Malabar as anchor. It was fixed to the bottom of the seas when thrown from the ship. Marble pieces were used as anchors for the vessels built in Calicut. Anchors of this type eight palms long and two palms broad and thick were tied to the vessel through two large ropes.[64] Anchor rope was made of coconut fibre. It was 6" to 7" thick and was called *alath* or *vadam*. This was needed for operating the anchor.

Coating and Outer Treatments

Water proofing was done after completing the planking. Cotton treated by specially made mixture of *Punna* oil and *Pandam* was inserted between the gaps of the planks. Fish oil or any vegetable oil was applied up to the water level for seasoning the vessel. Another mixture called *cherivi* with lime and *Punna* oil was also applied. This mixture protected the vessel from sea-worms. The Portuguese writers of the sixteenth century mention some materials used for the treatment of the vessel. They were *Galgata* and *Saragusta* which were made indigenously.

Galagata (gualagualla) or bitumen

It was made of three materials, namely virgin lime, oil(fish oil) and linen. If fish oil was not available, gingili oil or any other oil was used.[65] This sealant served mainly as a protection against shipworm,

---

[62] Ludovico di Varthema, *op.cit,* p.62
[63] Duarte Barbosa, *op.cit.* vol.2, p.76
[64] Varthema, *op.cit.* p.62
[65]Adelino de Almeida Calado, *Livro que trata das cousas da India e do Japão: edição critica do codice Quinhentista 5/381da Biblioteca Municipal de Elvas* , Coimbra, 1957, pp.67-8

which could not penetrate from outside, for, their teeth were dulled by lime. [66]

Saragusta

It was made of four materials, namely, lime, *allcatrão de breu*, fish oil, linen.[67] The material prepared out of this was used in India to treat the seams of ships.[68]

Caulking *(Panthavum Paruthiyum)*

Kalpath was the term used for caulking a ship. It was also known as *Panthavum Paruthiyum* in view of the articles used for caulking. *Pantham*, a resin taken from certain species of tree was essential for *chopra* or to embalm the ships to protect them from worms and to prevent leakage. "*Paruthi*" meant cotton. Usually *Punnakka Enna* (oil of *Punna* or pine tree) along with cotton and coconut fibre (*chakiri*) was used. Cotton and coconut fibre were soaked in the oil of *Punna* and applied to the chinks and strongly hammered. Some scholars are of the opinion that the *Kalpath* was not at all needed for the ships made on the Malabar coast. Because, the Indian shipwrights carved each piece of timber according to the shape of the hull suggested to them. Each plank was filled to its neighbouring piece until a perfect joint was effected. Therefore, the waterproofing required for the vessels made in Europe was superfluous. [69] Leakage takes place on account of improper joining of planks for the hull.

Chopra (Embalming of the Ship)

After caulking had been done inside and outside, *chopra* or embalming of the ship was done. It was applied from the bottom to the water line with a white composition. This mixture was made from the *Pantham* (resin), *Dammar,* fish oil, and burned lime (*Chunna*). All these items were boiled and carried upward in a wide sweep on either bow. Above this, a coat of paint was applied which separated the pitched bottom from the sides. *Chopra* protected the wood from termite,

---

[66] Fernando Oliveira, *Livro da Fabrica das Naus*, Lisboa, 1991, p. 153
[67] Adelino de Almeida Calado, *op.cit* , p. 69
[68] Fernando Oliveira, *op.cit*, p.153.
[69] K.N. Chaudhuri, *Trade and Civilisation in the Indian Ocean: An Economic History from the Rise of Islam to 1750,* New Delhi, 1985,pp.151-52

prevented leakage, tightened the caulking materials into the chinks, prevented the ship from decaying and gave a fresh appearance to the ship. *Chopra* coating was done once in three months.

Launching of a ship

Launching the ship was a happy ceremony for the owner, merchants, passengers, shipbuilders, labourers and the crew. The owner for whom the ship has been built invited his friends and relatives to grace the auspicious moment of the first launching of the ship. All the guests brought a coconut each and stood in a row in front of the vessel. They went around the vessel by knocking the coconut on the hulls and side planks. Then they broke the coconut on a stone to ward off evil spirit. *Ganapathipooja* was performed under the leadership of the *mestri*. The guests used to give some presents to the *mestri*. The owner of the ship gave a *Mothirakkani Veshti* to the *mestri* and cloths and money to other workers.

Dhawaring[70] technique was used in launching the ship. According to this method, green coconut leaves were spread on the sand where the vessel was located. Pieces of round coconut timber were placed on the leaves as rollers. The rollers did not sink on the sand due to coconut leaves. Supports were placed on sides to avoid the ship from turning sidewise. Huge ship weighing hundreds of tonnes was pushed by using a pulley mechanism called *dhawar.* The ship was made to move slowly on the rollers to the sea.

Dhawar consisted of removable stand with two pieces of huge wooden rollers. There were two movable thick and long posts called "*kai*" in the middle of the rollers. A big beam was placed horizontally in between the wooden rollers. This was called *Pakku.* A *kamba* (big rope) was connected with *kappi* (pulley). One end of the rope was tied to the stern of the ship. When the workers turned the wooden "*kais*" in a circle, the rope tightened with the pulley and the ship moved on the rollers to the sea without applying energy manually. A small *dhawar* was used in the stem of the ship to lift the anchor.

Dhawar was operated for launching the ship as well as drawing the ship on to the coast by Mappila *Khalasis.*.

---

[70] *Dhawar* is an Arabic term meaning " go around "

Tonnage of Ships

Pliny gives some information about the tonnage of ships in the Indian Ocean. According to him, Indian vessels had a tonnage of 3,000 *amphorae,* the *amphora* being regarded as weighing about a fortieth of a ton.[71]The tonnage of the ships varied from three hundred to four hundred butts as observed by Ludovico di Varthema.[72] In the days of prosperity i.e. before the arrival of the Portuguese, the shipyard at Calicut built keeled ships of one thousand to one thousand two hundred *bhares'* tonnage.[73]

Indigenous cargo ships plying by the Malabar coast were sometimes of six hundred tons. A contemporary Portuguese chronicler makes mention of a ship belonging to Mammale Marakkar and Cherina Marakkar of Cochin which carried seven elephants from Ceylon and three hundred armed men on board. This ship was on its way from Cochin via Calicut to Gujarat around 1500. It was of six hundred tons[74]. We have reference to another huge ship, *Meri* by name plying between the Malabar coast and Mocha. It carried many families of the Muslims from Calicut bound for Mocha. It had besides, 260 soldiers on board in addition to the mariners and rich cargo. It was sighted near Mount Eli.[75] These two incidents give an idea of the tonnage of the ships plying by the Malabar coast in the first decade of the sixteenth century.

Types of Ships

Several types of vessels were found in Calicut during the period before the arrival of the Portuguese. *Sambuk*, *paraos* (*prahu) almadia*

---

[71] Radha Kumud Mookerji, *Indian Shipping: A History of the Sea-borne Trade and Maritime Activity of the Indians from the Earliest Times,* Delhi, 1999, pp.103-04

[72] Varthema, *op.cit*, p.62

[73] Duarte Barbosa*, op.cit.*, vol. 2, p.76.

[74] João de Barros, *Da Asia, Decada* I, Lisboa, 1778, p. 425; Castanheda speaks of a ship belonging to a merchant of Cochin called Patemarakkar which carried an elephant and three hundred men of arms among other things. This was captured by the men of Pedro Álvares Cabral as desired by the Zamorin in 1500. Ref.Fernão Lopes de Castanheda, *História do Descobrimento e Conquista da India pelos Portugueses*, Livro I, Coimbra, 1924, pp.83-85. Gaspar Correa on the other hand refers to a ship belonging to a merchant of Cochin which carried an elephant and other commodities to Gujarat via Calicut. This was a huge ship . It was captured by the men of Álvares Cabral as the Zamorin wanted to get the elephant carried on board the ship. Ref. Gaspar Correa, *Lendas da India*, tomo I, Coimbra, 1922, pp 196-203.

[75]. João de Barros, *Da Asia, Decada* I, Part 2, Lisboa, 1777, pp. 29-38

and *chaturi*[76] were some of them. Ludovico di Varthema of Bologna who was in Calicut in the early part of the first decade of the sixteenth century writes:

> As to the names of their ships, some are called *sambuchi* [Sambuk] and these are flat-bottomed. Some others which are made like ours that is in the bottom they call *capel (kapal)*. Some other small ships are called *parao (prahu*, prow), and they are boats of ten paces each, and are all of one piece, and go with oars made of cane, and the mast also is made of cane. There is another kind of small bark called *almadia (al-ma'adiya*, ferry-boat), which is all of one piece. There is also another kind of vessel which goes with a sail and oars. These are all made of one piece, of the length of twelve or thirteen paces each. The opening is so narrow that one man cannot sit by the side of the other, but one is obliged to go before the other. They are sharp at both ends. These ships are called *chaturi* [*shakhtur*], and go either with a sail or oars more swiftly than any galley, *fusta* [foist], or brigantine. There are corsairs of the sea, and these *chaturi* are made at an island which is near, called Porcai [Porrakad].[77]

Based on the mode of construction, vessels were classified as a) *Kattamaram*, b) dug-outs, and c) plank-built. *Kattamaram* was built of three or four logs tied together. Dug-outs were cut out from a single trunk usually from mango tree. This was similar or identical to *monoxylon* dug out from the trunk of a tree. Dug-outs ranged from one man *toni* to eight men crew of *odams*. *Colonidphonta* was a large ocean-going ship. Batil, or Batel, boom, kotia, paravu or Patavu were some of the other types of vessels built in Calicut.

Cochin and the Maritime Trade of the Malabar Coast

As it has been noted above, the geological changes brought about by the flood in the Periyar river and the adjoining areas near its estuary connected to the Arabian sea, paved the way for the emergence of the port of Cochin in 1341. Subsequently the chief of the Perumpadappu Swarupam shifted his headquarters from Vanneri near Ponnani to Cochin in 1405. Some Chinese merchants visited Cochin. One among them was Ma Huan (c 1380-1460), a Muslim, one of the four officials who accompanied Zheng He during his voyages into Indian Ocean between 1405and 1433. In his report entitled *Ying-Yai Sheng-Lan (The Overall Survey of the Ocean's Shores*, (1433) he speaks of Cochin.[78] He mentions that the merchants of Cochin, chiefly Chettis

---

[76] Varthema, *op.cit*, pp. 62-63
[77] Varthema, *ibid.*, pp.62-63
[78] Ma Huan :*Ying-Yai Sheng-Lan : the Overall Survey of the Ocean's Shores*, Translated from Chinese and edited by Feng Ch'eng-Chün and with introduction, notes and appendices by J.V,.G. Mills, Cambridge, Hakluyt Society, 1970 , ref. also. George

carried on their business like pedlars do in China. The Chettis bought pepper from the farmers when it was ripe, and sold it to foreign ships when they passed by. They also bought and collected precious stones and other costly wares. They dealt also in the business of coral. The coin known as *fanam* was used in transactions in Cochin during this period. Articles of tribute were sent to China from Cochin with a view to strengthening the commercial relations between China and Cochin.[79] Fei Hsin (1385-1436), one of the members in the voyages of Zheng He, speaks about Cochin and the trade found there. Coloured satin, white silk, blue and white porcelain ware, gold and silver were brought to Cochin in the Chinese junks and spices especially pepper, ginger, ivory, pearl and coral were taken from Cochin into the junks.[80] Though Cochin used to be visited by some merchants involved in maritime trade especially since the Zamorin deployed the Marakkar merchants to Cochin with a view to bringing the entire trade of the Malabar coast under his control, it emerged as major centre of international maritime trade only with the arrival of the Portuguese at the turn of the sixteenth century.

Philips, *Mahuan's Account of Cochin, Calicut and Aden* , Library of the University of Wisconsin, G-69 .P 54 (109825)

[79] W.W.Rockhill, *op.cit*, p. 452.

[80] Fei Hsin, *Hsing-Ch'a Sheng-Lan* (*The Overall Survey of the Star Raft*) Translated by J.V.G .Mills, revised, annotated and edited by Roderich Ptak, Wiesbaden, Harrassowitz, Verlag, 1996, p.67 ; W.W.Rockhill, as Notes on the Relations and Trade of China… in T'oung Pao, vol. xvi, p. 452.

Biblical Narrative of a Woman's Kindness and God's Providence: Reflections on the Book of Ruth

(Dr. Beate Kowalski
TU Dortmund University, Germany)

Outline

1. General Introduction
2. First Insights: Trusting – God – Gentle - Providence
3. Introduction to the Story of Ruth
4. Brief outline of the story
5. God's Gentle Providence
   - Blessings: Speakers & Receivers
   - Interventions: Bread & Child
   - Activity of God: Divine Will & Human Activity
6. Summary: Intentions of the Book of Ruth

1. General Introduction

If you like stories with a happy ending you need to read the book of Ruth in the Old Testament, the first part of the Christian Bible. We have a look at the story of the Moabite Ruth who left her home to follow her mother-in-law and who converted to the God of Israel. The small book of Ruth is an island of tranquility among the Biblical writings which contain battles and wars, disputes and jealousy among family members, crime and violence, sufferings and sorrow. The story of Ruth is somewhat different to all these books. It could end as a lot of fairy tales do: "And they all lived happily ever after." A dream? Unrealistic? You might be right, but perhaps you might be wrong. Your answer depends on your personal experience and reflection on your life.

As theologian and Christian I have to ask two questions: Is such a story with its happy ending theologically appropriate? What answers does the book contain for us? Be aware, that the Bible never presents only a single answer or a doctrine. It gives no final answers to questions of life and faith, but it tells something about diverse human experiences with God. Can we learn something from the story with regard to our personal trusting in God's providence?

Hence I would like to invite you to a journey into the world of the Bible, another cultural and temporal context. Nevertheless, similarities to the situation of many women today are visible. You may come to know Naomi and Ruth and discover their life story, their deep faith and trust. We meet women who have no social insurances for their safety and who

were completely dependant on their husbands – but they were able to make the experience of being protected by God. We encounter Ruth and Naomi within an ancient society dominated by men who did not give women a chance for a life with full independence and self-fulfilment – but they only made themselves dependent on God and lived an intense solidarity among each other. We meet people who have no car or mobile phone, no computers and power point presentations for communication – but who were able to communicate directly with each other in a very deep sense. They had a sense for God's presence in life and for the real need of their neighbour.

Indeed, it is a radical and hard life. Nevertheless, the life of Ruth can tell us something very important for us today. Surprisingly, the Ruth story does not guide us to trusting in God's gentle providence within a peaceful and harmonious situation, but within a situation of deepest sorrow and desperation, within apparent hopeless dependencies on power struggles between two redeemers and a great lack of freedom. Ruth and Naomi are examples of women who had no other chance in life than to fully trust in God and to seek for getting security, freedom and independence only from him. For people who have all comforts in life it might be more difficult to learn this trust in God's providence. Maybe it is easier for many women in this world to understand the plot of the story since they still can share the experience with Ruth and Naomi of not being equal to men even in our modern society. It is a special challenge for women to trust in God's solidarity with the deprived. Anyway, the great contrasts between the Ruth story and modern life styles are a challenge for its interpretation and actualization for everybody.

Apart from these differences there is also a close connection between religious societies and the Biblical context. The book of Ruth contains many blessings as they are a custom in non-secular societies. The Biblical custom of blessing each other is an expression of gentleness towards the person you bless and a confession of faith towards God. In what follows, it is not possible to reveal the whole Ruth story. You may feel free to read this lovely story on your own. I have only chosen one single aspect: Trusting in God's gentle providence. What does that mean? What could it mean? How can we learn to have trust in God's providence?

2. First Insights: Trusting – God – Gentle - Providence

We are confronted with four huge theological words: with trusting, God, gentleness and providence. Trusting and providence are words that

do not occur in the Ruth story. Nevertheless, it reveals these two subjects. Let us have a look at them before starting to read the book of Ruth.

What is trust? A traditional German saying goes: "Trust is good, but control is better." These are awful and hurtful words since they prevent any relationship and friendship. They are an expression of mistrust. On the other hand abused trust deeply offends and disappoints. Is control the alternative? What does trust mean in a Biblical sense? Let us reflect a moment on the Biblical meaning of trust:

The Greek words used for trust belong to the semantic domain of attitudes and emotions. They are closely connected with the connotation of hope, and looking forward to (ἐλπίζω) or with courage and boldness (θαρρέω).[1] It is a very positive attitude that opens life for the future and assumes personal strength and power. Trust is always a dialogue between two persons: among two single human beings or between a human being and God. It challenges a very intimate level of relationship and a very sensitive part of a person. Trust in God means on the one hand: to face the reality of the world as it is and to have a good knowledge of human beings. That is one aspect, on the other hand trust means:

- to be completely open and committed/devoted to God
- to live in a deep, intimate relationship with God
- to expect everything from Him

Trusting in God includes a great difficulty. It means a blind trust in God whom we do not see. Trust demands a balance between these two aspects: Being realistic and sober on the one hand and to be fully committed to God on the other hand. When we think about trusting in God's gentle providence we will have a closer look at the question how it might be developed and grow. How can we learn to be completely open and commit ourselves to God to get a deep, intimate relationship with Him? We will see what we can learn from the actors in the Ruth story. Maybe they will give us an answer on our doubts and queries.

Who is God? It is the second of our four huge words. Asking for who God is cannot be answered in a few minutes. It cannot be sufficiently answered at all. Let us stop for a moment and imagine what trust in God reveals about Him. First of all, trusting in God means that it is possible to get a relationship with him because He is a person opposite of us. The term person is not understood in the sense of a human being, but in the

---

[1] See J.P. LOUW/E.A. NIDA, *A Greek English Lexicon of the New Testament Based on Semantic Domains*, 2 Bde., New York 1988.

philosophical meaning of a person being. Since we can fully rely on Him he must be trustworthy and honest, full of love and mercy, without hidden motives and as pure as the water of a deep well. The Ruth story uses the word YHWH for God: I AM WHO I AM. This name of God in the story reminds us of God's revelation to Moses at the burning bush in the Exodus story. The name YHWH is closely connected with Israel's experience of liberation from oppression in Egypt, with his care and guidance through the desert of life. It is exactly this God in whom Ruth trusted who liberates, protects and guides the way to a bright future!

Let us come to the third word: *Gentleness* is an expression of empathy and compassion giving great freedom to a person. It is an attitude of great affection.[2] To be gentle means to think and feel from the point of view of the person opposite. Jesus himself was gentle (πραΰς, Mt 11:29; 21:5; πραΰτητος 2 Cor 10:1) and lowly in heart when offering a rest for the souls and taking the cross for us. Gentleness belongs to the moral and ethical qualities of Christians. The writers of the Epistles in the NT ask their communities to be gentle (Eph 4:2; Col 3:12; Tit 3:2; 1 Petr 2:18; 3:4; Jak 3:13). Restoring or correcting a person in a Christian community should also happen in the spirit of gentleness (Gal 6:1; 2 Tim 2:25). Likewise accounting for the hope that is in us we are asked to do with gentleness (1 Petr 3:15). We should not tell everybody without being asked about our hope. Gentleness is discreet, tactful and confidential. Finally, gentleness is a fruit of the Holy Spirit (Gal 5:23).

Providence is a word that does not occur very often in the Bible and only in the late writings of the OT (Wis 14:3; 17:2; 2 Macc 4:7; Dan 6:19; and in the NT with the meaning of provision: Acts 24:2; Rom 13:14). The English term "providence" derived from the Latin word "providentia" has the connotation of foreseeing. The Greek term πρόνοια differs from this meaning. It belongs to the semantic domain of thinking. It has the aspect of an implied purpose of an appropriate responding.[3] In the book of Ruth this Greek word does not occur, but the subject is touched in the Hebrew version of the second chapter. Ruth 2:3 uses the word מִקְרֶה (*mikräha*) for Ruth's coming to the field of Boaz. It means: accident, chance, fortune. Later on Naomi interprets it within a blessing as God's kindness: "Blessed be he by the LORD, whose kindness (חֶסֶד,[4]) has not forsaken the living or the dead!" (2:20). She noticed that it was no

---

[2] See J.P. LOUW/E.A. NIDA, *A Greek English Lexicon of the New Testament Based on Semantic Domains*, 2 Bde., New York 1988.

[3] See J.P. LOUW/E.A. NIDA, *A Greek English Lexicon of the New Testament Based on Semantic Domains*, 2 Bde., New York 1988.

[4] חֶסֶד occurs in Ruth 1:8; 2:20; 3:10, always within a blessing.

coincidence, but God's divine providence who initiated her relationship and love.

According to the Biblical language trusting in God's gentle providence means to be realistic and fully committed to a God of liberation, care and guidance, who discreetly thinks about how to support his people – especially those who fully rely on him rather than on human beings.

Let us go back to our two questions from the very beginning: Is such a story with its happy end theologically appropriate? More precisely we have to ask for the relationship between God's providence and human freedom, predestination, and human sufferings. Can we learn something from the story with regard to our personal trusting in God's providence?

Let me mention another problem: From a human point of view there is a conflict between trusting and providence. Trusting is a prospective attitude which means to look forward with a positive attitude towards God's interventions in the future. Providence means to look backwards to the events of life and explore Divine footprints in it. It might be quite easy to discover them in the past, but it is difficult to fully rely on His forthcoming care.

3.   Introduction to the Story of Ruth

Before analysing the Ruth story let me give some simple information on it. Ruth belongs to the five Megillot and has its place in the Canon of the OT. During the Jewish Festival of Weeks the Ruth story is read since it reminds us of the harvest. It is only a few weeks ago that this feest was celebrated among our Jewish sisters and brothers.

Ruth	Jewish Festival of Weeks
Song of Songs	Jewish Festival of Passover
Ecclesiastes	Jewish Festival Tabernacles
Lamentations	Jewish Festival of Ninth of Ab
Esther	Jewish Festival of Purim

In the Canon the Ruth story has different places. The Hebrew Bible placed it between the Proverbs and the Song of Songs, hence it belongs to the wisdom literature and it is the first of the five Megillot. Our modern Bibles follow the Greek translation of the OT, the LXX. Ruth is the bridge between Judges and the time of the Kings (1,2 Sam). It belongs to the books of history.

The book of Ruth belongs to the genre of Hebrew short stories.[5] That means, that it is an entertaining and instructive story. It is typical for a short story that its characters have no hidden motives and concealed agendas, they serve as a mirror for the reader. The final aim of the storyteller is to get his audience into the plot of the story. Therefore he consciously leaves gaps in the story and does not characterise the deeper motivation of its actors. Thus, be careful when you start to identify yourself with one of the characters, you always reveal aspects of your own personality!

An important feature of a short story is its clear structure.[6] The Ruth story consists of four main parts which are linked with each other by frames. The first and last chapters belong together, since the first rises the matter, the last presents its solution. Both are situated at public places in Bethlehem. The two chapters in the centre belong together since they describe the two encounters between Ruth and Boaz. They take place at more private places, on a field of Boaz and on the treshing floor. Especially the structure of the two central chapters are comparable. Both are dominated by dialogues between the two actors who become more and more familiar with each other. Boaz' character is revealed as a protector of Ruth; he does not blame her, nor does he take advantage of the intimate encounter by night. Ruth is discernible as a woman who is full of courage, trust and loyalty towards her mother-in-law and Boaz. Both chapters are closely linked with each other. Nevertheless, each chapter is round off and has its own emphasis through the key words: return (12x), gather (12x), lie (8x), and solve (13x).

A brief look at the structure reveals that the narrator is accomplished in telling stories. Furthermore, special codewords in each chapter, the general time framework, and certain methods of memory such as signal words (kindness, resting place, lodge, wings), repetitions, pivotal words, contrasts between two actors (Ruth & Orpah, Mahlon & Chilion, Boaz & the other redeemer, Ruth & Boaz, Ruth & Naomi) give insight in the techniques of the narrative.

At least the speaking names of its characters and places tell us something about the smart humour of the author. You do not need to read

---

[5] Concerning short stories and their analysis see JEAN L. SKA, *Our Fathers Have Told Us. Introduction to the Analysis of Hebrew Narratives* (Subsidia biblica 13), Rome: Ed. Pontificio Ist. Biblico u. 1990.
[6] The structure is well presented in diverse commentaries such as E. ZENGER, *Das Buch Ruth* (ZBK.AT), Zuerich [2]1999; YAIR ZAKOVITCH, *Das Buch Ruth. Ein jüdischer Kommentar* (SBS 177), Stuttgart 1999, who has a special focus on the dialogues.

the whole book, just knowing the names of its actors is enough to understand the whole story!

4. Brief outline of the story

Based on the narrator's technique of the speaking names I give a brief outline of the Ruth story:

In the beginning of the time of the Judges there were Naomi (= charming) & Elimelech (= God is King[7]) who had two sons: Mahlon (= weakly) and Chilion (= frail). The family left their home Bethlehem (= house of bread) because of a famine and they went to sojourn in Moab. These elements of the story you may know from other narratives in the OT. The patriarchs Abraham and Jacob with their families left the promised country because of a famine and they settled down where they found bread.

Both boys took Moabite wives, Ruth (= friend) and Orpah (= obstinate). The most terrible event for a woman in ancient times happened: her husband died. This happened to all three women in the story. Since the social insurance of a widow were her children and since neither Ruth nor Orpah already had children the situation for all of the three women was hopeless. Nobody had to take care of them. This situation may remind you of the book of Job who also lost everything: his property, his family and his health, but not his faith and trust in God's presence.

Especially hopeless situations are favourite moments for God's interventions in the Bible. So in our story: God visited his people and gave them bread (1:6). Likewise God visited Abraham and Sarah at the oaks of Mamre. Although both of them were too old to have children he promised a son and fulfiled what he said. Likewise he promised a son to Hanna who was barren and who could give birth to Samuel. And you may recall the old Elizabeth who bore John the Baptist.

Naomi decides to return home. One of her to daughter-in-laws proves her great faithfulness and loyalty towards Naomi. Ruth decides to accompany Naomi while Orpah went home to stay in Moab. Ruth expresses her decision with the most famous and well known words of the book of Ruth: "For where you go I will go, and where you lodge I will lodge; your people shall be my people, and your God my God" (Ruth 1:16). These are great words that sound nice in every ear. Her words are

---

[7] His name anticipates the time of the Kings!

undesigned, unreserved and unconditional, full of trust and faith in God and loyalty towards Naomi. No hidden motivation is behind them. And most obvious and important: her words are faithful, she fulfils what she promises.

Arrived in Bethlehem, 'the house of bread', Naomi asks the women to call her Mara (= bitter). In her bitterness and sorrow she did not realise that God already started to intervene in her life.

The two central chapters tell about the encounter between Ruth and Boaz. First it seems to be a coincidence that Ruth meets Boaz who is a relative of Naomi. A relationship and friendship begins to grow between them. Ruth started gleaning grain after the reapers of Boaz' field which was the right of the poor in Israel (see Lev 19:9f; 23:22; Dtn 24:19-22). Boaz widens this right for Ruth step by step. Very soon it becomes clear to the readers that God's blessings and Naomi's advices bring them together. It is no coincidence rather than God's intervention through people. That is the way how God's providence works in the Ruth story: by blessings and interventions through human beings. Slowly, step by step. Gentle and friendly. What an amazing and beautiful cooperation between God and human beings that respects human freedom and reveals God's power at the same moment!

The final chapter tells about the marriage of Boaz and Ruth. It is a levirate marriage, which is a marriage of a widow of a deceased and childless man by a relative of that man to solve the major problem of acquiring a son to carry on a family. Boaz decides to redeem Ruth as a levir, which means the brother-in-law. Just before the solution is told another redeemer appears whose name is not revealed. The tension increases since he first agrees to redeem (4:4). But after Boaz explained him that acquiring the field of Naomi also means to acquire Ruth the Moabite (4:5) he withdrew his right of redemption since he was afraid of impairing his own inheritance. He remains a no-name, he does not develop an own identity in the story. His character can just be imagined as a person who is very much interested in his property – hence he loses the property of Naomi and the chance of getting married with Ruth.

As a sign of a legal contract Boaz and the other possible redeemer who is closer to the family but who remains a no-name put their sandals off and exchange them. At the final stage of the story, God directly intervenes the second time in the story: After having given bread to his people in the first chapter he gives a son to the young married couple. Twice he directly intervenes in the life of his people so that they can

survive and his history of salvation can continue. The women in Bethlehem react with a praise of God and Ruth. An important characteristic of Ruth is revealed: "For your daughter-in-law who loves you, who is more to you than seven sons, has borne him" (4:15). Apart from her trusting in the God of Israel a deep love is the great power of her personality so that she is praised to be more important than seven sons.

The genealogy (תּוֹלְדֹות) at the end of the story (4:18-22) mentions Obed (= servant) the son of Ruth and Boaz as the ancestor of King David. Here it becomes obvious why God intervened twice in the life of this small and deprived family: He has chosen the most hopeless situation of a small family to set a new step in his history of salvation. That is the way how God works in the Bible: He can turn hopeless situations. Therefore he needs people who fully trust in him. Usually in the Bible, for that purpose he finds people who have a weak position in the society. But he turns their weakness into strength. Their power is their trust, their hope and love of the Lord. Or as Paul puts it in his 2nd letter to the Corinthians: "I will all the more gladly boast of my weaknesses, that the power of Christ may rest upon me. (12:9) … for when I am weak, then I am strong (12:10)".

Ruth, the woman without any hope for the future from a human point of view but with an incomparable strong faith and trust in God becomes the grandmother of King David and by this a member of the genealogy of our Lord Jesus Christ. Of course, she does not belong to the top ten who have power and all abilities for making politics with people, but she belongs to the top ten of God's history of salvation. Surely, she was dependent on her redeemer Boaz during her whole life. For us Christians it is quite different: Jesus Christ became our ultimate redeemer who gave an example by his life that the deepest love sets people free. A deep relationship with him never guides to dependency but to a greater freedom. Ruth has set one important step forward to this freedom by trusting in God. Therefore she is mentioned in the genealogy of the Gospel of Matthew among a few other women as an important part of God's history of salvation. Ruth, the OT woman with great trust and love became a main part of this history of salvation because she agreed to God's plan. That is the way how God's providence works in the Bible: He never calls a single person for his/her own salvation only but always for offering salvation for many.

5. God's Gentle Providence

Now we will have a closer look at the story and the question what it

reveals about trusting in God's gentle providence. We follow four aspects:

Blessings: Speakers & Receivers: A typical feature of the Ruth story is the constant stream of blessings. Naomi, Boaz, people, the elders at the gate and women in Bethlehem are speakers of the blessings. Two actors receive the most blessings: Ruth and Boaz. The only person who never blesses another person is Ruth herself, but she receives the abundant blessings.

What might be the reason for it? The storyteller does not explain the background, but the reader may know it. Blessings in the OT are always transmitted from the greater to the lesser. As a foreigner and a woman Ruth has the lowest social position of all actors and that is why she is not able to bless anybody. Surely, she blesses people next to her by her deeds and lovely presence, by her loyal decision of following her mother-in-law, her conversion to the God of Israel and concern for Naomi. Her promise to follow her mother-in-law in an emergency is an unfolding or concreting of a blessing she has received from God. But you cannot find a verbal blessing of hers in the story.

In the OT blessings reflect the idea of reward by God (1:8; 2:12). They praise the Lord (2:20; 4:14) and are wishes for an abundant life (1:9; 3:10; 4:11) and the community with God (2:4). The only source for blessings is God himself. From a human or psychological point of view, blessings reveal attention, interest and sensitiviy of human beings towards each other and the sense for God's interventions and gentle providence.

By blessing Ruth gets reward from God for her extraordinary behaviour. Boaz reveals his attention, interest and love by blessing her. God is acting in a very gentle way through people blessing each other. But beware: Blessings have no automatic effect as Naomi's complaints reveal.

Interventions: Bread & Child: Apart from the sensitive action of blessings God directly intervenes twice in the story: He gives bread and a child. These interventions are placed at two crucial parts of the architectural structure of the story: at the beginning and at the end. They are made in the most sensitive and precarious situations of the story. The first finishes the famine, the second gives life to the next generation and is an important step in the history of salvation (King David – Messiah!). Both donations of life are closely connected with God's promise of the

covenant. They reflect the image of a living and loving God who cares for his people in general and for each individual being, especially in emergency. He cares for the surviving of his people.

Activity of God: Divine Will & Human Activity: The book of Ruth is characterised by a lightly exercised providential control. God is the primary actor in the drama. There are correspondences between God's way of acting and the way the people in the story act:

Boaz describes God as the one under whose wings Ruth has come to seek refuge, but it is his wing under which Ruth finds the resolution of her and Naomi's needs for whom she has taken responsibility (1:12; 3:9). Naomi in her bitterness complains that YHWH has brought her back empty, implying that it is him who ought to get at rectifying the situation, but it is Boaz who will not send Ruth home to her mother-in-law empty (1:21; 3:1). Naomi invokes Yahweh as the one to grant the girls to find security, but it is she who plans the way to gain security for Ruth (1:9; 3:1). It is YHWH who is implored to do *hesed* with Ruth and Orpah and is blessed for not having forsaken his *hesed* (1:8; 2:20), but it is Ruth who carries out that *hesed* (1:8; 3:10).

God is present and active especially in the way in which the people behave towards one another. There is a correlation between divine and human activity in the Ruth story: Divine will and human action go hand in hand.

The prospect of hesed: An important Hebrew term used in the story to express God's gentle providence is *hesed* which means an extraordinary behaviour, kindness, loyalty, a closeness and unity. The Hebrew term is a very strong expression that refers to care or concern for others. It is a special care that specifically takes shape in action to rescue the other from a situation of desperate need, and under circumstances in which the rescuer is uniquely qualified to do what is needed. A life of integrity, of human responsibility and kindness is portrayed and recommended. It becomes obvious in the story that *hesed* is an attainable but elusive style of life.

Hesed is the most remarkable character of Ruth. According to 3:10 there are two forms of *hesed* in her life: firstly, her kind concern about her mother-in-law, secondly that she has not gone after young men, whether poor nor rich. She was able to wait and be patient which means that she listened to what God demanded from her.

Living a righteous and responsible life for others is a matter of determination to do so. Such a life is rewarded from the readers of the Ruth story. Ruth's faithfulness to her mother-in-law and her sense of responsibility are rewarded. The deeper reason is that human *hesed* is evidence of God's *hesed*, his faithful magnanimity. Persons act as God to one another.

6.   Summary: Intentions of the Book of Ruth

Now we may sum up what we heard about the Ruth story before we go back to our questions:

The book of Ruth is a story about the truth of life and God. Not the storyline is important, but the message behind it. Since a Hebrew short story has no characters with hidden motives and concealed agendas the actors serve as a mirror that reflects the reader's emotions and thoughts. Personal attitudes and the longing for a change in life can be revealed by identifying with the actors.

The book of Ruth gives deep insight in God's activity that goes hand in hand with human beings. His providence is cautious. It gives freedom to personal developments. God's providence can only be perceived in retrospective while trusting goes ahead to God's providence. Received blessings and interventions are to be answered by praising the Lord or becoming silent in His presence.

The book of Ruth underlines the extraordinary caring and concern, a kindness and closeness that is above and beyond the call of duty (*hesed*). It contains a covenantal theology connected with day-to-day life. A simple correlation between divine will and human action is visible: persons act as God to one another. The story serves as edification and instruction in the meaning of the new faith-commitment. And one important feature of the story is clear at the end: God's interventions have consequences not just for a single person. If God acts, it is always for many! Therefore he has chosen Ruth, a woman, a foreigner, a widow who is located at the lowest stage of the society. She gently directs an Israelite towards a higher path of justice and generosity and becomes an important person in God's history of salvation. Her trusting in God gives her strength in life. She is free and independent in a very deep sense. Her freedom and independency derive from her deep faith and trust in God which gives her the ability to be fully committed to God and his people.

Now, what does the story tell about providence or coincidence?

The story uses only once a word that challenges our topic. In 2:3 the Hebrew term מִקְרֶה (*mikräha*) is used. The RSV translates it as "she happened to come" which is not a very precise or strong translation. The Hebrew word means, accident, chance, fortune. It occurs only once in Ruth, but very often in Eccl (2:14, 15; 3:19; 9:2, 3; 10, 18). 2:3 describes Ruth's coming to the field of Boaz which seems to be coincidentally from her point of view, from the narrator's and reader's point of view God is behind the scene. It is his divine providence that guided her to this field and not to another one since Boaz is a relative of Elimelech who is able to redeem Naomi and Ruth. The reader knows more than Ruth does: He is informed by the storyteller in 2:1 about the relationship between Naomi and Boaz: "Now Naomi had a kinsman of her husband's, a man of wealth, of the family of Elimelech, whose name was Boaz". The reader and the author of the Ruth story are omniscient. They have the advantage to suspect the solution of the encounter at the very beginning.

This different point of view is confirmed by Naomi's interpretation of the encounter with Boaz in 2:20: „Blessed be he by the LORD, whose kindness (חֶסֶד[8]) has not forsaken the living or the dead!" She noticed that is was no coincidence, but God's divine providence. Providence is recogniced by the actors in the story. They interpret it while invoking a blessing.

At the end I will go back to the beginning of our journey and to my main questions. You remember, I asked: Is such a story with its happy ending theologically appropriate? What is the relation between God's providence and human freedom, predestination and human sufferings? Can we learn something from the story with regard to our personal trust in God's providence?

Concerning the relation between *God's providence and human freedom* it is obvious, that human beings are not a puppet on God's string, they are not unfree. Trusting in God's providence means to be attentive of God's gentle presence in the daily life, and to accept His care and protection.

God's Providence and Predestination: God's providence is an offering and sign of his love and mercy. God's providence is not a limitation of human freedom.

God's Providence and Human Sufferings a contradiction? Providence does not explain the cause of suffering, it gives no sufficient answer on

---

[8] חֶסֶד occurs in Ruth 1:8; 2:20; 3:10, always within a blessing.

the question of theodicy, but: God does not leave someone in his/her sorrows and bitterness (1:20, 21; 4:14) – providence means God's awareness of human sufferings. The experienced providence can lead to gratitude and deaper awareness of God.

Reactions on God's Providence: The realisation and acceptance of God's providence provides a closer relationship towards Him. Ruth and Boaz, the main receivers of the blessings and interventions of God, finally become silent. The women in Jerusalem praise the Lord for his gentle providence.

The book of Ruth does not only give one answer on trusting in God's providence. It claims the idea of a lifelong process of learning and offers at least three different human models of trusting in God's providence:

- Model of Naomi: Naomi's personality changes from bitterness in the face of extraordinary care and blessings. We can learn from her that trusting in God's providence can grow.
- Model of Ruth: Ruth is the blessed person in the story who sets all her trusting in God's providence without having any securities. She takes a high risk in life. We can learn from her that trusting in God is worthwhile.
- Model of Boaz: Boaz is likewise Ruth a blessed person who blesses others and who rescues two women from a situation of desperate need and takes care for them. He is in stark contrast with Ruth since he has all securities in life. We can learn from him that trusting in God means openness towards Him and people in need.
- Who are you? Which is your model of life? Where are you within this constellation?

According to the book of Ruth trusting in God's gentle providence is a process of opening towards God and his people. It is learnable for everybody by inter-action and inter-communication.

After reading the Ruth story carefully I am fully convinced that it is theologically appropriate to speak about trusting in God's gentle providence. Care and concern for others beyond our usual responsibilities guide us to trusting in the providence of God and to greater wholeness in human communities. Trust in God never ever fails a response from him.

Performative Language/Literature in Digital Spectrum: An Overview

(Dr Jose George, Formerly Associate Professor in English, with many a stature in India and abroad)

"When I first received this Nobel prize for literature, I got to wondering exactly how my songs related to literature, I wanted to reflect on it and see where the connection was." Bob Dylan

When Nobel prize in literature was announced in 2016, it was a shocking news to many conventional literates who are unaware about the paradigm shift that happened in the performative genres of language and literature. Even Bob Dylan the winner "wondered" and hesitated to accept the prize until the required dead line of acceptance is arrived.[1] The basic premise of literary debate at that time was how the committee could consider Bob Dylan for Nobel Prize in literature whose fundamental contribution has been to popular rock music rather than poetry. While debating many debaters were either unaware and ignorant of the contemporary understanding that music is applied literature or performative literature in digital age.
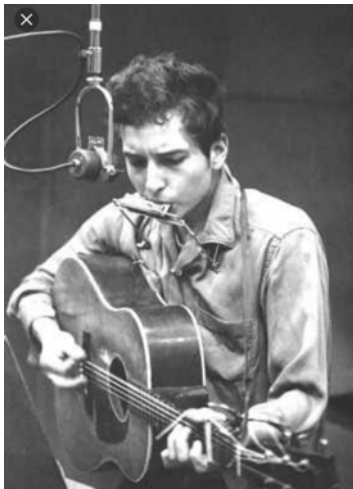
(Photo: Bob Dylan in performance, Online data base, image, accessed 14 Nov.2017, 10 50 PM)

Digital age in literature is as of romantic age in general without a defined mark or historical timing. Though the mode of visualization in

literature is more emphatic in different forms and media, the inner spirit is the same. Major shifts are from print medium to electronic display and single medium to multi media. While reviewing literary history, it is seen that structuralists pioneered the concept that reading is viewing and viewing is showing and showing is for viewing and viewing is reading and thus they could be seen as the ones who pioneered the paradigm shift.

As a prelude to the analysis of the characteristics of digital age in literature a brief feedback of narrative literature deems inevitable. Until Elizabethan age English literary world was free from the parochial domain of spelling and grammar for creative expressions. Neoclassical age paved the way to the standardization of spelling, grammar and rhetoric. Dr Johnson was the 'group admin'[2] of that school of thought. By empirical research Daniel Jones standardized London 'elite' English sound and exported to the British colonial world the pedagogy of English studies as 'canonized' in accordance with that stream of thought until the fourth quarter of 20th century.

Structuralistic school of thinking reaffirmed the European colonial concepts without any radical alteration. Post structuralistic or deconstructive movements and their offshoots restructured these standardized theories and alternative literature and postcolonial studies emerged as a main subject in certain quarters of   the (third) world. Technologically, parallel to these ideological developments, gadgets of Internet communication and digital transformation of analogue data came to being in the mainstream of social life. As a result "boundaries are shaken"[3]. This paradigm shift influenced English language and literature studies.   Nationalism is replaced by internationalism and citizens become netizens.

Meanwhile, concepts of cybernetics began to transcend digital spectrum technologically as well as socially. Computer language is generally accepted as a powerful language. Novel communication modules that dominated in the "second wave" of social transformation are displaced by "third wave"[4]. The sense of the power of the alphabets is shifted to graphics, icons and emojies. Reality is "erased" and virtual reality is superimposed over reality. 2G spectrum is superseded by 3G and still more powerfully by 4G.[5]

Virtual Reality

Nonlinear editing, "word processing" and "image processing" softwares, Hyper Text Marked Languages (HTML) made radical impact in the creation of virtual reality. The term virtual reality has been popular among the computer experts since 1980s. Virtual means 'in effect', not in fact. It is an illusionary quality. Virtual reality comes from the experience of one's being immersed in a world of entities so that the entities are felt present when in fact they are not present. It is a form of telepresence. Jarson Lanier[6] introduced virtual reality as a medium for shared self-expression. The fiber-optic glove or data glove measures hand and finger movements and the helmet tracks the user's point of view so that the computer can adjust the stereo images to fit the user's position and hand gestures. Technically this is known as Head-mounted Display System (HMD). Before this invention, electronic art of the 1960s used cameras to create a feedback to loop between the art objects and the participants. Based on this Myron Krueger introduced *Videoplace*[7]. Electronic Visualization Lab (EVL) created virtual environment that uses surrounded screen, projection based techniques, etc. Virtual reality artists are thinking like philosophers to transcend the immediate world with the help of cyber technology. It evokes the ontological question of the real, foregrounding feeling as the real. Aesthetics in the virtual realm often questions ontological identity.

(Performance in EVL with HMD , a still image from WhatsApp video, accessed 30 Oct.2017, 8.30 PM)

This theory of artificial intelligence is used in word processing as "auto-correction".   It is a boon as well as bane. The multimedia application of this can create sensory environment which is widely used for video conferencing and video chat.

(Screenshot of a WhatsApp troll accessed 13 Nov.2017, 7.35 AM)

Spectrum in Cybernetics

Digital gadgets for interactive communication and internet access transformed the world structured by analogue technology. Digitalism transformed time, place and action - the three unities defined by Aristotle and Greek philosophy. Time, space and action are impalpable in this technology. Economic viability is linked with the affordability of communication modes. Transfer of data/communication in less time saves more money. Feasibility is an important factor behind the invention of a gadget and widget. 2G,3G,4G, etc. inventions in spectrum are associated with economic feasibility and user friendliness.

SMS and MMS are/were popular in the first phase of the development of digital spectrum (2G). Keep It Short and Simple (KISS) theory of contemporary Journalism is the concept behind this widget. In SMS, sound is written with minimum alphabets and numeric or with a fusion of both . It altered stereotyped spelling and grammar of the language. In MMS images are transferred into bytes. "*Definition*" of an image is counted along with its aesthetic appeal.

(Cartoon by Ashok Rajagopalan, <u>The Hindu , Kochi Monday Oct.30,</u> <u>2017, *EDGE*, P.2)</u>

   Technically 4G demarcates transfer of data or bytes in high speed. High definition data can be transferred in less volume of time. Advanced gadgets are needed for this transfer. Gadget/widget manufacturers make use of this technical necessity and new products are launched on different platform for different purposes. Each gadget envisages its own operating system, softwares or Apps for its optimum performance. In short it is a matrix that involves hardware manufacturing, software inventions and commercial marketing. For instance the language of Windows operating systems is different from Android or other systems like Symbian. Emojies and GIF are widely used in 3G gadgets onwards. They are creating a new system of effective electronic visual communication. Now they are part of the cybernetic communication and electronic social media like Facebook and WhatsApp. While emogjes convey stereotyped classic expressions, GIF convolves romantic sensibility.

Multimedia and Fusion Language

   Digital Cyber language and hyper texts manifest their existence not only in technical arena but in fine arts also. Music video is a byproduct of the fusion of verse, music and images and film/video as background score. Popularity of the music videos associated with the invention of *Tubes* like YouTube. In music videos the DNA of every art is broken and new boundaries are set either by fusion or by welding different arts for the creation of a new style or form. Here there is no space for the arguments of the so called purity of art. In short, electronic social media

democratizes the romantic art. Sociologically, linguistic and artistic behavior of citizens is associated with geo-political nationality. Fundamental contribution of the internet is the creation of the *netizens* who do not have a parochial identity created by (extreme) nationalism or monoculturism . The rhetoric of nationalism is replaced by internationalism and eclectics. Digital eclectic language is the language of SMS, icons, emojies, vector graphics, MMS and GI F. This language is popularly used for Trolls especially in social media.

Archetypes of Emojies

Sign language of Emojies are used in every culture in different terminology as graffities, hieroglyphs, vector drawings , icons in murals and cave paintings, holograms and so on. They are used for social and aesthetic communication. In Indian aesthetics performative sign language in structural form is canonized by Bharatha In *Natyasastra.* Rasa is evoked by *Mughabhinayam* (acting with face) *Hastabhinayam* (acting with hand gestures) *Mudrabhinayam* (acting with mudras).-Indian classical dance and theatre, sign language is well-defined and practiced. In Indian ritual practices are also enriched with non-verbal signs and paralinguistic communicative languages.

Literature in the Age of Digital Screens

Literature is a broad subject. It is divided into genres and subgenres. Each genre and subgenre has well defined cannons for creation, appreciation and preservation.
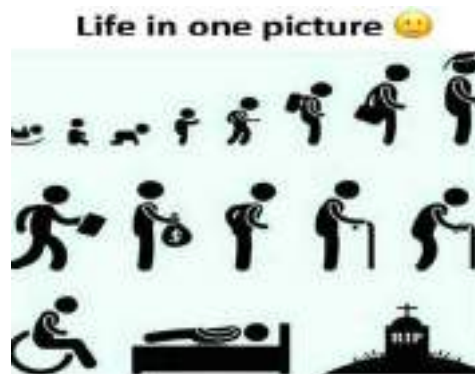
(Figure :Emojies/Graphics of Ages of Man,
www.facebook.com/sarcasm,accessed 6 Nov.2017, 9.30 PM)

In oral cultures, literature is rendered and preserved in narrative form. Eventually narratives were documented in the form of inscriptions in leather scrolls, palm leaves, copper plates and papers. In the age of electricity, it is preserved in tapes in analogue format. In digital age, it is documented and preserved in disks and drives, computer or television or film or mobile phone screen. E-readers are the platforms for its physical visibility. Aesthetic appeal is directly related to its size of visualization and digital resolution. For instance, when Shakespeare scribed "Seven Ages of Man"[8] in verse he needed about 50 words to mention a school boy (see above figure) in his hierarchal position. But a graphic artist can present that idea just with a few scores. Within seconds an animator can render it live. Multimedia of this scene from Shakespeare is available in public domain. Digital era transformed its shape, form and existence. Defined boundaries of classical genres are broken. Now literature is a fusion art or multimedia art with myriads of creative expressions as poetic rendering, audio and video formats, film and music videos, etc. In many occasions poetry exists in rendered form, drama exists in audio form, novel exists in audio, video, film or screen play form. Stories exist in animation or cartoon form. In screen space, literature is more popular in audio-visual multimedia forms and Trolls. Literary devices like cartoons, caricatures, sarcasm, parody, satire, irony, etc. are effectively used in the trolls of social media. In this social and literary context, the decision of the Nobel committee may be re-viewed. Bob Dylan deserves Nobel prize in literature. He presented/delivered his formal acceptance speech/lecture in three formats as literary text, audio, video. He concludes his speech/lecture as this:

> Our songs are alive in the land of the living. But songs are unlike literature. They're meant to be sung, not read. The words in Shakespeare's plays were meant to be acted on the stage. Just as lyrics in songs are meant to be sung, not read on a page. And I hope some of you get the chance to listen to these lyrics the way they were intended to be heard: in concert or on a record or however people are listening to songs these days. I return once again to Homer. Who says."Sing in me, oh Muse, through me tell the story".[9]

The Muse is powerfully in action unmindful of time and space in digital era.

Notes:

1. The above quote is the first sentence of the speech delivered by Bob Dylan at a private ceremony in Stockholm, Sweden on 5 June 2017 as a prerequisite for the acceptance of the award.
2. A term popularly used in social media like Facebook and WhatsApp.

3. The concept of breaking the boundaries   generally comes from American postmodern social and cultural theories.
4. Ideas are indebted to Alwin Toffler's book *The Third Wave* (1980)
5. 5G is already in use in developed countries though not yet introduced in Indian spectrum.
6. Jarson Lanier (1960-) is an American writer of computer philosophy and visual arts. He is also as composer of classical music.
7. Myron Krueger (1942-) is an American computer science researcher and artist who developed interactive digital visual arts. He is considered to be one of the pioneers of the practitioners of virtual reality. *Videoplace* is a digital media art with many versions For details: Krueger, Myron N et al. *Videoplace 88*, Studio in the museum of natural History,   Vernon, CT, USA, 10 June 1988. www. YouTube.com/V*ideoplace 88*.
8. *As You Like It* Act II, Sc.7.
9. See notes number 1 above. These are Dylan's last words of the Nobel prize acceptance speech.

Visualizing an Aesthetic:
The Pedagogy of Holocaust Literature

(Dr. H. Kalpana
Associate Professor
Department of English
Pondicherry University, India)

In our reading of literature and many times in our approaches to literature we have implicitly assumed that literature is a creative activity, that it produces pleasure and that it is beautiful. However, this attitude becomes suspect when we take up holocaust studies. The reason is that within the realms of academic discourse, holocaust literature is viewed as a tension between scholarship and the trauma of the lost/anguished lives. As Robert Eagleton and Barry Langford state holocaust studies are different from other studies. They point out that the content of this study: "mass death, destruction, immense human suffering, a cataclysm' sets it apart. This leads to certain problems in our approaches to holocaust literature. We, the readers end up trying to comprehend the works from a sense of pity and sympathy. Secondly, since the event is historically located in the past there is a feeling that we do not know much of what has happened. Thirdly, we succumb to the pressure of dealing with other unequal positions in terms of a victim-survivor syndrome. It is in this space of rumination as a teacher that I visualized the structuring of study material for such a course. The attempt of the present study is to wonder if the bestial nature of writing has an undercurrent of beauty within it and how possibly this could lead to the pedagogy of teaching it. For the purpose of the paper, I first and foremost attempt to foreground the idea of creativity and its kinship to literature and then the paper attempts to trace the writing of holocaust literature. The reason for this need to establish a link between creativity and holocaust literature is mostly to gauge whether holocaust writing at any point could be termed creative if penned in pain and anguish. Later, a few select poems are analysed to reveal how the consciousness of the artist is shaped. The final part of the paper examines the pedagogy of such writing by a review of various obstacles and concerns regarding such studies.

2

Writings dealing with trauma and testimony do not perceive the concept of beauty/artistry for their chief theme is pain and suffering. Even though there is a popular idea that art is in the eyes of the beholder and an object's beauty as explained in the Routledge Encyclopedia "is a

relational, mind-dependent property"; it is in this case momentarily set aside. It is of course true that one cannot give a delimitative feature of art nor can one capture and explain the difference between art and non-art. Holocaust literature is most often judged to be non-art and also read as being factual. It is not to be denied that artists, even writers of the holocaust unconsciously create works of art such as poetry and fiction. In some cases,the writings may be an outburst caused by confinement and anguish while in others it may be more wishing to render for the purpose of testimony. Whatever be the origins, the writer still needs to capture through images. To expand on this issue of creativity, one can turn to Derek Attridgewho explores literary creativity and makes nuanced contrasts between the terms creativity, originality and invention. In his view, creativity is an action where one imagines. It can be a much deliberated upon work and yet one can make it new. Originality, on the other hand is to produce something that inspires the individual in a culture. Inventions, instead are the aspect of producing something new for the future. As further elaborated by Derek Attridge, a work demands a dual task by the creator and the audience. A work in order to be creative according to him is recognized as such by both the writer and the reader. He reinstates that a work's creativity may change from time to time. To explain this he illustrates the idea by an illustration of Blake's 'Sick Rose'.

> The literary object's uniqueness does not transcend history, however: the features that constitute 'The Sick Rose' as a poem with a certain richness and density at the beginning of the twenty-first century are different from those that constituted it at the beginning of the nineteenth century. This is to say that, while it remains the same poem, the grounds of its uniqueness have continued to change – in fact, only through this process of constant and endless change has it remained the same. Again, this is a feature of all semiotic identity. (67)

These ideas explain the fact that original literature explains that the term original is not just a means of communicating ideas but also a performance for it conveys an experience. Attridge further reiterates that it is not a simple notion of the writer's intention but rather incorporates the effect of the text upon both writer and read.

In Attridge's viewpoint, this does not mean that the author is not important. In fact, the author is a key participant in shaping the experience and communicating it. It is only when the experience is shaped that meaning is conveyed. It so happens that this intention could be beyond the intention of the author and it can be producing varied nuances in the reader. The creative work also contains the conscious and

subconscious elements of the writer/author. (102)Indeed, his role as writer makes him an origin for textual meaning, though this depends also upon the later participation of the reader. Attridge explains, "[A]n invention is not wholly to be explained as a self-generated eruption in the cultural field, but has as its site of origin a mind or group of minds" (102). It is this idea of the author as an origin for an evolving textual meaning which distinguishes artistic invention from natural beauty or singularity.

> We may experience a natural object – a leaf, a waterfall, a cloud – as singular and other, and its singularity and alterity may produce a reshaping of our habitual modes of apprehension in the manner that we have seen is the sign of alterity, but...we do not experience it as an invention. (102)

Thus, for Attridge, creativity entails a specifically human encounter, in which the process itself of creating grants an artwork or text an ethical significance unavailable in nature. This also means that artistic creativity involves a manipulation of ideological tensions, where natural beauty is ideologically ambivalent.

In this bonding of the author and reader,Attridge is attributing creativity to both of them. In this way, the attention is also drawn towards the social context. "There is no question," he writes, "of defining the singularity of the poem by drawing around it a line that separates it from something that might be called its "context." Context is already there in the words – in so far as they are words and not sounds or shapes – and it is already there in my response, in so far as I respond as a culturally constituted human individual and not a physiological apparatus or a sophisticated computer"(114).

Taking the statements made earlier, one could read the poem, 'Butterfly'.This poem is written by Pavel Friedmann who was deported to a Nazi concentration camp in 1942 and died in Aushcwitz in 1944. The poem builds up a relationship between the prisoners' confinement and the butterfly's freedom:

> Such, such a yellow
> Is carried lightly 'way up high.
> It went away I'm sure because it wished to
> kiss the world goodbye.(internet resource)

 The poem ends with the note that the butterfly the poet saw was the last one and the prisoner may not be able to see any other of the kind: "That

butterfly was the last one. /Butterflies don't /live in here/ In the ghetto". Earlier in the poem the imagery is enriched by the call of nature. The poem, although one of anguish, suffering and confinement yet works with rich images from nature to bring the concept of freedom and liberation. Similarly, the second poem written anonymously in 1943 discusses how the home one left behind is beautiful:

> I'd like to go back home again,
> It makes me think of sweet spring flowers.
> Before, when I used to live at home,
> It never seemed so dear and fair (internet resource)

The poet moreover talks about the condition of living, saying there is nothing else to live for except a little food to eat: "There's little to eat and much to want,/Where bit by bit, it's horror to live". The poem has a strong note of optimism calling all not to give up and to keep protesting. Yet, in spite of these tones of creativity and originality, it would be wrong if a course discussed the beauty of these images or symbols without paying attention to the context in which they are written. It may be this difficulty that structuring a course on holocaust writing/literature has been a difficult task.

<div align="center">3</div>

In recent debates regarding holocaust literature there has been a view that holocaust poetry has not had any appraisals. Susan Gubar in her *Poetry after Auschwitz* reiterates this vacuum. Her theory for this neglect is due to the low attention meted out by academic scholars. She also points out that people viewed such poetry as violent, taboo or gruesome. If some scholars see this as testimony literature, others view it as post traumatic, post memory, proxy witnessing and so on.

Moving to the idea of teaching holocaust literature is not simply as Gubar states the idea of violence. It is also to do with the idea of unfamiliarity. Scholars also felt that including a curriculum on holocaust writing may reduce the grave nature of the subject itself: "But the negative side of this positive summary [the growth of Holocaust education] requires examination as well. Such rapid, broad-based popularization could conceivably dilute and diminish the impact of the Holocaust, hurrying it to its educational demise."(Lindquist, 22)

Based on a number of reservations scholars and academics have identified a number of reasons for not teaching holocaust writing. Some are of the opinion that teachers do not have the necessary knowledge to teach the subject. Yet another point, is the nature of this writing itself. The graveness and the seriousness of the subject make many feel an inability to teach the subject. Besides this, the most important query is how far one canbuild a curriculum. How do you decide on whom to include or not include. This also leads to the fact that creating a canon of holocaust literature would be totally unfair given the nature of writing that has emerged. Finally, there is also a fear that whenever such curriculum or syllabus has been developed it has more often been nationalistic or maybe originated from a feeling within a community, thereby reducing the objectivity of such a course. Examining seriously this problem, the literature review prepared by Liz Airton examines this issue:

> Although there are hundreds of sources on education and genocide, there is no one 'body of literature' on genocide pedagogies and curricula insofar as a 'body' of literature comes from a broad network of scholars who cite and build on each other's work. There is copious literature on how to adapt particular pedagogical techniques (e.g. simulations, reader-response, etc.) to teaching about *one genocide or another genocide*, but usually from the vantage of political science, sociology or high school social studies (i.e., one particular curriculum) and *not* studies in genocide pedagogies/curricula (with a notable exception being the work of Samuel Totten – see below). As expected, this review is overwhelmingly (+/- 70%) constituted by literature on Holocaust pedagogies/curricula; the degree to which pedagogical/curricular suggestions can be extracted from this corpus for teaching on other genocides varies greatly depending on the degree of historical specificity characteristic of a particular source. Most of the scholarly work *in print* (i.e., books, journal articles, etc.) that applies to genocide is directly focussed on the Holocaust whereas curriculum guides (print and online) as well as online sources are more diverse with respect to their foci. (1)

Besides these points, one also needs to realize that this writing cannot be taught just as bits of poems, prose narratives, and memoirs. Such literature has to be designed taking care of sociological, historical and political fields too. Taking all these perspectives into view one also needs to wonder if teaching the holocaust works makes any sense. This is a debatable issue but most teachers agree on the importance of educating students in this area. Most importantly teaching these writings would increase the awareness among students about the violation of human rights besides developing in them a system of values both morally and ethically. Quoting the SRF report Balodimas-Bartolemi states:

> The United States Holocaust Museum states ten reasons why the Holocaust should be taught in schools. The underlying principle among these various rationales is that students develop an understanding of the ramifications of prejudice, racism and stereotyping and learn that as citizens they have the responsibility to recognize, react and prevent human right abuses and genocide in society (USHMM, 2011). Whereas Holocaust education can serve as an effective tool for examining basic morals, tolerance and social justice, it is not merely an academic undertaking but the best hope for protecting humankind against future instances of genocide. (1-2)

Considering all these issues, it is important to recognize that teaching holocaust literature is important but it also needs to be decided carefully in a holistic manner as well as deciding the teachers' capabilities in dealing with such courses. Significantly, it should not end trying to develop an aesthetic but should allow the student to empathize with this kind of aesthetic.

References:

Airton, Liz. ? *Literature Review on Genocide Pedagogies and Curricula: 1980-Present.* (Prepared by for the Life Stories in Education Working Group, July – December, 2009) accessed from http://www.lifestoriesmontreal.ca/en/publications/literature-review-on-genocide-pedagogies-and-curricula-1980-present.

Attridge, Derek. 2004. *The Singularity of Literature.* London: Routledge.

Balodimas-Bartolomei, Angelyn. "Political & Pedagogical Dimensions in Holocaust Education:

A Comparative Analysis among Task Force Member Countries" in *The Journal of Multiculturalism in Education Volume 8* (October 2012)

Eaglestone, Robert & Barry Langford. 2008. Teaching Holocaust Literature and Film. Palgrave Macmillan.

Gubar, Susan. 2003. *Poetry after Auschwitz: Remembering What One Never Knew.* Indiana University Press

http://fjmc.org/sites/default/files/documents/yc_documents/TheButterfly%28Holocaust%29.pdf.

Lindquist, David. H, 2007. "A Necessary Holocaust Pedagogy: Teaching the Teachers" in *Issues in Teacher Education*, Spring 9 (21-36)

Totten, Samuel. 2002. *Holocaust Education-Issues and Approaches.* Boston: Allen &Baco

Zornberg, I. 1983. *Classroom Strategies for Teaching the Holocaust: 10 lessons for classroom Use.* New York: Anti-Defamation League of B'nai B'rith.

Wielding Power and Unyielding Resistance:
A Brief Study of Select Canadian First Nation *Tea and Bannock* Poems and Edmund Metatawabin's Memoir
Up Ghost River: A Chief's Journey Through the Turbulent Waters of Native History

(Dr. S. Visaka Devi
Assistant Professor
Department of English
Pondicherry University, India)

It is indeed interesting to study native literatures especially those that are exclusively aboriginal in nature and about those that openly resist or reject being abrogated by other powerful cultures. What makes them exclusively special and unique is their ability to be spontaneous, their daringness to express their cultural rootedness no matter how advanced the rest of their Nation is. What is worthy of notice, is their remarkable solidarity as individual tribes despite their innumerable differences. For, these people have a uniqueness that they uphold amidst all odds, "in terms of identity, culture histories, environment and creativity" (Welker)

In such a context, aboriginal literature of First Nations could be described as writings that are passionate expressions that act as cultural artifacts. Besides, although their themes and thoughts are often subjective in nature, they too become (textual) relics that resonate their deep historical past, their rich cultural heritage, their forced subjugation, the loss of their identity and belongingness, the suffering that comes with confiscation of their resources and environment. These and more such cultural and emotional intricacies and the related challenge they pose to them, themselves become vital operatives that enable them to reinstate their identity. Tina Dion observes that "…[It]is a very complex arrangement to put together; how the federal, provincial and Indigenous powers interlock when there are over 600 First Nations in Canada and approximately 2,100reserves and vast numbers of off-reserve residents… which may be illustrated by a number of overlapping territorial issues and land claim.(Dion 11)

The strife is individual and collective at the same time. For, in the midst of vicarious challenges and changes that attempt to edge out even their most meagre travails to exist, the First Nation subjects and writers have not much of a choice but to keep afloat a cultural

submersion. Simultaneously, they also reflect objective issues that represent an entire nation from a collective standpoint that speak about the possibilities and impossibilities of its Indigenous, Provincial and Federal co-existence. In the Introduction to *Writing Off the Rural West: Globalization, Governments and the Transformation of Rural Communities*, Epp and Whitson point out "That the countryside, …is coming to serve two new and very different purposes- playground and dumping ground- as the traditional and rural economies declines. In some fortunate regions, "nature" is coming to mean clean and scenic locations…for various forms of back-country recreation, and for holiday homes. [While] In more remote…locations…rural communities are becoming dumping grounds: sites for the messes created by city garbage, by massive resource developments, by low-wage industry and by intensive livestock production." **(**xv) The sense of identity loss is not merely with the environment, context nor locale, it is almost a twin appendage to the crisis felt individually and collectively.

According to this site from among the 617 First Nation communities in Canada, such as the Newfoundland, Nova Scotia, Prince Edward Island, New Brunswick, Quebec, Ontario, Manitoba, Saskatchewan, Alberta, British Columbia, Yukon, and Northwest territories, the study restricts itself to select writers of *Tea and Bannock* poems, who belong to one or the other tribe and their myriad expressions that figure in the collection; as well as from among several Memoirs, the study involves that of Edmund Metatawabin's *UpGhost River: A Chief's Journey through Turbulent Waters of Native History*;" that have drawn the attention of readers that relate to residential School Issues. The choice of two opposing genres is to contrast their identity and dignity that they initially enjoyed in their native land on the one hand, until the invasion of the Non-aborigines and the hazards they faced as almost slaves in the hands of the non-aborigines, on the other. The latter had thoroughly defeated and displaced them in their own native soil. This contrast alone can reveal the extremities in their predicament.

The most popularly read First nation writers are of diverse groups such as Mi'kmaq, Mahawk, (of Six nations), Anishnabe (Ojibway), Cree, Métis and Okanagan and many more among the 617 odd tribes as mentioned above. There is a strong sense of cultural identity among them however distinct they are. They also show a passionate inclination to sustain their culture amidst racist extremism/feudalism by reinstating their values, attitudes and behavior. (Cormack)

Tea and Bannock intimately dwells on verbal expressions of the First Nation cultural heritage, traditions, identity, displacement, humiliations, deprivations and trauma; while the other, is Memoir writing- namely Edmund Metatawabin's *Up Ghost River* intricately interweaves into its textual canvas- stark realities in indigenous lives, racist-hounding, Federal (political) ambivalence, non-aboriginal callousness and exploitations, worst of all sexual abuse of the hapless.

The choice of texts and genres in this study are deliberate, intent at bringing out how literary expressions of two genres serve dualities such as- nostalgic recollections that serve to sustain identities and cultures as in the case of the poets; as well as expose atrocities of racism in the case of the latter- Memoir, which can be described as an expose that takes the stance of a certain literary extremism meant merely to oust racism of sorts from the human psyche. For, from the two contrasting types of writings almost evolve a certain aboriginal seamlessness that is otherwise lost on the readers.

This study thereby magnifies to the readers a poetic indigenousness and cultural niche that highlight their dignity, innate innocence, cultural heritage and practices construed from Tea and Bannock poems. Therefore, coupled with a strong oral narrative culture, *Tea and Bannock* released by the Canadian Council of Social Sciences and Humanities is a true vindication of a strongly rooted living culture that cannot perish at the behest of invasive and oppressive forces.

The writings seem to be a move to replenish a culture that faces the threat of being made deplete sooner or later owing to the political hegemony of the non-aborigines and Euro-western cultural invasions.

For instance, their poems which lavish nativity upon its readers and a musical appeal take the readers to the depths of thoughts that are subtly embedded in their lines; the Canadian First Nation poets are toned proclamations of that which make them what they are- a specific identity they are proud to assert, acknowledge and glorify. Each poem upholds their everyday activities such as hunting, fishing, planting, hoeing, and food-gathering. There were songs to lighten the burden of work, to build morale before a battle, to bewitch an enemy or a lover, or to mourn the loss of a lover, to mourn the loss of a loved one. Songs that celebrated social occasions- tribal games, receiving of guests, giving of gifts, divorce. They were also used to arouse laughter, to ridicule, to boast, to taunt and to describe exploits. Mothers sang their babies to sleep and

every man had a song to sing at the hour of his death. (Grant 77) Each song or poem, peculiar to each tribe conducts its culture and helps them to sustain its culture as well.

These literary expressions also to attempt an anti- racist verbal exorcism meant to extricate racist polemics embedded in the poetic lines that have undone them. There are subjective subtleties as a move for a restitution of their rights; to survive in their own land- in both their physical and mental space. The poems then serve to reinstate what are peculiarly their own identity, language, culture, status, green lands, and professions- whatever they may be, that are soulfully theirs and are undoubtedly in total contrast with the Non-Aborigines.

To explain this in Foucault's terms, there are three major forces that play a crucial role here in the light of Foucault's observations on Race and Colonialism. One is the non-aborigines who are the power wielding force, the Other is the aborigines who are the exploited and the third is the point where a two-way resistance begins, one that employs power to eliminate the Other, and the Other that exploits all of its potentials to subvert the powered, (which in itself is yet another version of power. (Quoted in Young 4) First nation poems thereby can also be seen as optimistic attempts of reasserting Indigenous identity that has been forcibly deprived for them.

In the context of *Tea and Bannock Stories* the very title echoes a traditionally rich preparation and combination of food and beverage that is a specialty among the indigenous folks. Originally a Scottish dish that can be traced back to 1000 CE, the word has its roots in Gaelic bannach meaning 'morsel' and was made using unleavened barley or oatmeal dough cooked on a griddle. Which is described as a dish "…that stays in memory because it is always prepared." (D'Almonte)

As per an observation in a paper discussion submitted by KTA Inc. which quotes a Research paper titled Canadian Framework for Culture Statistics, Culture, Tourism and the Centre for Education Statistics in 2004 says, "the consumption of culture will give rise to social and economic effects, some of which have an impact directly on the individual and others accrue to the broader community." (4).So, the poems chosen for analysis represent poetic cultural assertion and to regain a lost identity and social stance relevant to the entire First Nation writers. Each poem has hoards of riches to share that are exclusive cultural exhibits. For instance, Elizabeth Woody's *Flight* is a

metaphorical description of valour of the indigenous population that proclaims how [its] "…eagle plume stand up in the path" (Ross 7) in a bid to negate the existence of the oppressive forces and move ahead in flight into their own self-sufficient realms. As per the explanation on "Legends and Symbology" of the First Nation beliefs, the poem is a mixture of the strong indigenous convictions about eagle, circles and juniper berries. The circle is symbolic of the native beliefs that all power came to them from the sacred hoop, where the hoop (or anything circular) is thereby something that emanates power; while the eagle itself symbolizes the belief that the eagle is directly connected with the creator and stands for grace, power, nobility, intellectual abilities and the good times that are to come. Thereby each poem stands up for their identity which is their right and each serves to assert their indigenousness.

Shannon Brown's *Baba's View* is a recall of the past, in which the poet metaphorically describes as "open the sliding door to the back porch, To take the step outside" (Ross 25). The lines refresh the reader's mind with its symbolic impeccability of a typical native scenario- possibly a reference to a river or mountain that has retained its uniqueness and ravishing beauty. Yet the lines dote on the natives' yearning to have a breath of whatever is lush and native to them alone, unhindered and unnoticed by the whites- for it's yet only 'the sliding door to the back porch merely to take the step outside' where an open acknowledgement and acceptance of their existence is still in question.

Comaka's *The Heart Beat* deserves a special mention for it is a desperate attempt on the poet's part to retain native culture such as the ritualistic drum beat which is a traditional practice among them. The title reveals a passion for traditions as the beat of drums to which he metaphorically refers to as *The Heart Beat*. The lines in the poem reflect a certain possessiveness the poet senses about his traditions and his ethnicity. He also takes deep pride about the fact that there is some ancestor left behind who would sing songs that inspired people for generations; he would teach the future generations the art of beating drums for its very sound meant power to them. The drums among the natives again are of a circle that represent earth and life and are connected to spiritual power, healing and other religious ceremonies. In fact, they have a variety of drums such as the hoop, shaman and Indian hand drums where the hide that stretches to form the circle brings along with it the spirit of the animal as well as the powwow drum used on special occasions. This caters to make the point more vital that Comaka should equate the sound of the drum to that of the heartbeat. It is

interesting to note that according to the Canadian First Nation legends and Symbology, the indigenous cultural legacy is profound and multifarious with every colour, shape and type of living or non-living aspect contributing to its mysteriousness and mysticism. The list extends from animals as the wolf, bear, beaver, to birds such as the butterfly, dragonfly, raven, owl, thunderbird to aspects as the moon. Each of these caters to uphold the identity of the indigenous population.

In Jennifer L'Hirondelle's *My Indian Land* which again is an appeal for an opportunity to sleep on the grassland that figures in a photograph where she had been once. The "falling wooden walls" sounds like a caption that pins the poet's will to get back to where she originally belonged. Cherin Jubinville's is a comparative assessment of who is truly barbaric- the Indigenous or the new settlers "who have purchased plots in the south pacific to exploit the next lot." (Ross et al 37) In Carlene George's *Identity,* the last lines speak volumes of a fading identity recouped and brought under one's own control and marks a significant relevance to the natives inner plea to be restored to their own space, history and culture. Crystal A.J. Smith's The Sun Will Rise is a song of hope and regrets, recuperation and regeneration where the poet openly claims that they would learn from their mistakes and take lessons from their past which shall remain forever. Yet what is rejuvenating about the poem is that the future they build would be theirs alone where yet the sun will rise. Tea and Bannock however compiles an entire history of native convictions that perform as poetic archives of native history.

While the poetic lines reveal apprehensions, sufferings, maintain a tempo of courage, defiance, no less a silent fight for space, a rootedness to their own genesis, one should also keep in mind that "Poetry served quite a different function in traditional cultures. It played a role unequalled by poetry in Western society; the religious and artistic preoccupation of much of the Indian world went far beyond anything in the European experience at the time when the cultures met. Very little poetry was used to teach or to record history; it was much more an integral part of everyday life. It was not a thing set apart for enjoyment or entertainment. The composition and singing of songs was a most important occupation."(Grant76) However, "Native poetry was "historically ignored whether deliberately or through lack of scholarship." (Grant, 87) This condition, however, is seen more as an occurrence because of cultural overpowering or rejecting all those that are considered inferior.

Therefore, though *Tea and Bannock* upholds indigenous culture, other generic forms that came up with the change in the political scenario of Canada are reflective of the related changes too. For instance, a number of books that record the lives of the indigenous are livid experiences caused by the shift in the relationships between them and the (federal) Canadian nationals.

However, among them, for instance, lines from Rita Joe's "I lost My Talk" speak volumes of the oft repeated aches of the poetic reproach against the invasive forces. The lines are unassuming, direct and flashes the griping truth about the "Two way[s]" in which she talks- the indigenous way and the westernized way. In both ways the poet observes that the west is more influential and powerful, thereby her offering her hand would be to teach them (the west) more about herself- so as to assert her identity, powerful in itself. The following lines, clearly state that their rights to exist as a race, their rights to let their culture thrive on the face of racism, to retain their indigenous ghettos, to reserve their mental space and freedom to express their own individualistic ideas, thoughts and institutions are adequately explained herein: "In the world of the powerful there is no space for anyone but themselves and their servants In our world everyone has a place. Only those who give up their history are consigned to oblivion. On the vacant ground of today, there will grow a flower tomorrow."While there a few other poets that are remarkable as Elizabeth Woody in her "*Flight*".

Rolland Nadjiwon glorifies the "warrior" like feeling that a fully clothed woman feels on first wearing a shirt. The poet expresses a sense of fulfillment and completeness on wearing it. Yet the idea of holding on to the 'warrior identity', specific to the indigenous identity is that which becomes part of a poetic mission- to yield (to the west), to yet strike an indigenous note. And her lines reveal a sense of completion and relief from being otherwise primitive. Thereby, the poems seem to ascertain a sense of accommodation with the changing scenario and seem to acknowledge the positive shifts too of a Euro-western influence. Denise McKay, glorifies Mother Earth as her own and protects her by "giving her the tools she needs to survive." (Ross et al 9). Jennifer L'Hirondelle, on the other hand, gracefully accepts the shifts in the changing scenario of the Indigenous lives. The poet believes that [she]… "can feel how far away we are from home. I can feel how close we are to home. …and I am at home on this part alive as I ever felt." (Ross et al 17)- three varying thoughts signifying varying moments of transition, acceptance and accommodation of the changes that are alien to the natives.

These are records of lived experiences that voice the memories of their horrid past. They are gaping wounds of the indigenous psyche that rock them to and forth into their invincibility, yet their cultural imprisonments, their loss of identity, the resurgence of what is indigenous, their political vagaries, their governmental lapses, their environmental bigotry, their economic, social movements from an anti-colonial indigenous perspective in a Canadian context. The poems augur to help them recover from meaninglessness.

The voices heard in the poems in all their subtleties however could be treated in total contrast with the vociferous and defiant openness in the Memoir. Their memoirs however are a contrast to the poems as they expose the gory side of racism, exploitations of sorts and subjugation that comes of racial discriminations. Robert J.C. Young, quotes the Foucauldian description of Madness and Civilization as "The history of madness would be the history of the Other – of that which for a given culture, is at once interior and foreign,[non-aborigines here] therefore to be excluded (so as to exorcise the interior danger) but by being shut away (in order to reduce its otherness) (3) .This best describes the exclusion of the indigenous as a strategic motive exploited by the non-aborigines to root out the 'Other' from their own system, culturally, economically, socially, politically and in all other possible ways.

Memoirs of the First Nation writers are a mixture of rage and humiliation, uncovered from the debris of an irksome social reality-as racism, sexual exploitation and nonchalant federal policies. They are representative writings of all native literature that belong to the world of First nations. As Jeannette Armstrong puts it, "I would stay away from the idea of "Native" literature, there is no such thing. There is Mohawk literature, there is Okanagan literature, but there is no generic Native in Canada." (Eigenbrod et al 1). This statement makes the point that it is more important to see Memoir writing as something that collectively represents the entire First Nation populace whereby one could look at it as a mere variant of oral narration or poetry. What matters is the representations made and issues pointed out than to look at them as some native literary tradition.

Besides, though Memoirs have been attempted by different sects of the Indigenous writers- for instance, those by the Inuit groups are common and furthermore those written on the Residential School issues are much more traumatic and agonizing. A couple of writers as Thomas King, Richard Wagamese (*For Joshua: An Ojibway Father Teaches his*

Son), Eden Robinson, Drew Hayden Taylor have been popular but many more emerging writers, such as Richard Van Camp, Waubgeshig Rice, Frank Busch and Metatawabin's books are much more open, evidence-oriented, out-spoken coupled with a daring openness that none of them shy away from. Contrasting to the culturally rich Indigenous poems, are the bizarre facts that fester in the memoirs. The point is that, despite their goriness**,** like most colonizers' historical documents**,** many of them have been pushed under the carpet and underplayed by the Federal Government of Canada even though the incidents connected to the Residential School houses connote with parallels from the concentration camps of the war times. The atrocities committed there amounts to humiliations, flogging, and utmost demeaning attitude that basically seem to be stimulated by an innate spite and intense bias that emanate from racism and vulgar class consciousness common in any society that is highly hegemonic and class bound or class-conscious. For instance, in *Decolonizing Methodologies: Research and Indigenous People***,** Smith **po**ints out that,

> Native children in Canada were sent to Residential Schools at an age designed to systematically destroy their language and memories of home. There is a growing body of testimony from First Nations people in Canada which tells of years of abuse, neglect and viciousness meted out to young children by teachers and staff in schools run by various denominations. These forms of discipline were supported by paternalistic and racist policies and legislation; they were accepted by white communities as necessary conditions that had to be met if indigenous people wanted to become citizens (of their own lands.)These forms of discipline affected people physically, emotionally, linguistically and culturally. They were designed to destroy every last remnant of alternative ways of knowing and living, to obliterate collective memories and to impose a new order. (69)

For instance, the Federal Government is described to have made a failed experimentation with "a social engineering known as the Residential schools**."** (Eigenbrod 210) Though many native students seem to have had learning disabilities, inability to balance the non-aborigine attitude and some even suffered foetal alcoholic syndrome or the other they had to cope up with their secondary status among the non-aboriginal children with whom they were compelled to compete with. Such that, at one point there had been cases of many schools that became exclusively native (as in the case of the Residential school in Punnichy) while other non-aboriginal children were shifted to other schools. In Edmund Metatawabin's *Up Ghost River*, Edmund who records his experiences remarks,

There is no concept of justice in Cree culture. The nearest word is kintohpatatin which loosely translates to "you've been listened to"... [which he explains is a matter of coming together to understand the offender, the offended and the nature of offence in order to] find a form of payment that would smooth the ill feelings and repair the harm…In the residential schools they forcibly took us from our parents, banned our language, dehumanized us by replacing our names with numbers, and turned us into the subjects of medical experiments on the effects of prolonged malnutrition by starving us, a fact that only came out in 2013 when food historian Ian Mosby went to the National media with his research. At St. Anne's, we were usually hungry, a deprivation that allowed Brother Jutras to bribe the boys with food for sexual favours, although this was because of the poverty of the school o by the design of the nuns o government is one of the issues we may never know. We were used to being silenced-whether through the Potlatch laws, which banned our culture and religion, the Indian Act, which gave the Indian agent total power over the reserves, or the Canada Elections Act, which forbade us from voting. (285-286).

Thus Memoir writing became a medium that recorded experiences that testified to the political, racist and exploitative reality that the Indigenous battled against. These instances represent discriminations against the native Indians who were not given the same rights or status as the white communities as per the "Timeline and Social and Cultural Injustices in Canada", the1876 Indian Act, the idea of refining the Indigenous populace through church run Residential schools that prevailed from 1880's to 1996, relocation of the First nation Citizens from one Province to another between the 1930's and 40's, the 1938's refusal to disallow the coloured from voting, the random and forcible adoptions of the 1960's to the 80's. (in par with discriminations against the Hindus in Canada, the French and the Chinese as in the case of the 1921 Quebec court that upheld the law that prohibited blacks from occupying seats in orchestra shows, the refusal to serve the coloured people in restaurants. (1-4) These lie in total allegiance to Metatawabin's exposition of the vulnerabilities, naiveties, forbearance and threats that the aborigines suffer on the face of racism and its onslaught. This contrast ascertains the magnitude of racism and how this sort of imperialism erodes the indigenous identities and cultures of the groups. As Metatawabin himself puts it,

Many chiefs and parents spoke out about the abuses in the residential schools, including St. Anne's. These statements were usually met with disbelief or indifference, or they were ignored. What gave many of us the courage to step forward was …In 1989, the wards of Mount Cashel Orphanage took the Catholic Church to court in what became Canada's- and one of the world's- largest sexual abuse scandals. In the mid-1990's, having been ignored for years, we were able to raise public awareness of what happened at St. Anne's Residential school with articles in the Globe and Mail and the Toronto Star. (286)

Thus the two genres are exploited by the First Nation writers on par with the profundity of fiction-writing and are much more powerful and self-revelatory than fiction-writing. Though of two distinct genres, the ultimate purpose and impact seem to be one and the same for the issues discussed therein serve as authentic records that echo the sensitivities of the indigenous writers.

For, they think and function independently and are self-reliant despite racism, malpractices, dishonesty, and exploitations in the context of the place where they live. The works function as those that image history of the indigenous world, trap their struggles and mark their defiant spirits that seem to be a reservation for them alone.

In Foucault's words, "the Other is not only a brother but a twin, born not of man, nor in man, but beside him and at the same time in an identical newness, in an unavoidable duality" a fabrication of the racial Other through which class and racial supremacy is sustained. (quoted in Young 10). This duality influences the First Nation writings and is evident especially in their Poems and Memoirs. Besides, they both play an ardent witness to First Nation history, each in its own indigenous writing. They are reflective of a whole culture and are elucidations of what makes them the Other and the injustice innate in such an outlook that calls for a revision. However, though the two genres are highly individualistic and distinct in nature, the way in which they substantiate the experiences of the First Nation writers draw them together on the same plains. Or simply, in other words, if the poems are assertions, Memoirs such as Thomas King's *The Inconvenient Indian: A Curious Account of Native people in North America* and Joseph Boyden's *Fatty Legs* (Cree writer) Edmund Metatawabin's book- *Up Ghost River A Chief's Journey through the Turbulent Waters of Native History* are much more vociferous in their negotiations that expose racism as an exploitative social threat. These Memoirs are messages that hold a tenacious outreach, demanding a termination of the man-against-man strategy based on racism, class supremacy, social hierarchy and sexual exploitation.

On the whole, in the two genres chosen for study and the relative texts such as *Tea and Bannock* and Metatawabin's *Up Ghost River*- the writers draw upon "histories of colonization, genocide, displacement and… [their] will to survive and pass the treasures of… [their] cultures to future generations" in the words of Eigenbrod (2 et al) their works in

specific generate a sense of nostalgia about the loss of "language, culture and identity". (Eigenbrod et al 4).

Thereby, the analysis borders on the words of Alex Sim's words, "I see the rural community, not as a quiet haven to escape turbulent world, but as a battered raft downstream on a river of change. It hits a rock and part of it breaks off carrying away some of its occupants, while those that remain grapple with other bits of debris in a frantic effort to reconstruct raft. As others try to scramble aboard this rural raft, those already on board are undecided whether to welcome them or cast them adrift." (Epp and Whitson xxvii)

Thus, the above discussion attempts to establish that if poems are subtle expressions of oppressions and sufferings, Memoirs- are blatant reflections of the clash of cultures, clash of identities that vie with each other to affirm the conditions of the aborigines against the Non-aborigines. Assertion of power then becomes a crucial undercurrent where power is effectively expressed in the cultural exclusiveness as expressed in the poems and is a vivid executioner against racism in the case of the Memoir. While the poetic tentacles lavish a rich culture and aboriginal aesthetics to the public, Metatawabin's Memoir is a text that articulates the voice of a hapless rebel's struggle against the ruthless malpractices and exploitations of the aborigines. The question shall ever remain cautiously unanswered as to who were targeted by the outsiders, who invaded the peace of the native land in the name of progress, exploiting all that were uniquely aboriginal, pathetically evicting them from their own land, forcing them to desperately search for whatever was or is geographically, territorially, physically, culturally and innately their own.

Works Cited:

AlmonteD'Michael. "Indigenous Cuisine Is Finally Starting to Make Its Mark in Toronto, but Why Has It Taken so Long to Flourish in a City Renowned for Its Global Food Scene?" Indigenous Land, Urban Stories, 2017, indigenouslandurbanstories.ca/portfolio-item/culture-to-cuisine/.

Ball, Jessica. As if Indigenous Knowledge and Communities Mattered: Transformative Education in First Nations Communities in Canada. American Indian Quarterly, Vol.28, No.3/4 (Summer-Autumn 2004), pp. 454-479.

Banks, Judy. Taking Culture to Court: Anthropology, Expert Witnesses and Aboriginal Sense of Place in the Interior Plateau of British Columbia. Simon Fraser University, Spring 2008

Bennett, T. 2007, '*The Work of Culture*', *Journal of Cultural Sociology*, 1(1): 31-48.

Berry, J.W. *Aboriginal Cultural Identity*. Canada, 1999, iportal.usask.ca Centre for Research and Information on Canada.

"Bridging Divide Aboriginal Peoples Canadian State" June 2001.www.library.carleton.ca

Champagne, Duane. The Indigenous Peoples' Movement: Theory, Policy and Practice.
    Canada: University of Saskatschean, March 13, 2008 (Lecture)

Cormack, W.E. "Canadian Indian Tribes" www.nanations.com /canada/index.htm

Craig Chambers. "Nuclear and Indigenous Items of Interest" Dec. 22, 2009,
    www.gregornot.wordpress.com/2009

Culture, Tourism and the Centre for Education Statistics Division Culture, Tourism and the
    Center for Education Statistics "Canadian Framework for Culture Statistics", 2004,
    www.statcan.gc.ca/pub/81-595-m/81-595-m2004021- eng.pdf

Dion, Tina. "Treaty Relationships between the Canadian and American Governments and First
    Nation Peoples", National Centre for First Nations Governance, May, 2008.
    fngovernance.org/ncfngresearch/tina_dion.pdf

Eigenbrod, Renate. Georgina Kakegamic and Josias Fiddler. *Aboriginal Literatures in
    Canada:A Teacher's Resource Guide.* 2003, www.oise.utoronto.ca

Epp, Roger and Dave Whitson ed. Writing off the Rural \West: Globalization, Governments
    and the Transformation of Rural Communities. Parkland Institute: The University of
    Alberta Press, 2001.

Equity and Inclusion Lens Diversity Snapshot Aboriginal Peoples First Nations Inuit, Metis
    http://www.sanyas.ca/downloads /applying-an-indigenous-lens-to-policy.pdf

Fantus, Daniel. "*Injury in first Nations Communities in Ontario*". Canadian Journal of Public
    Health.Vol.100, No. 4, July/August 2009, pp.258-262.

First nations Museum. "Legends and Symbology", 2016, https://shop.slcc.ca/legends-
    symbology/

Gill, Isabel. Story And Stereotype: Aboriginal Literature As Anti-Racist Education.
    Lethbridge: Alberta, February, 2004.
    www.uleth.ca/dspace/bitstream/handle/10133/220/MR03032.pdf

Grant, Agnes. "Traditional Native Poetry", Canada, www3.brandonu.ca

Jordan, Dierdre E. "The Management Of A Minority Group By The Mainstream Society"
    http//jordanaboriginal identity.pdf

KTA INC. "Socio-Cultural Impacts of Aboriginal Cultural Industries" Toronto, March 2008,
    kta.on.ca/pdf/Socio Culturalmpacts.pdf

Metatawabin, Edmund and Alexander Shimo.Up Ghost River: A Chief's Journey Through The
    Turbulent Waters of Native History. Canada: Vintage, 2014.

Moore, Terence Christopher. The Exhaustion of Progressive Aboriginal Governance.
    University of Tasmania, 2009.

Ross, Annie et al, Tea and Bannock: First Nations Community of Poetic Voices. Canada:
    Book Making, Fall 2005.

Smith, Linda Tuhiwai. Decolonizing Methodologies: Research and Indigenous People.
    London: Zed Books Ltd, 1999.

Timeline of Social and Cultural Injustices in Canada 1- 4
    www.edu.gov.mb.ca/k12/cur/socstud/foundation_gr9/blms/9-1-4c.pdf

Wagamese, Richard. Story name in quotes. Richard Wagamese
    www.richard wagameseauthor.com

Welker, Glenn. "Indigenous Peoples Literature." Indigenous Peoples Literature, 1996,
    www.indigenouspeople.net/.

Williams, Anne Leigh. Canadian Aboriginal Lit Finds New Success A Growing Movement
    Nov 28, 2014. www.publishersweekly.com

www.from-the-heart.ca/resources/book-list

www.rcmp-grc.gc.ca/pubs/abo-aut/spirit-spiritualite-eng.htm

www.talonbooks.com/meta-talon/text-in-the-city-aboriginal-genres

Young, Robert J.C. "Foucault on Race and Colonialism", 1995.
    robertjcyoung.com/Foucault.pdf

Jeannette Armstrong's Art of Delineating
an Inner Landscape in an Alien Language

(Dr. Anju S Nair
Assistant Professor of English,
Tagore Arts College,
Pondicherry, India)

Culture, roots, rituals, tradition, belief, folklore, all set the background for a way of life in any community/society across the world. This serves as a dominant nerve that controls the fulcrum of humanity and it's working. Man's association and bonding with his roots, the land of his birth is a divine connection endowed with the gift of insight. But across the world the colonizers have destroyed the native identity. "Since the 1970s, the writings of Indigenous or 'First' peoples in white settler colonies have emerged as an important constituency located at once within and without existing forms of postcolonial self-expression."(Boehmer 221) The indigenous people of Canada, the natives have been cut off from their pasts and their roots. Their conqueror's culture has been imposed on them. The works of the native writers show them going back in search of spiritual wisdom and healing to that culture of which they have been deprived. The poems of Jeanette Armstrong, express a conscious seeking and offering as well as an unconscious renewal of contact with the past. She regards it as her responsibility to preserve and pass on the traditional culture, their beliefs, their ceremonies, their language, their ways of relating to the earth and the community. Her poems divulge the "quest for a personal and racial/cultural identity built on the spiritual guardianship of traditional laws; the belief that writing is an in integral part of self-definition; the emphasis on historical reconstruction; the ethical imperative of reconciliation with the past." (Boehmer 221)

In the poem ***First People*** Jeannette Armstrong weaves a beautiful landscape embellished with verbal décor that unfolds the magnanimity of God's creation. The poem opens with the breaking of dawn. The myriad feelings that burst forth within the poet burst forth and flow outward. The fire of passion for the lost world of the natives burns with mighty power. The flames kindle warmth which keeps the hopes of people alive. Whisper itself is a prayer which serves as an elixir of life. From one season to another (winter to winter) life to life, time weaves its perfect pattern encircling the First people (the Natives). The mind is entwined in the myriad thoughts that awaken them to the reality of

subjugation and the loss of a culture divine, for their culture is closely associated with nature which accentuates the meaning of life. The poet says that the mind is in turmoil, constantly battered by thoughts that are beyond expression. The tongue strives hard to connect the feelings. The poet who is bewildered by the pattern of creation of the 'untouched' world, sings for freedom and makes an effort to pass on to the next generation the grandeur of the original creation, as she in her song celebrates the wondrous creation.

The poem brings out their kinship with the objects of nature. Native culture is concerned with harmony. The First People lived in close harmony with nature and they never disturbed the rhythm of nature. Living a simple life, ageless and pure they have never been motivated by coveting anything. The lines,

> A simple closing of the hands
> I draw together
> With my hand
> parts of a finished world ("First People")

speak about their harmonious existence, not only with one another but also with the elemental forces of nature. The poet is happy that she too belongs to such simple lot whose life is full of anticipation, complete with

> a trust
> That passes hand to hand
> Downward
> Toward tomorrow
> I celebrate creation. ("First People")

The first people "have power which brings healing and strength; in wordless awareness they draw together. The speaker knows she is passing on a trust."(Kudchedkar &Begum 26) "What are the eternal objects of poetry, among all nations and at all times? They are actions; human actions; possessing an inherent interest in themselves, and which are to be communicated in an interesting manner by the art of the poet".(Ramaswami and Sethuram 3) In ***Blood of my people*** Jeannette Armstrong unleashes a verbal array, marked by extreme intensity of emotions. The poem devoid of punctuations emphasizes the agony and anger of a mind deeply wounded by the devastation of a glorious culture that linked hearts and lives. The blood that gushes through her veins is the blood of her people that connects her to time immemorial and it cuts across time to prove its genuineness. The rushing of blood connects to

the vibrant land of theirs. It is this blood that raises them from one intense moment to whirl and to dance. The lines,

rising and falling
across ages the dust that is my people
that is the land rises a continuous red line
across people across time ("Blood of my People")

speak of the unforgettable sacrifice of the forefathers who shed their blood for preserving their identity, culture and language and land.

Armstrong's ***Wind Women*** refers to the wind woman, a form of the wind spirit which symbolizes the First people. The poet's mind travels back to her childhood days when she and her friend Maggie rode to Huckleberry Mountain, carrying quilts, pots and pans on a worn out jeep. The poet assisted Maggie in picking berries. The poet listened to Maggie as she sang in the native language. The song carried a message for all the berry pickers. Maggie's voice was loud and clear in the crispy mountain air and she told about Cayote. The poet says that she is aware of how the trees talk. She has heard the moaning of trees at night. Maggie tells her how the woman of the wind, banished by Cayote moved forever through the tree tops with the howling child tied to her back. The wind woman would croon to the child and the poet says that she and Maggie have heard the wind woman sing. They would remember that song always as the trees were their teacher. But the poet says that she would remember Maggie's songs more clearly. Her songs filled the poet's world. The songs carried the deep feeling of anguish intercepted with the moan of the dark pines and the song of the wind woman who sang to her hungry child. "For centuries the European colonizing power will have devalued the nation's past, seeing its pre-colonial era as a pre-civilized limbo, or even a historical void". (Barry 186)The poem talks about the customs and beliefs of the First People. Their relationship with nature is sacred. They perceive the great spirit in all the objects of nature.

Indigenous writings focus on revising the language, narrative styles, and historical representations, refracting their experience in and on their own terms, acknowledging the enduring traces of the past. They set out to record traditional legends woven constantly and creatively between what is native. Armstrong's poem, ***The landscape of grandmother*** seeks to draw on the wisdom of the past generations- to select and share and carry forward. History is handed down from generation to generation in the form of words. Words are memory and helps reclaim the splendid facets of the past. The poet says,

> Words are memory
> A window in the present
> A coming to terms with meaning
> History made into now
> A surge in reclaiming
> The enormity of the past ("The Landscape of Grandmother")

The poet tries to awaken the voices resting in each word. The countless words shape into sounds of a million tongues. The sounds reach the poet and the words come alive with meaning. The words are alive and throb with life in a fertile ground – the source from which generations have sprung out from the landscape of the grandmother. The poet says that a glimpse into the past unfolds the wisdom of the forefathers who lived a life of harmony by selecting, sharing and carrying forward the wondrous nature of human bonding. Every word is rich and vibrant emphasizing the harmony of existence. "For her the spiritual place from which the native Indians thinking arises makes words sacred because they are associated with a whole race with humaneness and spiritual value wrapped up in native metaphors." (Kudchedkar & Begum 264) the native thinking makes words sacred. The words turn grey silence into myriad hues as the memories rich with meaning of intellectual wealth moves forward into distances unknown thus linking the magnanimous past with the present. The poet puts forth the vital message that the wisdom of the natives stands good in all ages, no matter what ideas the colonizers have tried to impose. The poet puts forth the idea of the need to reclaim the past. "If the first step towards a postcolonial perspective is to reclaim one's own past, then the second is to begin to erode the colonialist ideology by which that past had been devalued."(Barry 186).

The writings of Jeannette Armstrong are eloquent, forceful and innovative. Her tone is clear, her stance honest and her words shimmer in beauty. Through the poems, she has shown to the world that the natives could also compose excellent poems in the language of the colonizer and through this wonderful exercise, she could create as counter discourse and spread awareness among her people. Her poems are instances of appeal for cultural re-integration, connection and unity.

REFERENCES

Barry, Peter. Beginning Theory. *An Introduction to Literary And Cultural Theory*. New Delhi: Viva Books, 2010
Kudchedkar, Shirin & Begum, Jamila. *Canadian Voices*. New Delhi: Pencraft International, 1996

The *Journal of the First Voyage of Vasco da Gama* on the Motives of the Manueline Expansion to India

(Sérgio Mascarenhas,
Instituto Superior de Gestão Bancária, Lisbon, Portugal)

"*the spent image of "Christians and spices" that modern historiography still picks and repeats laconically with scant originality from the* Journal of the First Voyage of Vasco da Gama *is manifestly insufficient in order to smoothly solve the question of the motivations of the East Expansion*"[1]

"We came in search of Christians and spices"[2], thus said the *degredado* (convict-exile) sent by Vasco da Gama to the shores of Calicut. Even without a proper statistical study I am fairly certain that this is the most quoted sentence in the vast body of primary sources on the Portuguese Expansion. We find it in books, articles, papers, documentaries, fiction works, pamphlets, speeches. It has been repeated so often that it became an icon of the Portuguese motivations. It is not a static icon, though; it has been given different shades of meaning and value according to time and ideology. Yet, when we put aside the thick cover of interpretations a question remains: What did that expression mean in the context in which it was uttered, the inaugural voyage of the Portuguese expansion to Asia?

The first thing to notice is that "We came in search of Christians and spices" expresses a plan; it gives us three objectives for the Manueline expansion: One spiritual, the search for the religious communion with fellow 'Christians'; another economic, the search for 'spices'; and above all one political, the search for 'Christians and spices'. Yet, as Saldanha remarks, we still need to establish how these aims were ordered and harmonized among themselves: What was the primary aim, Christians? Spices? Or Christians and spices on equal terms? Finally, did these objectives exhaust the range of the Portuguese motivations? In this short paper I'll try to address the issue of the Portuguese motivations in their search for India by focusing exclusively on the *Journal of the First Voyage of Vasco da Gama*. As we will see, at

---

[1] Saldanha, António Vasconcelos de, *IUSTUM IMPERIUM – Dos tratados como fundamento do império dos portugueses no Oriente – Estudo de história do Direito Internacional e do Direito português*, Lisbon: Instituto Português do Oriente – Fundação Oriente, 1997, p. 163.

[2] Ames, Glenn J. (trans., ed.), *Em Nome de Deus: The Journal of the First Voaayage of Vasco da Gama to India, 1497-1499*, Leiden: Brill, 2009, p. 71. (*Journal*, from now on.)

key junctures of this rich and fascinating document we find the navigators expressing *their* aims and the aims of the king that sent them.

The first moment the aims of expedition are mentioned surfaces right in the first paragraph of the *Journal*: "King D. Manuel, the first of that name in Portugal, despatched four ships to make discoveries and search for spices".[3] This brief passage is loaded with meaning. It sets the acquisition of nautical and geographical knowledge as the first objective of the expedition, an enduring aim of the Portuguese Expansion.[4] Next come 'spices', but there's no mention to 'Christians'. The anonymous author of the *Journal* attributes the objectives of 'discoveries' and 'spices' to the Portuguese king. Does this mean that for D. Manuel all interests were reducible to trade and knowledge? Not necessarily. Discoveries were a pre-condition to all other possible objectives, so they came at the head of any expedition. 'Spices' meant enrichment both for the king and for everybody on board. On the other hand, the encounter with Christians reflected mostly political interests, and these might be too remote from the personal interests of the crew of the fleet.

Vasco da Gama's voyage only became an expedition of discovery the moment he moved further away from the *Infante* river, the last stop of the Bartolomeu Dias expedition that preceded da Gama ten years before. At that point the author of the *Journal* expresses the collective fear that the fleet might not be able to cross the strong currents that blocked the passage to the East Coast of Africa. Moving forward meant that they might be able to achieve what they all *desired*.[5] This collective hope in reaching or achieving what was collectively hoped for is reiterated in the *River of Good Signs*[6] (the second stop up the African coast, after the stop at the *Copper River*) and in Mozambique.[7] In none of these instances does the author specify what was so much desired. It was only in Malindi that the Portuguese were able to establish Calicut as their final destination in India, providing a precise geographical destination to that desire, as expressed when they finally reached that Keralite port on the 20th of May, 1498.[8] We thus see that the long voyage from the *Infante* river to Kerala

---

[3] *Journal*, p. 33.
[4] For a closer look on this acquisition of knowledge: Mascarenhas, Sérgio, "The Unveiling of the Indian Ocean by the 1st Portuguese Fleet to India", Kannur: Proceedings of the International Seminar on *Portuguese factories, fortresses and settlements in India with special reference to Cannanore*, 2007.
[5] *Journal*, p. 45.
[6] *Journal*, p. 48.
[7] *Journal*, p. 51.
[8] *Journal*, p. 70.

was mostly marked by the aim of discovery. In the course of the voyage the exchanges with the rulers of the successive ports of the East African coast (Mozambique, Mombasa, Malindi) were centred both on getting a pilot in order to move forward with the discoveries, and on trade and 'spices'.

At the coast of Calicut, on 21st of May, the *degredado* meets the two Mediterranean Moors[9] and our famous sentence is uttered for enduring posterity: "Christians and spices." Of course, in that context it would make little sense for the *degredado* to insist on the search for nautical knowledge, neither would such an objective impress the Moors, they had more mundane interests in mind. After that first interaction the Spanish-speaking Moor accompanied the *degredado* into the St. Raphael, Vasco da Gama's ship, where he addressed the Captain Major in the next terms: "A lucky venture! A lucky venture! Plenty of rubies, plenty of emeralds, many thanks you owe to God for bringing you to a country where there are such riches!"[10] He obviously retained the mention to spices from his initial conversation with the *degredado*, while ignoring the call for Christians.

Fast forward to the first meeting between Vasco da Gama and the Zamorin. The Portuguese delivers a speech where he states that "for sixty years the kings, his ancestors [of D. Manuel], had sent out ships each year to make discoveries in the direction of these parts, as they knew that like themselves, there were Christian kings here. And for this reason they ordered this land to be discovered, and not because they needed either gold or silver, since they possessed these things in such abundance that it was not necessary to procure them from this land. … [The king] instructed him not to return to Portugal, until he had discovered the king of the Christians".[11] Several things stand out: First, the aim of the expedition is focused exclusively on the encounter with co-believers; yet, what's at stake is more specifically an encounter among Christian kings, not just finding Christians in general; 'spices', the economic objective, is not just ignored, it is put aside as an objective. This goes completely counter what we have seen so far. Why? We must remember that Vasco

---

[9] One spoke Castillan (Spanish), the other Genoese (*Journal*, p. 71). In the continuation only the Spanish-speaking one, Bontaibo or Monçaide (*Journal*, p. 95, note 64), remained in connection with the fleet with whom he would travel to Portugal.

[10] *Journal*, p. 72.

[11] *Journal*, p. 79. This outline of the speech of the Portuguese commander expresses in very brief terms the overall content of the instructions given to Pedro Alvaro Cabral in 1500 on how to behave in his first meeting with the Zamorin. Most likely the instructions given to Cabral were based on the ones given to Gama three years before.

da Gama was sent as an ambassador to the rulers of Indian Ocean, and presented himself to the Zamorin as such. In the European diplomatic tradition embassies handled politics, not trade. D. Manuel – and Vasco da Gama on his behalf – was first and foremost looking for state-to-state relations; trade would follow, of course, but it would not take center stage until a political settlement was reached. Of course, in India things worked out in the inverse order, but was something that had not been anticipated for Portuguese misfortune: The day after the meeting the poor gifts sent from Lisbon (poor by local standards, of course) were disparaged and mocked by the representatives of the Zamorin. The search for 'Christians' was cut abruptly short by the confrontation with 'spices'!

By the time of the second meeting between the Captain Major and the Zamorin the mood had changed drastically, distrust taking the place of hope. In consequence, diplomatic rhetoric was replaced by blunt talk, the politics of religious alignments was overtaken by the politics of economic interests: "The king [the Zamorin] then said: that he said he came from a very rich kingdom and yet had brought nothing of value".[12] From the perspective of the Zamorin 'spices' take center stage, 'Christians' and state relations are left out of the picture or dependent on a display of economic power. In order to explain his inability to deliver on 'spices', da Gama calls on the third aim, discovery: "To this, the Captain responded that he had brought nothing because he had come for nothing save to discover, and that, when they returned with other ships, then he would see what they brought him".[13] The Zamorin ads a couple of questions, "What is it you have come to discover, stones or men? If he came to discover men, as he said, why had he brought nothing?"[14] The interesting point here is the change from 'Christians' to 'men'. In the process of translation among languages and cultures, the 'Christians' disappeared and gave place to 'men', a much more sensible objective from the perspective of the Zamorin. Why and how did this happen? Was it a result of mistranslation? If so, intended or unintended? Or was it a case of corrective interpretation of the 'Christians' on the part of the Hindu ruler? At this distance we cannot tell, but it leaves open an interesting possibility: In his interactions with the Zamorin, da Gama followed his king's orders and attempted to frame the interrelation in religious terms based on a shared belief, Christianity. Yet, when faced with the non-existence of such a common ground, he may have changed the discourse into a more sensible political ground based on state-to-state

---

[12] *Journal*, pp. 82-83.
[13] *Journal*, p. 83.
[14] *Journal*, p. 83.

and men-to-men relationships. We may never know for sure if this was the case, but we know that after the harsh beginnings of their conversation, the Portuguese and the Keralite ruler centred their encounter on the vagaries of peaceful trade: 'spices', once more.

Soon before the departure of the fleet from Calicut, the Zamorin sent a brief letter to the Portuguese king, where he states, "My country is rich in cinnamon, cloves, ginger, pepper, and precious stones. That which I desire from you in exchange is gold, silver, coral, and scarlet cloth".[15] Nothing else then 'spices', once again. No long after that, on the 29th of August the navigators concluded that they "had already found and discovered what we had come in search of, both in terms of spices and precious stones"[16] before departing on their way back to their country. Thus did they close the loop: They finished their stay in Kerala as they had started the previous year, focused on discoveries and 'spices' with no talk of 'Christians'.

Let's tabulate this data:

INTERLOCUTORS			WHAT'S SAID		
WHERE/ WHEN	WHO SAYS	TO WHOM	DISCOVERY	'SPICES'	'CHRISTIANS'
Lisbon, departure	D. Manuel	Fleet's crew	X	X	
African coast	Fleet's members	Themselves	X	X	
Calicut, arrival	*Degredado*	Local people		X	X
	Moor	Portuguese		X	
Calicut, 1st meeting	da Gama on behalf of D. Manuel	Zamorin	X		X
Calicut	Officials	Da Gama		X	
Calicut, 2nd meeting	Zamorin	da Gama		X	
	Vasco da Gama	Zamorin	X		X
Calicut, departure	Zamorin	D. Manuel		X	
	Fleet's members	Themselves	X	X	

What can we conclude? It seems that for the navigators the main aim of the expedition was a simple one: find 'spices', find the port of riches for future trade. For this purpose they needed to pursue the Portuguese discoveries, but this was an instrumental objective. This focus

---

[15] *Journal*, p. 94.
[16] *Journal*, p. 99.

on 'spices' was mirrored on the other side by the Muslim rulers of the ports of Africa, and in Calicut by the Zamorin, the Muslim traders and the Hindu population: Trade was the basis and the proper ground for civil relations. Unfortunately, da Gama's fleet was ill equipped to correspond to their demands. On the other hand, 'Christians', the search for an encounter with brothers in faith, was a state endeavor to be managed by the Captain Major and his closer circle, not necessarily to be shared by the rest of the crew.

Still, the question remains: How far does the articulation of aims presented by the anonymous author of the *Journal* correspond to the real aims of the Portuguese crown? This is a question that cannot be settled by reference to our document alone.

Australian English Lacks Class

(Ramesh Mahalingam M.Phil.
Post Graduate Diploma in Teaching, Melbourne University
Teaches English Language at Nossal High School Melbourne, Australia)

*[**DISCLAIMER**: This article serves as a rudimentary introduction into Australian English and does not in any way pretend to know it all. Since it is aimed at the general reader, it does not use any specialised terminology.]*

Introduction

Answer these questions as best as you can without searching it on Google:

1. What is a Hills Hoist?
2. Who is Emma Chisit?
3. How would you say, 'Good day, mate'?
4. What would you do if someone asked you to bring a plate?
5. What is a budgie smuggler?

[Check your answers by reading this article]

When I first arrived in Melbourne, I had very little knowledge of the rich history of the Australian English, its idiosyncrasies, its inventiveness and way in which it espouses egalitarian values. However, teaching Australian English as part of the course in English Language[1] since 2008, I have begun to appreciate the uniqueness of this variety as well as English Language in general. It appears that since the very beginning Australian English has always drawn a lot of criticism, particularly for the way it is spoken and its preference for informality. The abundance of slang expressions and swearing, for example, can prove to be quite offensive for non-Australians. In what other country would you come across advertisement campaigns with catch phrases like these: 'Where the **bloody hell** are you?'[2] (emphasis mine) and 'If you

---

[1] English Language (one of the English courses offered at Years 11 and 12 in the Victorian Certificate of Education) explores the ways in which language is used by individuals and groups and reflects our thinking and values. Learning about language helps us to understand ourselves, the groups with which we identify and the society we inhabit (VCAA Study Design: http://www.vcaa.vic.edu.au).

[2] 'Where the bloody hell are you?' was a Tourism Australia campaign launched in 2006.

drink, then drive, you're a **bloody** idiot'[3] (emphasis mine). In what other country does the phrase 'old bastard' used as a term of endearment and not as an insult?My first impressions on Australian English was that it was crude and lacked class, but does it? What follows is my journey of how I began to know and appreciate Australian English.

Early days

Since the establishment of a penal colony in 1788 at Sydney, '[t]he development of Australian English is inextricably intertwined with the stories of Australian history and culture, and the development of Australian identity (Moore: OUP, p.ix)'. The journey of Australian English starts with the need for the new arrivals – the authorities and the convicts – to come to terms with the alien landscape and the flora and fauna that existed within it.

The etymology of the word 'kangaroo' – 'the first and best-known borrowing of an Aboriginal word into English'[4]captures the many challenges in the emergence of a new language. First, as with any contact language, there is some misunderstanding, confusion and assumptions that surround the naming of this animal. It is believed that the European settlers took some time to understand that the Indigenous Australian spoke many languages – 'more than 250 languages were spoken at the time of European settlement'[5] and each of these languages was 'different from one another as English is different from…Greek, Sanskrit and Hindi (Moore: OUP, pp. 5-6). However, before they came to this realisation, the word 'Kangaroo', which specifically refers to a particular species from a specific territory, has already become well established as the English generic term for all such hopping creatures and the most recognisable of Australian word even before Australian English as an entity emerged!

---

[3] 'If you drink, then drive, you're a bloody idiot' was a Transport Accident Commission (TAC) tagline for a commercial in 1989.NOTE: the success of the two of these taglines are varied. While the Tourism Australia tagline attracted lot of attention and made no impact in the increase in tourist numbers, the TAC campaign not only attracted attention but also reduced the road toll by 37% in 12 months.
(http://www.theage.com.au/victoria/greg-harper-mastermind-behind-behind-drink-drive-bloody-idiot-ads-passes-away-20170114-gtrh5i.html)

[4] 'Kangaroo: A First Australian', Bruce Moore, OZ Words April 2007, Vol. 15, No. 1.

[5] 'Kangaroo: the international and regional word', https://blog.oxforddictionaries.com/2014/01/24/kangaroo-international-regional-word/.

On the other side of the story, the Indigenous Australians who came into contact with the European settlers begin to hear the word 'Kangaroo' and think that it is an English word that refers to an 'edible animal'! Furthermore, the word 'Kangaroo' (in the form of the word 'gaangurru') is then borrowed into Aboriginal Language as a term to refer to the newly introduced animal 'horse'!

From this interesting beginning in and around 1788, the word now has developed more distinctive meanings and uses in Australian English. Terms like 'kangaroo court' (to refer to 'an improperly constituted court having no legal standing'); 'kangaroo bar' (synonym for a 'bull bar' – 'a protective metal grille fitted to the front of a motor vehicle'; 'kanga cricket' (to refer to 'a modified form of cricket, using soft ball and plastic bat, for young children') etc. In Aboriginal English, a 'kangaroo marriage' is one not bound by Aboriginal or European law and refers to where someone 'hops on, hops off and hops away.'

Early settlers were also confounded and disappointed with the Australian landscape and struggled to describe the new world of Australia. So, to distinguish between something that was uniquely Australian and European, the Australian word was preceded by 'wild' ('wild dog') or 'native' ('native bee'). Another interesting development that arose out of this disappointment was how, sometimes, some English words altered existing meanings. For example, in Britain a 'paddock' is a small fenced field, often used for keeping or exercising horses. In Australia, its meaning was greatly expanded, so that it has come to mean 'a piece of land, fenced, defined by natural boundaries, or otherwise considered distinct, usually a section of a rural property'.[6]Another unique word that has altered meaning and assumed great importance in the Australian lexicon is the word 'bush'. In Australian English, it is used to describe country that remains in its 'natural state'. It also began to acquire more complex connotations like something that 'lies outside settlement and civilisation' or 'wildness'. The 'bush' then came to be seen as something quintessentially Australian and hence developed a remarkable crop of variants, some still in use. Examples include: 'bushranger' (a person who lacks social graces or acumen); 'bushwalker' (one who hikes in hill country); 'bush lawyer' (a person who talks in legal terms); 'go bush' (to take to the hills or disappear).

---

[6]http://slll.cass.anu.edu.au/centres/andc/english-formations

Australian accent

The study of Australian accent is a study of the emerging Australian identity – it identifies one's social class, their level of education, their background and, most importantly, their allegiance either to British Imperialism or staunch nationalists. In Australian English, three variations have been identified: Cultivated Australian English (CAE), General Australian English (GAE) and Broad Australian English (BAE). It will be helpful if we think of this variation as existing along a continuum and Australian speakers will fall somewhere in between the two extremes.

CAE	GAE	BAE
←		→
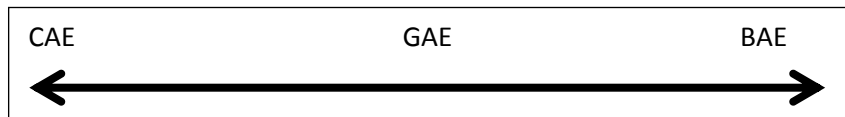
Furthermore, most people are able to vary their accent somewhat to fit the occasion they find themselves in. Someone relaxing at a football match may hurl a few colourful phrases onto the field in broad Australian, but may just easily revert to a well-spoken general Australian accent when conversing with a client in the office.

The actual difference between these extreme accents lie in the ways the vowels and diphthongs[7] are articulated. BAE tends to draw out the vowel sounds – that is, takes longer to articulate them.So, when we hear an Australian say '*he is going to the hospital <u>to die</u>, he really means he's going to the hospital <u>today</u>.*'BAE speakers also tend to be less fluent and clear in their enunciation of consonants, for example, '*weegend'* for 'weekend'*; 'liddle'* for 'little'or '*ledder'*for 'letter'. BAE is also called the 'Strine' because when you hear Australians pronounce *Australian,* it sounds like *Austrayan.* Moreover, BAE uses more non-standard grammar.[8]

Here are two good examples of how BAE sounds:

---

[7]Diphthong is a vowel where there is a single noticeable change in the quality during a syllable – for example /e/ to /i/ in 'bay' /bei/. That is, the tongue moves from one position to another during the production of the vowel sound.
[8]Louise Tant and et al, English Language: VCE Units 3 and 4, Heinemann, Australia, 2008.

Example 1: It was reported in one of the newspapers,*Sydney Morning Herald,* on 30th November 1964 that while Monica Dickens (an English writer) was autographing copies of her latest book, a woman handed her a copy and said, 'Emma Chisit'. Thinking that this was the woman's name, the writer autographed her copy by writing 'To Emma Chisit'. The woman looked at it and said, 'No. Emma Chisit'. This miscommunication evidently became clear when it was clarified to the writer that the woman was asking the writer, 'How much is it?'[9]. The English writer, obviously, was not used to hearing Strine and hence the confusion.

Example 2: The following exchange is between a husband and wife (as itappeared in a cartoon by Leunig in the Melbourne's newspaper 'The Age'):

> **Husband:***Gitsanuddacannabeerwoojasweedart*
> **Wife:***Gitcherownylayzeebuggatsinafrij*
> **Husband:***Carnuneejustrynawachasharksingaputt*
> **Wife:***Dickeddlemissetfushore*
> **Husband:***Carnhunee, eye manganout*
> **Wife:***Gitcherown eye mreednabook*
> **Husband:***Wochereedin?*
> **Wife:***Mreedngssonnetsa Shakespeare*
> **Husband:***Twenynynezabloodyripper*
> **Wife:***Yezzabloodybewdyoryte*
> **Husband:***Wannabeerprincess?*
> **Wife:***Myderzwelsthirstyworkreednusonnets*

Anyone reading this would wonder if this is English at all. One would probably recognise 'Shakespeare' and in a second reading maybe notice 'sonnets', but not anything else. Did you? (to satisfy your curiosity, see the translation of it in Standard English at the end of the article). You will now understand how the English writer would have felt when she heard 'Emma Chisit' in Example 1. You will also be inclined to describe (as others have done) that the Australian Accent, particularly, the Broad Australian English as 'whine', 'unbelievably ugly', 'a brutal maltreatment inflicted on great English' etc.

In contrast, the cultivated tends to be associated with more articulate speech. For this reason, the CAE is more clearly understood by

---

[9] 'Strine', Afferbeck Lauder, Text Classics: Australia, 2009

non-Australians and utilises a wider range of standard vocabulary. It is closer to the British English, particularly the Received Pronunciation (RP).[10]

In the early days of the emergence of Australian English, these two extremes shaped the developing political identities of Australians. CAE is the product of the influence of Britishness and Empire. On the contrary, BAE is associated with the vernacular culture of the Australian people. As Bruce Moore says, '[T]hese two varieties give voice to two very different sets of values – British imperialism in CAE and Australian nationalism in the latter. It gives a set of cultural values that includes ideas about linguistic correctness and social hierarchy in contrast with a set of cultural values that looks to the bush tradition, values such as egalitarianism and the fair go, and gives voice to all of this in the Australian accent and vocabulary (Moore: OUP, p152).'However, in the contemporary society there is a shift towards using the General Australian English. This is mainly because of the multicultural and urbane nature of the Australian society. While BAE is spoken largely in regional areas, CAE has virtually disappeared or has become more general. [11]

In the recent years, another category has been added – ethnic broad – to encompass the migrant Englishes. These variations are now adding a vibrant, new, socially relevant aspect to Australian English. In Melbourne and Sydney, for example, the Italian, Greek and Lebanese communities are of particular interest because of their size and also because they have been there long enough to have children and/or grandchildren who were born in Australia. For example, researchers have shown that Lebanese youth in Sydney speak a variety of Australian English influenced by Arabic sounds. Lebanese words such as 'habib' (in Arabic it means 'darling') is used to refer to a 'friend' or 'mate'. Amongst the second-generation Sri Lankans in Australia, there is a willingness to embrace 'Sri Lankan-ness with a bit more vigour than usual…[and is not] Sri Lankan enough if [they] have never used…'machan' at some point in life.[12] The word 'machan' in Tamil

---

[10]Received Pronunciation (commonly in United Kingdom) is the accent used by the upper class and is associated with wealth, power and prestige.
[11] Kate Burridge and Jean Mulder, 'English in Australia and New Zealand: An Introduction to its History, Structure and Use', OUP, Australia, 1988.
[12]https://www.yamu.lk/blog/sri-lankanisms

refs to one's wife's brother or, in this case, it is used to 'cover everything under the umbrella from 'bro' to 'dude' to 'mate'.[13]

Unique features of Australian English

Slang

In identifying the characteristic feature of Australian English, one cannot go past the importance of slang to Australians. The one thing that distinguishes the use of slang in Australia from its usage in other countries is that it is not confined to the lower classes – where vulgar speech can be expected – but has been used by the highest in the land including the Chief Justices on their benches, leading newspapers in their editorials or statesmen. Most cultures and languages seem to have a natural attraction to slang. However, in Australia, slang and the language play associated with it are a means of not only expressing the true Australian character but also building solidarity and rapport with others. Linguistic invention and the propensity to create new slang terms indicates a 'restless discontent with the orthodoxies of the English Language and a clear indication of rebellion against established authority.'[14] While Australians generally use standard English words, they take on different meanings. When these words are put together with a smattering of local slang, the resulting speech can be extremely difficult for non-Australians to follow. This can be illustrated by the following example:

> *'Shove this spin down south and mote along to the rubbity for a fiddley's worth of bombo. My sort's ratbag cobbers are turning on a shivvosarvo. Dice your yacker and get your chop of the plonk, why don't you? With all the galahs and dills that'll drag on this yike, it'd be ridge to have someone who's a wake-up to yabber with.'* **(see below for the translation of this in Standard English)**.

Rhyming slang

Another interesting feature of Australian English is the rhyming slang, 'a very rare method of word formation' (Moore: OUP, p 147). It is basically two or more words, the last of which rhymes with the word it replaces – for example, *Aristotle* for 'bottle'; *Noah's Ark* for 'shark'; *Pat*

---

[13] ibid
[14] Louise Tant and et al, English Language: VCE Units 3 and 4, Heinemann, Australia, 2008.

Malone for 'I am alone' etc. Read the following passage and see if you can identify the rhyming slang used and its meaning:

'So me Charlie Wheeler's off and I'm on my Pat Malone. I'll miss me cheese and kisses, but she'll gimme a bell on the dog and bone. She hit the frog and toad here in steak and kidney, the septic tank, but her Oxford scholar'll keep her elephant's trunk.' **(see below for the list of rhyming slang used and their meanings)**

Diminutives

Another distinctive feature of Australian English is the shortening of words followed by the addition of the suffixes like: '-o', or '-ie' or '-y'. Hence, Australians wear ***boardies***(long shorts of a kind originally worn by surfers), eat ***bickies*** (biscuits), drink ***coldies*** (cold beers) have ***barbies*** (barbeques) and take ***selfies***[15]. They are ***posties*** (postman), ***pollies*** (politicians), ***ambos*** (ambulance drivers), ***vegos*** (one who eats vegetarian food), ***Salvos*** (a member of Salvation Army – a charity organisation) and ***journos*** (journalists)[16]. Few other examples include: *Tassie* for 'Tasmanian' or 'Tasmania'; *arvo* for 'afternoon'; *mossie* for 'mosquito'; *sickie* for 'a day's sick leave' and so on.

Equality

Australia, though by no means a classless society, has been able to break down some of the class barriers, at least in the English Language. The high level of informality and adherence to non-standard forms of English reflects the origins of Australian English and the class of men and women who settled here. It is aimed at creating a classless society and eliminating the class distinctions that existed in the England. The term *tall poppy*, for example, describes a person who is conspicuously wealthy and hence attracts hostility and envy. In Australian society, the term *battler* has been used to describe 'ordinary' or working-class individuals who persevere through their commitments despite adversity.[17] It is not only used to refer to hard-workers who have never earned their due, but is also recognised as a term of respect and

---

[15]The word 'selfie', now internationally used, is an Australian invention.
See:http://www.telegraph.co.uk/news/worldnews/australiaandthepacific/australia/10459115/Australian-man-invented-the-selfie-after-drunken-night-out.html
[16]http://www.australiangeographic.com.au/topics/history-culture/2012/09/aussie-slang-why-we-shorten-words/
[17]https://www.griffith.edu.au/__data/assets/pdf_file/0003/72903/Issue1-noriko-sekiya-battler-in-ause.pdf

endearment intended to empower or at least acknowledge those who feel as though they exist at the bottom of society. While one's success in acquiring wealth itself is not the reason for hostility, it becomes a problem when it is used to exercise power over others. Hence the expression *tall poppy syndrome* indicates this Australian tendency to cut down or denigrate high achievers. The term *dob* is another Australian word, indicative of its values and attitudes. In British dialect, it means 'to put down', but it acquires a distinct connotation here in Australia. It is used as a verb meaning 'to inform upon' or 'to incriminate'. *To dob* someone is seen as an act of betrayal and Australians' aversion to people who engage in this sort of behaviour probably 'springs from…[the]convict past and the belief that however unappealing the activities of others might be, one stands by their mates and never turned 'one of us' over to 'one of them'. [18]

Another Australian word that comes loaded with the egalitarian values is the word 'mate'. For Australians, the meaning of the word 'mate' goes beyond just 'partner' or 'comrade' or 'buddy' or 'pal'. During the early days of the struggles of settlement 'mates' were men who worked as partners, often in longstanding commitment, to perform difficult and dangerous work such as fencing, land clearing, gold mining – jobs that could not be done singlehandedly. Then the 'mates' went to war and the word is now imbued with wartime heroism and suffering. The famous greeting 'good day, mate' (pronounced something similar to'gidday might') is a great way of building rapport with fellow Australians.

Interesting expressions and Australian idioms

Some Australian phrases or terms or idioms are unusual and display a great deal of inventiveness. Sometimes these unusual phrases confuse non-Australians. One of the best examples is the phrase *to bring a plate*. It refers to a plate of food that people are invited to bring to a social gathering or fundraiser for all to share, but there are stories of new arrivals to Australia being bamboozled by this instruction, and turning up at the event with merely an empty plate in hand. *Budgie smugglers* is another example of the quirky, cheeky and irreverent Australian word. It is a colloquial term given to a pair of men's swimming briefs. While lexicographers have tried to define the words in polite terms, the best

---

[18] Susan Butler, 'The Dinkum Dictionary: The origins of Australian Words: Text Publishing, Melbourne 2001.

definition comes from Urban Dictionary which accurately captures the origins of the word: 'the lump in the front' apparently resembles a budgie (shortening of the word 'budgerigar' a small native Australian bird).[19]A sample of some of the very interesting idioms follows: *mad as a cut snake* ('very crazy' or 'very angry'); *flat out like a lizard drinking* ('working with the utmost effort'); *like a stunned mullet* ('dazed').

Iconic Australian inventions

Australian inventiveness is not just restricted to the language, it also extends to very iconic products. These products have also contributed to linguistic inventiveness. Two such terms are explored here: *Esky* is a classic example of a trademark that has gained popular currency. The name comes from shortening the product name 'eskimo' (a portable cool storage container) to *esky*. It has become ubiquitous at the Australian picnic and barbeque. The term *Hills Hoist* is the name given to a type of rotary clothes hoist invented in Australia which quickly became a 'household icon' and reflects the growing suburban infrastructure of Australia. It is now a generic term for rotary clothes hoist in Australian English. It is also now a symbol of suburbia, and the term is used allusively to refer to suburbia and suburban values.[20]

Conclusion

As an English teacher teaching in Australia, I was shocked to hear my students and some adults use the word 'youse' (to refer to 'you' in plural). I never knew that that word existed until I first heard it in Australia. Teaching in a rural school, I felt that boys were being disrespectful of women when they used the 'sheila' to refer to women in general (as in 'that sheila over there'), until I realised that it was a Broad Australian colloquial expression and is not intended to be disrespectful. While in the school yard, when I heard a student use the 'f***' word, I was disgusted. But what shocked me even more was when I confronted the student and questioned if he would use the same word at home, he answered 'yes'. Walking into the staffroom one morning, I was stunned when one of my colleagues addressed me as 'the old bastard'. It is no surprise that my initial reactions ranged from shock to disgust because new arrivals to Australia go through this phase of culture shock. It is

---

[19]http://ozwords.org/?p=84
[20]http://ozwords.org/?p=8225#more-8225

only later that we realise how this is what makes Australian English unique.

On the other hand, I could call my Principal or people older to me using first name or nicknames. The unnecessary formalities that you see in other varieties are rejected. The more I studied and taught Australian English, the more I began to appreciate the egalitarian values that are reflected in Australian English. The Broad Australian accent did not appear to be uncivilized instead it showed the true Australian spirit. The Australian slang projected and reflected the rich history and the various attitudes that shaped the Australian identity.

Language is a marker of identity and variations within languages are used to make value judgements of people who use those variations. I know that many people, particularly the Indian diaspora in Melbourne, comment on Australian English and its lack of class and sophistication. I know how the Indian diaspora contrast Australian English with Indian English unfavourably and extol its (Indian English) sophistication and perfection without realising how Indian English is full of archaism, replete with lot of borrowings from various Indian languages and is far removed from the contemporary British English.

Any variety of English is unique in its own way. It reveals a lot about the people who use it, their culture, their society, their views and values and the national identity. Australian English is no different. It is a vibrant language that is alive and growing, reflecting the multi-faceted identity of itself and its speakers. While it is constantly evolving to express new identities and new realities, it still proudly holds its egalitarian values, its down-to-earth quality, its inventiveness, its humour, its inclusivity and mateship. For that reason, yes, Australian English lacks class (in creating a classless society, at least, in its language).

[How many of the questions posed in the introduction did you answer correctly? Did you find all the answers in the article?]

_____

TRANSLATION OF LEUNIG'S CARTOON IN STANDARD WRITTEN ENGLISH

Husband: Get me another can of beer would you sweetheart

Wife: Get your own you lazy bugger. It's in the fridge.
Husband: Come on honey. I'm just trying to watch the shark sing a …
Wife: He'll miss it for sure
Husband: Come on honey, I'm hanging out
Wife: Get your own. I'm reading a book
Husband: What are you reading?
Wife: I'm reading the sonnets of Shakespeare
Husband: Twenty-nine is extremely good
Wife: Yes. It's very beautiful indeed.
Husband: Do you want a beer princess?
Wife: I might as well. It's thirsty work reading the sonnets

THE STANDARD ENGLISH VERSION OF THE USE OF AUSTRALIAN SLANG

'Take this £5 and hurry down to the hotel and buy £1 worth of wine. My girlfriend's eccentric acquaintances are having a party this afternoon. Why don't you leave your work and take a share of the liquor? Anyway, with all the unimportant people who will be there, I would like to have someone intelligent to talk to.'

RHYMING SLANG AND THEIR MEANINGS

- Charlie Wheeler = sheila = girlfriend
- Pat Malone = alone
- cheese & kisses = missus
- gimme a bell = call me
- dog & bone = phone
- frog & toad = road
- steak & kidney = Sydney
- septic tank = Yank
- Oxford scholar = dollar
- elephant's trunk = drunk

References:

1. Moore, Bruce. *Speaking our Language: The Story of Australian English*, Oxford: 2008.
2. Hornadge, Bill. *The Australian Slanguage*, Cassell Australia: 1980.

◇◇◇◇◇◇◇
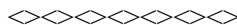
Globalized Version of Slavery:
Slavery as Perceived in Contemporary Milieu and in American Slave Narratives.

(Anu Paul,
Assistant Professor of English,
St. Thomas' College, Thrissur, Kerala, India)

Slavery has been a part of human civilization in variant shades since its inception. It has played a significant part in the economies of many societies, both historical and modern. Variant shades of slavery can be traced in all cultures whether ancient or modern. Its hidden or tangible hands exploit the individuals morally as well as economically. It was one of the first types of trade to become truly international. For example, in the Roman period slaves as a commodity were traded in large numbers across the length and breadth of the empire and beyond. It was a trade that continued throughout the medieval period and reached its peak with the Atlantic slave trade which persisted from fifteenth to nineteenth centuries. The American and French revolutions came and was gone destroying all the existing political structures, but both left intact the slavery industry. Throughout history slavery has adapted flexibly to a changing world order, as it continues to do today.

The transatlantic slave trade transformed the Americas. Large amounts of land had been seized from the Native Americans and Europeans were looking for somewhere to invest their money. Very cheap labour was available in the form of enslaved Africans and thus The Americas became a booming new economy. Throughout the sixteenth century the Spanish and Portuguese developed trade in enslaved Africans to provide a continual supply of labour for their expanding new economies. In response to demands for more African labour the Spanish Crown developed a system of licenses which allowed merchants from Portugal, Holland and Britain to supply them with enslaved Africans. By the end of the sixteenth century European slave traders had transported over 200,000 people from Africa to the colonies in the Caribbean and the Americas. The Portuguese began developing their own colonies in Brazil. They soon saw that their sugar plantations needed a large number of workers and they decided enslaved Africans could best provide this labour. Within forty years these plantations were wholly dependent on African slave labour.

Slavery can be defined according to our own idea of freedom. In this paper I am defining it as the economic exploitation affected on individuals either through violence or a threat of violence, exercising both monetary and political power. When we trace the history of slavery, slave narratives become an integral part because it renders the first person account by emancipated slaves. Though there are many narratives available its authenticity is always a question, considering the fact that less than five percent of slaves managed to escape, and only the brightest and most gifted among them published their life accounts. Some of them were written by the first-person narrators themselves, while others were extensively edited, dictated to an amanuensis, or in some other way controlled.

The majority of texts, with a few notable exceptions such as Frederick Douglass' *Narrative*(1845) and Harriet Jacobs' *Incidents in the Life of a Slave Girl* (1861), which have achieved membership in the American literary canon, are generally considered stylistically simple, unoriginal, and predominantly determined by propagandistic designs on the white readership. Indeed, particularly the narratives published between 1830 and 1865 were written in support of the North American abolition movement; many publications were sponsored by active abolitionist societies and had originally been held as speeches at abolitionist conventions. The texts were obviously and unabashedly produced to spawn compassion for the humiliated and oppressed slave, to win the reader for the abolitionists' cause. Slavery was an established institution and it was legal to trade and deport slaves from one plantation to other. In other words since it was an established system it was rather easy to protest against it and finally to abolish it legally.

As globalization is spreading its wide tentacles to bring the whole globe together it is rather perplexing to fight the hidden agendas of slavery that comes with it. The concept of globalization itself embodies an invisible form of slavery through the exploitation of weaker economies. When small scale local industries are replaced by big cooperates and local production depreciates, large scale dependency is generated which ultimately paves way to the globalised form of slavery. Comparing the slavery during transatlantic slave trade and the globalised version of it, there are certain aspects which makes the latter one more dangerous. I think the ignorance on the part of victims is one of the shocking aspects of globalised version. Unaware of the eminent danger people are living in perpetual slavery to big cooperates and the so called

developed nations. In pretense of lending a helping hand to economically weaker countries, actually these developed countries, the modern slave owners, always keeps check that these countries remain under them.

In many developing countries modernization brought immense wealth to the elite and sustained or worsened the impoverishment of the poor majority. Throughout Africa and Asia the last fifty years have been scarred by civil war and the wholesale looting of resources by home-grown dictators, often supported by one or other of the superpowers. Countries with small export earnings have been mortgaged against huge bills for weaponry needed by the ruling class to hold on to power. Meanwhile, traditional ways of life and subsistence are sacrificed to the cash crop in order to service foreign debt. The processes of modernization and then globalization in the world economy have had a profound impact on indigenous populace and the small-scale farming which supported them. The forced shift from subsistence to cash-crop agriculture, the loss of common land and government policies which suppress farm income in favour of cheap food have all helped to bankrupt millions of peasants. These peasants are driven away from their land to become globalised version of slaves.

Dramatic increase in global population since World War II and the social and economic change caused by it created the global conditions which make new forms of slavery possible. Since 1945, the world population has almost trebled from about 2 billion people to over 5.7 billion. Most of that increase has been in those countries where slavery is most prevalent today. Across South-East Asia, the Indian subcontinent, Africa and the Arab countries, the population boom has flooded countries with children. In countries that were already poor, the sheer weight of numbers overwhelms the resources available. Government corruption always paves way to this new form of slavery. In order to turn vulnerable people into slaves, violence must be used. When laws against kidnap and forced labour are not enforced, those with access to the means of violence can harvest slaves.

The most important fact of modern slavery is the easy availability of potential slaves. There are so many possible slaves that their value has fallen. Slaves are no more a safe investment and this fact has transformed the nature of the relationship between slaves and slaveholders. It has dramatically changed the amount of profit to be made from a slave, as well as the length of time a person might be enslaved.

And it has made the question of legal ownership less important. When slaves cost a great deal of money it was important to safeguard that investment by having clear and legally documented ownership. Slaves in the past were worth stealing and worth chasing down if they escaped. Today, slaves are so cheap that it is not worth securing a permanent ownership. If it rings a bell with the so called "hire and fire" policy of the MNC's it is quite natural. The fact that today ownership of slaves is illegal is not really a problem for slaveholders because now human resource has become cheap and disposable.

Disposability means that the new forms of slavery are less permanent. It is simply not profitable to keep slaves when they are not immediately useful. In countries where sugar cane is grown, for example, people are often enslaved for a single harvest. Since they are used only for a short time there is no reason to invest heavily in their upkeep. While slaves in the American South in the nineteenth century were often horribly treated, there was still a strong incentive to keep them alive as long as possible. Slaves were like valuable livestock and the owner needed to get back his investment. There was also pressure to breed them and produce more slaves, since it was usually cheaper to raise new slaves than to buy adults. Today, no slaveholder wants to spend money supporting useless infants. If bonded labourers are unable to work, perhaps due to illness or injury, or are not needed for work, they can be abandoned or disposed off by the slaveholder.

Agricultural debt bondage in India still has some characteristics of older forms of slavery, such as that the slaves will be held for long periods. Better examples of the new slavery are the young women put to work in prostitution in Thailand. Population explosion has led to new poverty and desperation. The girls are often initially lured from rural areas with the promise of work in restaurants or factories. There is no ethnic difference since these are Thai girls enslaved by Thai brothel owners. The girls might be sold by their parents to a broker, or tricked by an agent. Once away from their homes they are brutalized and enslaved and sold on to a brothel owner. The brothel owner places the girl in debt bondage and tells her she must pay back her purchase price plus interest through prostitution. The calculation of the debt and the interest is, of course, completely in the hands of the brothel owners, and so is manipulated to show whatever they like. Using that trick, they can keep the girl as long as they want, and they don't need to show any legal ownership. The brothel does have to feed the girl and keep her

presentable, but if she becomes ill or injured or too old she is disposed of. In Thailand today this often happens when the girl tests positive for HIV.

To discuss *globalization* can itself be problematic because of the different meanings and interpretations given this word. According Martin Albrow, one of the originators of the term in its current usage defines globalization "as a dramatic shift from that stage of human history known as modernity. Whereas modernity was essentially defined by time, globality (the state generated by the process of globalization) is essentially defined by space. Where modernity was embedded in the concept of the nation-state, globality transcends nation-state boundaries". In practical terms, the process of globalization involves, in part, "the active dissemination of practices, values, technology and other human products throughout the globe", as well as the historical transformation which arises from this process. (*The Global Age* 88).

Nineteenth century slavery was, by definition, a form of social and economic relationship that was tied to, and determined by, nation-states. Slavery was a relationship, like marriage or a business contract, which was given precise legal status enforceable within the boundaries of a state. A slave in one place would be automatically free when moved to another jurisdiction. With the abolition of slavery, it diminished within certain jurisdictions, but as an economic activity it has continued around the world. Within the illicit economy it has grown whenever conditions permitted, and globalization has played an important role in fostering those conditions. As explained earlier, slavery emerges when economic vulnerability combines with sufficient population and a lack of regulation or control over the use of violence. When this occurs in countries where corruption allows the illicit use of violence to capture and control vulnerable people, slavery emerges. But new forms of slavery are not just outcomes of the globalization of the economy: they are part of the globalization process itself.

This is clearly seen in the decreasing importance of time as an attribute of slavery. One of the drawbacks of old slavery was the cost of maintaining slaves who were too young or too old. Slavery was profitable, but the profitability was diminished by the cost of maintaining infants, small children and unproductive old people. In the past, slavery was legally mandated as a permanent, lifelong state. But now it has become temporary state as the slaves are available cheaply and the

owners don't have the legal ownership. The social and economic relationship is still one of slavery, but the expression of the relationship is constantly evolving. In these elaborated forms slavery may be more or less temporary, more or less profitable, and more or less exploitative of children. Similarly, the bait that lures people into slavery may be money, food, work, the opportunity to migrate, or simply a gadget like a mobile or colour television. But whatever its form it can still be identified as slavery.

From the perspective of slaves, the resolutions and conventions that are passed at the United Nations have had little real impact on their lives. It is likely that the most effective work in tackling slavery occurs not at the international level but at the grassroots, with the small NGOs that actually free slaves. It is high time we check the agenda concerning international trade and its regulation. The many existing powers of the World Trade Organisation (WTO) and International Monetary Fund (IMF) clearly give legal priority to the economic interests of transnational companies over national laws that regulate the supply and treatment of labour. And national laws, perhaps one banning trade with a country that does not meet International Labour Organization conventions on slave-labour, can be overturned by WTO rules. Parallel actions must be taken so that human rights impact assessments also accompany World Bank lending decisions and WTO trade negotiations. Clearly defined standards must be given absolute priority as these negotiation rounds define the nature of international trade. Human rights must take precedence over property rights. Behind the conventions banning slavery stands the Universal Declaration of Human Rights. But is it really universal if it can be set aside by trade agreements or if its provisions are not enforced at the highest levels? The public discourse must insist that human rights are fundamental and take priority over other considerations.

It is important to remember that these are not just questions of setting up the right mechanisms. They are questions of political will. The international mechanisms are in place and can work on behalf of slaves or they can be ignored; the choice is a political one, so pressure must be brought to bear on politicians. It is a challenging example of globalization that only a small number of people, primarily in NGOs in the developed North, are the main political voice of millions of enslaved people.

In spite of all these, there is always room for hope. While the process of globalization has enabled the development of new forms of slavery, it has also introduced the concept that fundamental human rights are global. As acceptance of this concept increases, the economic underpinnings of slavery will be put under more and more pressure. While it is perhaps too much to expect any type of criminal activity to disappear completely, globalization may be both the harbinger of a new mode of slavery, and also the death knell of all slavery. Slavery is here to stay but it is for us to decide whether to remain in perpetual slavery or it is rather time to redefine freedom in a globalised world.

Work Cited

Albrow, Martin. *The Global Age*. London: Polity Press, 1996.

Bales, Kevin. *Disposable People: New Slavery in the Global Economy.* University of California Press, 1999.

Braxton, Joanne M. (1989). *Black Women Writing Autobiography: A Tradition Within a Tradition.* Philadelphia: Temple University Press.

Brown, William Wells. *Clotelle; or, The Colored Heroine*. [1867]. Kila, MT.: Kessinger Publishing, 2004.

Child, Lydia Maria. (1988). "Introduction by the Editor." Harriet Jacobs. *Incidents in the Life of a Slave Girl Written by Herself.* [1861]. Ed. Valerie Smith. New York: Oxford University Press.

Davis, Angela. *Women, Race and Class*. New York: Vintage, 1983.

Davies, Carole Boyce. "Mobility, Embodiment and Resistance. Black Women's Writing in the US." *Black Women, Writing and Identity: Migrations of the Subject.* London and New York: Routledge, 1994.

Douglass, Frederick. *Narrative of the life of Frederick Douglass an American Slave Written by Himself*: London: G Kershaw and Sons, 1881.

Franklin, John Hope. *From Slavery to Freedom: A History of Negro Americans.* New York: Alfred A. Knopf, 1980.

Heglar, Charles J. *Rethinking the Slave Narrative: Slave Marriage and the Narratives of Henry Bibb and William and Ellen Craft.* Westport, Conn.: Greenwood Press, 2001.

Jacobs, Harriet. *Incidents in the Life of a Slave Girl. Written by Herself.* [1861]. Ed. Valerie Smith. New York: Oxford University Press, 1988.

Delineation of Power in War Literature:
A Study on *The Islands* and *Malvina's Requiem*

(Sheeji Raphael
Assistant Professor of English,
Vimala College, Thrissur, Kerala, India)

The Islands is a novel that explores the way in which the Argentine national consciousness is manifested and is at the same time, a complex narrative which has multiple levels of meaning.It reflects the multifaceted perspective on the Falklands War and evokes feelings of dread , disbelief, nostalgia and pride,making one wonder which emotion is the the most predominant. The novel centers on the lunacy of the Falklands War and the distorted psyche of Felipe Felix, who was a one-time Argentine conscript and still inhabits a world where the lines between reality, dreams and fears are blurred and who wavers between facts and fiction. In a way this novel could be read also as a trauma narrative with reference to the distortion of time. The term 'trauma' is use to describe a wide variety of experiences all of which share in common the individuals recognition of his/her own vulnerability which causes what Chris Brewin identifies as "some kind of internal breach or damage to existing mental structures"(5) .A traumatic event is as on occurrence in which the person" experienced witnessed or was confronted with an event or events that involved actual or threatened death or serious injury or a threat to the physical integrity of self or others" and in which " the person's response involved intense fear helplessness or horror"(7) .Thus experiences of war, of natural disasters, of terrible disasters, of rape and of child abuse are all traumatic. There are different distinguishing features to each kind of trauma. In *The Islands* it is the experience of human cruelty which create extreme trauma not only to the protagonist but to several other characters in the novel. Being witness to such events exacts a price from the characters .It is difficult to re-establish a sense of time after experiencing the unimagined incomprehensible act of horrors that human beings connect against each other

Time is relative and when the protagonist Felipe Felix, forced ten years later, to recall his experience of the conflict, he finds himself swinging between past and present. Literally and figuratively, Felix is a remnant of war as he has a piece of helmet embedded in his skull, as a result of shell attack from his own side of soldiers. From the disjointed words and incidents, it is clearly understood that he was under treatment

in a mental asylum for a long time and came out as a superman regarding computers and hacking programs in perfection. It is the traumatic experiences of war; not only the war fought against the British, but also the utmost atrocities committed by his superior officers that has made him in such a state that, there is no distinction between past and present. Trauma undermines the social conventions and existing structures and as a result, the perception of space, identity and time change.

Los Pichiciegos by Roolfo Fogwill is one of the first works of fiction in Argentina to deal wih the Malvinas/ Falklands war. It is translated into English as *Malvina's Requiem* in 2007.The Falklands Islands in Spanish , Argentina's official language, is called as 'Las Malvinas'.So from the title *Malvina's Requiem* the reader could understand the perspective Rodolfo Fogwill takes on the conflict. It is the viewpoint of about twenty-seven deserters from the Argentine army who are hiding underground. The book was titled *lo pichiciego* when first published in Argentina as the focus was on characters hiding underground and generally emerging at night. Pichiciego is a small armadillo, native to central Argentina which is considered an endangered species. Fogwill wrote it while the war was still being fought. *Malvinas Requiem* triumphs by way of a negative conceit: it essentially imagines the war's end, following a group of Argentine soldiers who, upon landing on the islands, promptly become deserters and hide in an underground bunker for the duration of the conflict. Chronologically, this novel was written in the thick of the war's action, yet Fogwill opts to portray its denouement. It's a daring move, politically and aesthetically; Fogwill denies the war's enthusiasts their longed-for triumphalism. And he does so not with a fiery, retort, but with a measured subversion from within the very ranks of the dwindling cause.

Both novels written in the background of Falklands War, deals with trauma and suffering , though portrayed through completely different situations and characters.In *Malvinas Requiem* it is the lives of of dillos which are wrecked by sufferings and traumatic incidents. The life of a dillo is subject to severe hardships as there is lot of social marginalization or social exclusion underground. Even though the dillos ae all hiding together underground without any proper idea about outside and their future, the feelings of superiority is high among some. In the first pages itself we can find out some unidentified soldier calling another as "Uruguayan" and asking him what was he doing among Argentine soldiers. So he vehemently states that though he was born in Uruguay, he had come to Argentina as a baby and he is as Argentinian as

them. He himself joined others in stating that "Uruguay is a heap of shit" as he wants to be included in the society. He is willing to curse his mother country so as to escape from the ostracization, which he will surely receive if he sticks on to his love for Uruguay. He admits that even his father who was an Uruguain thought that the country was "shit too".

The characters that dominate *malvinas requiem* are oppressed and subjugated in one way or the other. The concept of oppression varies as it is used by divorce political movements and is suffered by vast and various groups like Women, Chicanos, Blacks, Jews, Lesbians, American Indians and physically and mentally disabled. But generally they can claim that all oppressed people suffer some inhibition of their ability to develop and exercise their needs, thoughts and feelings. This is the common condition that oppressed face in their lives. Oppressed people are exploited, marginalized and made powerless through violence and other cruel means.

It is not always imperative that the oppressed group always need to have a correlate oppressing group. Sometimes the oppressor or the group is not consciously and intentionally opressing the other. Foucault suggests that to understand the meaning and operation of power in modern society we must look beyond the model of power as "soveriegnty" a dyadic relation of ruler and subject and instead analyse the exercise of power as the effect of often liberal and "humane" practices of education, buerocratic administration, production and istribution of consumer goods, medicines an so on. There are many agents of operations who are simply doing their jobs and living their lives and do not think of themselves as agents of oppression. On the other hand, there exist specific groups that are categorically using their power to oppress the helpless victims who have to obey their superiors. Many instances of power hungry exploitation of the offices in the high rank are clearly delieanated in the novel. The story of dillo Dorio is one such daring escapade. The incident involved extreme physical torture and revolting forced sexual act by an officer who is only reffered to as 'dog'. It was an Argentine officer who was mercilessly exploiting a soldier, a puny kid too young even to be a conscript. He was torturing him and asking him to do unimaginable vulgar acts.

'Now kiss my shitty boots, solider! the dog commanded. By the beam of the torch they saw the kid crawl over sobbing to kiss his boots.They were   all disgusted .Disgusted ,angry, all of that.Now the officer threatened : 'Come on suck my

dick,solider!' He unzipped his trousers with his left hand, still clutching his Browning in the right (75).

So it is clear that the oppression comes from within the group. The powerful always have an upper hand on the weak and subordinate. It is the intoxication of power which makes a superior officer act in an inhuman way towards the subordinates. The power structure can also be seen in the way the Four Kings or the leaders of the dillos act in the warren. It is their decisions that dominate all the twenty seven dillos in their hiding place. It was an unbreakable rule in the warren that they are not to drink unboiled water. If they drink contaminated water they may contract diarrhoea and it was the order of the Four Kings that if anyone shits down in warren, they will be sent back to fight. So that threat was enough for the dillos not to drink contaminated water and be sent bac If they drink contaminated water they may contract diarrhoea and it was the order of the Four Kings that if anyone shits down in warren, they will be sent back to fight. So that threat was enough for the dillos not to drink contaminated water and be sent back.

> A lot of dilos were reported dead, disapperd,or capured by the Brits. If they went back to Argie army, and the men found out they'd been dillos, they'd bang them up: or rather, tie them up so they spent the night outside, immobile until they froze to death.

> They all got the messages: since neither the turk nor any of the other kings was going to let them rejoin, to avoid their revealing where the Warren was, if anyone made a mess inside, while there wasn't enough chemical powder he'd be killed.Even though nobody really knew the Kings were truly capable of killing a fellow dillo, or someone who'd been a dillo, they preferred not to take the chance. They obeyed (25-26).

The Islands is set in Argentina, ten years after the Falklands War but the Malvinas war is permeating throughout the novel. The complicated plot begins when the outlaw programmer, Felipe Felixe is summoned by Tamerlan to his golden tower at Puerto Madero.At the onset of the novel itself, the convergence of present and past is clearly delineated. It is in this context that Gamerro puts the characters in a search, for witnesses of an assassination, which is organized by a multi-millionaire, Sr Fausto Tamerlan,a deranged but ,coldly calculating machine without any human compunctions. The enormous twin tower at Pureto Madero where Tamelan keeps his office looked like a monstrous monolithic structure but was actually identical towers covered with mirrors.

> They were perfectly alike it was easy to imagine they were a single building leaning against a gigantic mirror: a golden mirror in which the silver tower was reflected gold, a silver mirror making the golden tower's silvered sister (5-6)

This is almost the same language one war veteran, Sergio uses to describe the Malvinas island.

> The Isla Gran Malvina looks like the other one reflected in a mirror. It's the same but in reverse…We were pursuing a mirage: it was the other island that was the real thing. We mistook the reflection for its object. The name itself announces it: "Great Malvina".That should always have been our target! (59).

The thirty-floor tower was completely transparent, with a series of one-way mirrors from top to bottom. The dope crazy Tamerlan can watch his subordinates watch their subordinates and onward or downward to the bottom floor. But from the bottom up all one sees is one's own reflection. As Tamerlan says, "A camera can generate discomfort, fear perhaps; but not terror. Mirrors can and do" (24).It is a reminder of the murderous dictatorship of General Galtieri and his junta and the way Argentine society was militarized and the public still in the grip of state terror. They internalize, finally, the hierarchy itself, the whole gamut of submission and submissiveness.

An obsession with 'alternative history' is the most persistent affliction and the most consequential in the world of the novel.Serigo,a war veteran claimed to working on a book called 'A thousand different outcomes to the Malvinas war' but has never shown a single page to anyone because if it is shown, one ending would become fixed for ever. So here the ending can be varied. Everything is in a flux; according to each one's perceptive. As Felixe says 'the winners, it seems, reach their destination believing they've walked a straight line to victory;it's us losers who are always left to fret over the multiple possibilities of history (51). It can be also that the many lines could lead to a single point, what could have never been. The characters including, Felix was restaging in their way, memorializing the Malvinas.

All of the ex- combatants are in various stages of denial that the war has been lost and they are always ready to battle against English. There are several instances where time ceases to have any present value. Time and space are intermingled. One of them boast about having "five boats in Palermo park" and invading 'the island in the middle of the lake…where couples go to neck".Petete barricades himself behind an isle of nonperishable at a local grocery store and barks out orders for a

counter attack when he sees a face of a Korean woman. Her visage has apparently triggered a warped recollection of the Gurkas, who formed part of the British ground forces in 1982. Malvinas veterans are forever remaking the war in their own image. Tomas, another war veteran was projecting the film of Malvinas in reverse, so that everything would be back the way it was, in the early days of campaign. Ignacio is so obsessed by the scale model of the island towns he had made, in the isolation of his basement that the 'real' town he aimed to revive ceased to matter. Ignacio discovered that "space is indefinitely divisible and that as you keep on dividing, you can make time stand still."(67) Felix, the protagonist embarks on his own viagency's computer to round up files for Tamerlan,he rekindles his relationship with his former superior officer Colonel Verraco,and gains his support by designing a video game so that the Verraco can refight all the battles he has lost. Felixe creates the game using templates from other wars to fashion a motley amalgam. It all creates a victory parade for Verraco complete with the Pope congratulating the victors. The virtual war even deceives Verraco, a cruel monster who had tortured mercilessly and killed Carlitos, a private along with Felix. It rewrites the battle experience, falsifying it outright and creates a new memorysion of eternal return, although it is in his dreams. In order to hack into the state intelligenceagency's computer to round up files for Tamerlan,he rekindles his relationship with his former superior officer Colonel Verraco,and gains his support by designing a video game so that the Verraco can refight all the battles he has lost. Felixe creates the game using templates from other wars to fashion a motley amalgam. It all creates a victory parade for Verraco complete with the Pope congratulating the victors. The virtual war even deceives Verraco, a cruel monster who had tortured mercilessly and killed Carlitos, a private along with Felix. It rewrites the battle experience, falsifying it outright and creates a new memory.

Felix has repressed one traumatic memory from the war; the torture of Carlitos and helplessness of his friends, including himself who stood by in silent terror. Every detail of the torture, like the electric shocks, the pliers applied to the fingernails and teeth, the scorched fled are rendered with excruciating vividness. The dumb, brutish laughter of the latter-day Verraco dissolves into the sinister smirk of a cold-blooded murderer whose face Felix recalls "smiling smugly at the touch of originality he'd added to the most traditional of Argentinian tortures"(318).The past is never dead; it is always relived in characters' minds. Felix is carried over by his thoughts during the birthday celebration of Hugo, a paraplegic veteran. The war represents a peculiar

trait in the war veterans; there is definitely a developmental hitch. The veterans are frozen in a childlike state, with their superior officers as eternal parental authorities. Even when Felix tries to react against Verraco, others stop him as all are waiting for their future in the Islands and in their minds they are all on one side against the British.They are still unable to react strongly against the sininister Verraco, who had murdered their friend in a power drunk stupour.

Past selves are blown apart in the war; they are replaced by the same persons but in different guises. Tormentor becomes protector and redeemer, defender of popular will. Felix's love interest Gloria, who helps him with the information about the witnesses is a victim of her past life. She was brutally raped and tortured in confinement during the dictatorship, but she falls in love with her former torturer. She is powerless to push him away and even bears his children, "Mongolid" twins who are named Malvina and Soledad, names of Argentine Islands. They were born in an ambulance on 2nd April 1982, the day of invasion of the Islands.

What brings Gloria and Felix together is an avalanche of memories. They share childhood memories of a small lagoon town in Argentina, a fictional locale. Felix's memory of that town, Malihuel is keen and vivid. There was a small island in the lagoon that served as a resting place for masses of flamingos, making it a vibrant "patch of pink" in the distance. Their remembrance is linked to the ideal world of Malihuel where they both stood together.

> …the entire island would lift into the air and open like a hundred orchids flowering at once, and above and around us the flamingos blotted out the sky and the air was pink and thunderous, and in our memory we stood hand in hand in the same boat, our hearts stopped at the sight of such beauty (254).

There is something pristine and quaint in that image and that time. But it gets shattered when Gloria spitefully tells Felix that the place has gone forever. It has been swallowed up by the lagoon and even that memory is shattered in the present. Now what they have common is Major X, who is Gloria's tormenter and husband and also the twenty sixth witness of the murder case which Felix was investigating for Tamerlan. Gloria's suffering during the dictatorship echoes and rebounds in Felix's hurt from the war; her anguished relation with Major X is mirrored in Felix's hatred for Verraco.

In Buenos Aires, after the war, all echoes are cacophonous and every likeness becomes some other, disparate image. It seems to Felix that the witnesses of Tamelan's son committing murder are temporarily reflected in the window glass of the towers, but as the victim was thrown through the glass, the reflection breaks into a thousand pieces. Felix can only make out the faces breaking into a fragmentary blur. It is the bewildered state of the people who had to go through a lost war that brings out these broken images. When Felipe deliberately gets into his old bed at Borda mental hospital to find Major X, Artero Cuevro, time and place stands still for him. He talks to the nurse of going back. As he says "It isn't the criminal who returns to the scene of the crime; it's the victim, in the tyrannical hope they'll change the unfair result that's damaged them (362). The war trauma is not so simple. It is love-hate relationship with the islands that make them take their own lives. When he is in this comatose state time and space doesn't matter to him.

In *Malvinas Requiem* it is the leaders of the dillos who are executing extreme measures. Authoritarinism is necessary in any social group but extreme totalitarinism is not a pre-requisite. The Four Kings take the decision to remove the worst of the dillos as there are too many of them in the Warren. So Manzi , Galtieri and the Sailor were taken on the pretext of bringing more supplies, from the British by Garcia and the Turk and they were given to the British. Even though the dillos in Warren got the message, nobody protested. When the Turk and Gracia came alone without others, they were happy about the supplies brought by them, not worried about the missing dillos.

> Some of the dillos in the warren got the message; others didn't.Nobody mentioned them and when the Turk returned home alone with Gracia, everyone rejoiced in the new boxes of batteries they'd bought, and the piles of cigarettes.Since nobody mentioned the missing dillos, the Turk bought the matter up himself. He told them all they'd stayed with the Brits, as hostages , and everyone believed or wanted to believe , or to make believe they believed the story: they'd already seen more death and more stiffs than they could have imangined had ever existed(57).

The objective attributes are a necessary condition for identifying onself or others as belonging to a certain group as well as identification with a certain social status, common history and self identification are also needed. The dillos are all Argentine soldiers who do not want to be caught by Britishers or their own army, the Argentines. It is by passing information about Argentine army that they get their supplies from British officers. They are mocked at and made fun of by the British soldiers but the dillos have to suffer that because for the meagre day to

day existence they have to be at the mercy of the British soldiers. It is these officers who supply them with daily rations and batteries which were essential for them to survive in the Warren. The same leaders who are the oppressors become the oppressed in their dealings with the British. So the power always changes with the condition and situation. When the dillos have a dicussion about the political situation in Argentina, all are one; they have a despicable attitude towards the government led by General Galtieri. They were all pretty sure that there would not be any ore elections in Argentina as the country is under a military rule and they are fed up with the war. They all wanted to surrender but because of Galtieri's order, the war was continuing without any success for the Argentines.

> The commander's overheare are ready to give up, but Galtieri won't hear of it.
> 'What won't I hear of?'
> 'Not you dummy! The real Galtieri'
> 'Are you Galtieri?' Rubione asked the lad they knew as Galtieri.
> 'Yes,' He answered.He was small and dark-haired.
> 'Why do they call, you Galtieri?
> 'The Sergeant called him that, Viterbo said, "cause this dummy was another one who thought we were going to win (45).

The soldiers are a group suffering from systemic violence. Violenc is a face of oppression and these deeds ars often utterly horrible, but what makes it more horrific is the acceptance of the social context surrounding them. Violence is made a phenomenon of social injustice and it is not merely an individual wrong but it exists as a social practice.This is called systemic because it is directed against members of a particular group. The Argentine soldiers were forcibly sent to war and they were mistreated by their own superiors.The soldiers are made powerless and through this novel; Fogwill is sketching a group of rebels who acted against the norm.

Power is the primary basis of social inequality power deals with dominance and subordination.Dominance is a psychological concept whereas power is sociological.The Argentine soldiers are dominated by their superior officers and they aremade to act in anyway their officers want them to do . The soldiers live in constant fear; the fear that the British officers or Argentine officers will discover them.But in this scenario, there is a constant fear that suffocates them, it is always a part of them and they carry it with them always. The traumatized soldiers are living in hell with the fear over them like a shadow that never leaves.

Fear: fear is never the same. Fear alerts. There are all kinds of fear. One is when you're frightened of something of a patrol discovering you, or s stray bullet; a different kind is the constant fear that's there in the background of everything. That fear stays with you, as part of you, as you toil up the mountian, struggling to breathe, weighed down with jerrycans and bags. Then a patrol appers and, on top of all the fear inside you, another kind of fear arises, sharp and short, like a nail piercing the center of a wound. That makes two sort of fear: the fear of something and the fear of fear, the one that's a part of you, and that from the moment it begins will never stop, no matter how you try to rid yourself of it(88-89).

According to Michel Foucault the form of discipline associated with the modern prison is not contained within prison walls, but derives from the society beyond those walls.The mechanisms of control, examination and classification operate within different institutions like schools, factories, barracks and hospitals. Power in its various forms flow through all of them. The barracks where the soldiers live resemble a prison or a power structure in which the soldiers are always watched. This restricts their lives and they are unable to act according to their will. Foucalt in his work *Discipline and Punish* has stated that "Discipline 'makes'individuals; it is the specific technique of a power that regards both as objects and as instruments of its exercise.It is not a triumphant power, which because of its own excess can pride itself on its omnipotence; it is a modest, suspicious power, which functions as a calculated, but permanent economy" (170).

.   At the end of *The Islands* Felix has a surreal experience of meeting all four of his dead war comrades. It was his guilty conscious that was making him ready to join them. The author has sketched this meeting in such a natural way that the word 'ghosts' does not even enter the mind of the reader. It was the natural outcome or a befitting end to the tormented soul who was wandering aimlessly between the dead and the alive. They categorically stress the truth about the war, that it was the victors who should be guilty not the losers. It is their forceful assertion that they don't want him with them that puts an end to the swinging psyche of the protagonist.It is the feeling of helplessness that he was not able to help his friends that gradually deranges him.It was his power crazy superiors that have brought about this fear and madness in him.The fear factor is also omnipresent in the soldiers who have participated in the war; the fear of enemy within and outside.

Even though both *The Islands* and*Malvinas Requiem* are written by Argentine novelists in the background of Falklands War ,each expresses unique perspectives and perceptions. Though the writers sympathize with their country men of their sufferings and traumatic experiences, it is

through completely disimilar narration that the stories have been developed.However the tentacles of power are seen throughout these novels, which forges a bond between them.

Works Cited

Barry, Peter. *Beginning Theory*: *An Introduction to Literary and Culture Theory* New Delhi:Viva Books, 2010.Print.

Brewin, Chris.*Posttraumatic Stress Disorder: Malady or Myth?* London: Yale University Press, 2003.Print.

Eagleton, Terry. *Literary Theory: An Introduction.* UK: Blackwell, 2008.Print

Fogwill, Rodolfo.*Malvina*s *Requiem*.London: Serpent's Tail.2007.Print.

Foucault, Michel.*Discipline and Punish: The Birth of the Prison*.London: Penguin Books, 1977. Print.

Gamerro, Carlos.The *Islands*. London: And Other Stories,2012.Print.

Hamilton, Paul.Historicism. New York: Routledge, 2007.Print

Nayar, Pramod.Contemporary *Literary and Cultural Theory*. New Delhi: Dorling   Kindersley, 2011. Print.

Storey, John. *Cultural Studies and the Study of Popular Culture*.UK: Edinburgh UP, 1996. Print.

Reversing the Myth of Popular Culture Heroines: Subversion of Female Stereotypes in Steig Larsson's *Millennium Trilogy*

(Parijat Biswas
Research Scholar, Department of English
North Eastern Hill University)

Pop culture is a wide area which contains within itself the parts or elements which form culture as a whole, and at the same time it is vital in construction of life. When seen closely, culture as a construct effects life; our relationship to society is bound together by culture, making the fact clear that almost every component of our lives is touched by culture, or popular culture depending on particular aspect of our lives. Popular Culture has become a dominant force which not only touches our lives but is responsible in shaping our ideas too. Right from the clothes that we wear to the kind of music that we listen to, they all stem from the influence of popular culture. The vastness of popular culture can be understood in the following definition:

> Popular culture is so easy to get, because it's everywhere to be gotten, it surrounds us the way water surrounds a fish, as a transparent environment crucial to our survival. A fish looks through the water rather than at it and so we do tend to overlook the omnipresence of popular culture precisely because it is such a familiar part of our everyday environment. (Nachbar, Lause 2)

Contemporary popular culture is almost without definition, it's an all-embracing entity, and its effects spread like tentacles in every direction. According to Raymond Betts,

> It has occupied the space of the traditional art museum- as a 1998 exhibition of 114 motorcycles in Guggenheim Museum in New York demonstrated- and it has made a more intimate appearance in the form of tattoos that spell out "Ozzy" between the knuckles of the left hand of the metallic rock performer, OzzyOsbourne. It consisted of the estimated one billion television viewers and radio listeners who formed a world-wide audience for the wedding of Prince Charles and Lady Diana…The sum of it all seems to be that contemporary popular culture is without fixed dimensions, even if in many ways it is quantifiable. (Betts 1)

Popular Culture in simplest terms is a culture that is popular, which is liked and favored by the majority of people. A second way of defining popular culture is to suggest that it is the culture that is left over after we have decided what high culture is. n that way popular culture can also be seen as something which is residual (Storey). Popular culture

when considered as a study can be extremely confusing because of the exceptionally broad spectrum which it deals with. A topic chosen from the milieu of popular culture will need an extensive study not only on the focused area but also on its relationship to popular culture. Popular culture as an entity is elusive not only because of its vastness but also because of the ever changing elements it deals with. If seen in retrospect, though, popular culture as a phenomenon has developed only towards the mid of twentieth century but its roots have been present since the beginning of time. Be it the case of ancient Greece or ancient India, there had always been a culture of the mass. The wandering minstrels or the presence of comic scenes in Shakespearean plays were aimed at a group of people which in common perspective could be termed as the masses. The idea of mass distinguishes itself from the culture of the ones who are higher. In periods like the Neo-classical age, the division became distinct with the emphasis being put on the higher culture, whereas in period like that of the Romantic age, the vulgar or the common occupied the center stage. The crux of the matter irrespective of the age is that, there have been two distinct cultures running parallel, at all stages of human history. This division in culture is a result of the constant existence of hierarchy, hence the terms high culture and mass culture. However, the terms are interchangeable and they have always been the two constant dynamics of the sphere of culture.It can safely be assumed that popular culture effects and moulds the idea of representation in the society. Representation is often focused on the question of gender stereotypes amidst all its various elements, gender is a crucial component.

Popular culture as a site of struggle and control forms its nucleus. Women are both consumers and objects in popular culture which gives them a unique position, which can actually be used to consolidate the position of women in popular culture. The circle of under representation can aptly be broken by bringing feminist ideals to the fore. The norm is to represent men as bosses, while the women as secretaries. Popular culture has the potential of creating a base for voices that are unheard and neglected as it's the culture of the mass. Contemporary popular culture is slowly indulging in this process, by becoming the melting spot for various contemporary ideals.

Gender is a construction of society which is mostly patriarchal. The female is perceived through the eyes of the first sex, and as a result the representation of women in popular culture is essentially related to the gaze of the male. Representation forms the core of entertainment which is highly dominated by male ethos.Popular culture has been the

object of a great deal of feminist analysis. "Cultural politics are crucially important to feminism because they involve struggles over meaning" (Barret 37). Feminists are of the belief that popular culture functions within the sanctum of patriarchy. Women have a relationship with popular culture which is different from that of men. Woman is both a consumer and to a large extent the object of popular culture.

> It is here that women (and men) are offered the culture's dominant definitions of themselves. It would therefore seem crucial to explore the possibilities and pitfalls of intervention in popular forms in order to find ways of making feminist meanings a part of our pleasures. (Storey 137)

Popular culture and its medium like cinema and to a great extent even fiction are defined by 'male gaze'. Laura Mulvey argues that pleasure in a world ordered by sexual imbalance is split between the active male and passive female; the male gaze projects its fantasy on the female figure, while in their traditional exhibitionist role women are both displayed and, as it were, coded to connote 'to-be-looked-at-ness'. Gaze not only points at the look but also implies the function of women as defined by the society. Male gaze has indeed, always played in the way women are projected. Even though contemporary popular culture is focusing on the changing roles of women in the society, but this representation is not free from the gaze of the male. Gaze is connected to the interest of differential gender roles; men look, while women are looked at. Gaze has a connotation of power and further defines the gendered relations; it is a product of patriarchy in which the power is exercised by men over women, and also it is a way of reinforcing male dominance. John Berger's book *Ways of Seeing,* defines the male gaze as:

> *[M]en act and women appear.* Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor in herself is male: the surveyed female. Thus she turns herself into an object- and most particularly an object of vision: a sight. (Berger 47)

The gaze works in the periphery of gender, or in other words in the periphery of the powerful and the dominated. But the perspective of representation is also closely related to not only gaze but also performitivity, or how gender functions in culture. Performitivity is closely aligned to identity. According to thinkers like Judith Butler, women require a notion of feminine identity, which women share as women, which give them a common identity and a goal. But often this identity is a result of social and cultural production. In nature there is no

gender, we acquire gender through the functions we perform in culture. Women subjected as an object is also a part of gender performitivity. Gender can be seen as a choice and a cultural construct, it can be a means of both freedom and oppression, depending on performativity (Butler 179).

Taking into consideration, the ways gender functions within popular culture, be it as consumer or as a doer of gendered function, a revision of the representation of the fair sex is needed, which provides an examination of those women characters of popular culture, who are constantly struggling, not to fit in but to create a place of their own. They consider various aspects of popular culture and challenge the traditional mould of sexuality and sexual identities.

In Steig Larsson's *Millennium Trilogy,* females have been portrayed as the protagonists. Through an examination of this trilogy, one can locate the nuances of the levels of existence of woman in a society. The trilogy cradles in it the spirit of popular culture, but its soul is coloured in the colours of gender. How gender is perceived by culture, and how culture is perceived by gender both the questions are evaluated in this trilogy, LisbethSalander, the heroine of *Millenium Trilogy* aptly embodies the qualities in her which turns the table of the relationship that exists between gender and society:

> It is precisely her deviance, her radical resistance to societal and sexual norms, that makes her (and the series) compelling. In three novels centrally framed around misogyny and violence against women, the bisexual, punk Salander overtly rejects conventional notions of gender and sexual identity in such a way as to call into question basic assumptions about gendered power relations in society. (Surkan 33)

Authority is posed as a culture, which is constantly defied in this *Trilogy*, giving new dimensions to the projection of gender in the sanctum of popular culture. The struggle portrayed on the intellectual level is that of eternal clash of the higher and the popular culture. However, the heroin is evasive of both the cultures in a way, and paves the way to the question of existence irrespective of the societal culture that she is living in. The protagonist does not involve in resolving the difference between male and female, rather, she embarks on the creation of an identity of her own, by dissolving the gender roles. She functions as an individual, who is an amalgamation of the characteristics which is essential for existence in an ever changing social aura.

Steig Larsson's *Millennium Trilogy* can be taken as an exemplary work of fiction, that in many ways have changed the perspective of looking at the various aspects of the popular culture. The novel breaks the monotony set by the propagandist outlook of popular culture. It holds up the cause of women; even though, penned by a male author, it beautifully captures the essence of the female's stand in the society. The popularity of the trilogy seems to be drawn from the popularity of its heroine, LisbethSalander. The factor that makes her so appealing is undoubtedly her gender ambiguity that pulls in varied kind of readers, be it men and women, or young and old.   Her gender ambiguity is not an androgyny of masculine and feminine traits, but it is a mixture of attributes within her gender identity as a woman. She is victim and avenger, abused child and iconoclastic rebel, a punk teen in appearance and competent woman in behavior. From the point of view of people like her guardian Nils Bjurman, who had brutally raped her, and who also represented the façade of the society,

> She was defenseless. She had no family, no friends, a true victim, ripe for plundering…And then out of the blue she had destroyed him. She had struck back with power and determination that he had not dreamed she possessed. She had humiliated him. She had tortured him. She had all but demolished him. (*Played with Fire*, 37)

She is a hero on a very realistic scale; she needs to be cherished not only by feminists but by all, irrespective of gender. The *Trilogy* is crucial in constructing the idea of the intensity of crime done against women in Sweden. It categorizes the *Trilogy* in the genre of crime fiction, but more importantly it breaks the gloss of clichéd popular beliefs and brings into the picture popularity based on relativity and reality. Gender and identity form a pivotal part of socialization, which has direct link to the mass culture. On a micro, or smaller scale, to consider gender socialization is also to consider *gender identity*. Gender identity denotes how a person views himself or herself with respect to masculinity or femininity and how this view of the self leads to the enactment of, or resistance to, socially ascribed *gender roles*. Gender roles dictate what is considered acceptable for men and women in terms of behavior, career, parenting, style of dress, and so on. As is mentioned earlier with the social construction of gender, we often think boys and girls, and later men and women, simply have "preferences" that are gendered. In other words, we assume women like going shopping more or have a natural preference for romantic comedies. We assume men dislike those activities naturally, and instead prefer sporting events and action movies. Statistics are found to support these beliefs. However,

what is vital to understand is that these preferences are themselves the effect of gender socialization over the life course (or a sequence of events that happen over a lifetime.) The term *human nature* is itself misleading: "The paradox of human nature is that it is *always* a manifestation of cultural meanings, social relationships, and power politics." But it should be brought to the fore that, these rigid constructs of men-women behavior get blurred in the periphery of the transgender, and the popular view is forced to form a different approach to the whole perspective of gender and its social performitivity, hence, broadening its perspective (Trier-Bieniek, Leavy). We see LisbethSalander breaking the convention and reversing the model of gender roles, her interests and activities are not gendered, she listens to hard rock, and is almost obsessed with computer hacking. She is a woman but she like a transgender mingles the qualities of both men and women in her.

Feminism has carried out an invaluable task in the last thirty years: it has uncovered the political nature of gender. Instead of seeing gender relations as somehow natural or trivial, feminists have been able to show that they embody relationships of power, and form an integral part of patriarchal rule. Thus, both 'masculinity' and 'femininity' are socially constructed, and function as ideological placements (Horricks 6). Gender embodies concrete structures of male domination and female subordination. Men have had been constantly encouraged to project their skills in sports, whereas women have had been constantly been restricted in the cumbersome dressing and make up, which holds true in the present time, as well. Interestingly, this concept fuels popular culture, which results in creation of only one type of woman character whose appearance is accentuated on the basis of eroticization.

On the external level Salander may appear as a feminist of Third Wave, but she defies the "girlie culture" (Newman and White 246) which at times is associated with the Third Wave. She has an independent selection about the way she looks, a characteristic which has always been admired by the Third Wave feminists. She dresses herself in tattered black jeans, tattoos and piercings, for the shocking look of it. Third Wave feminists are activists in the battles against restrictions on procreative choice, racism, homophobia, and economic inequalities. Salander's personal, physical battle is against violent, sadistic men; and her political battle is against restrictive and dubious authority. She uses her marvelous hacking skills to fight against sex trafficking and international crimes. She is her own avenger, she does not believe in any ideologies that society imposes. She is a survivor that is her sole identity;

it will be an extremely difficult task to define her by any 'ism'. She is her own master, and this is what gives her the strength to straighten the wrongs that is done to her. She is independent and enigmatic; she defies all labels including gender:

> Apart from the fact that you're not really a dyke. You're probably bisexual. But most of all you're sexual- you like sex and you don't care about what gender. You're an entropic chaos factor. (*Played with Fire,* 123)

LisbethSalander thwarts the notion of male gaze, she does not tolerate to be looked at, and with her unconventional dressing she crushes the traditional sense of feminine beauty. Throughout the trilogy we see people like Blomkvist, Bland, and Armansky, inexplicably find themselves attracted to her, even with her non-stereotypical looks:

> Armansky's star researcher was a pale, anorexic young woman who had hair as short as a fuse, and a pierced nose and eyebrows. . . She was a natural redhead, but she dyed her hair raven black. She looked as though she had just emerged from a week-long orgy with a gang of hard rockers. (*Dragon Tattoo,* 34)

Salander's rejection of the traditional dictates of her gender led to other problems. Her lack of relational skills made her look like a criminal, her high level of sexual agency led to the conclusion that she was a prostitute, and her unconventional appearance brought both attention and hostility. Amidst a life of lack of social support, she could easily be perceived as a prey. But most remarkably she was not even remotely a prey, she had always since her childhood fought against every wrong that had happened to her, be it throwing Molotov cocktail at her father or beating an oversized boy. This tendency to provide judgment on her own is what makes her an innately moral character.

In LisbethSalander, Larsson has succeeded in creating a character with feminist values who resists a feminism based on identity politics, as she defies all of the stereotypes of feminity associated with conventional woman hood, she is a girl, who in many ways is not one at all. "While Salander was written to be and has been embraced as a feminist heroine, she herself would probably not give a crap either way as long as everyone would just leave her alone, already" (*Petite powerhouse,* Miller n.page)

In her portrayal, trauma plays an important part, she is not a patient of Asperger's syndrome, she rather suffers from post-traumatic disorder, which is the result of the array of traumas she has suffered. In

the series her eyes have always been described as "expressionless". Her ability to deal with situations springs from the memory of trauma. The smell of gasoline is her constant source of strength. She had set her own father on fire because of the atrocities that he did against her mother. The tattoos that cover her body, not only are a reminder of traumas but they also have a liminal value. The tattoos and piercings act as liminality for her, giving her rite to passage, so that she can metamorphosize into a new being, the being who has the power to defy conventions.

In Lisbeth Salander, we see the suffering of women being avenged not by some heroic male, but by an anorexic female, whose superpower lies in her ability to hack almost anything in the domain of authority and also by her extraordinary use of the combination of taser and kickboxing. She is not a petite and pretty powerhouse; she is the pioneer of the class that has aptly been called by Brown as "Beyond Bombshells", in his book titled the same.

Works Cited

Primary Sources:

Larsson, Steig. *The Girl With the Dragon Tattoo*. Trans. RegKeeland. London: Maclehose, 2008. Print
---. *The Girl Who Played with Fire*.Trans. RegKeeland. London: Maclehose, 2010. Print
---. *The Girl Who Kicked the Hornets' Nest*.Trans. RegKeeland. London: Maclehose, 2010. Print

Secondary Sources:

Brown, Jeffrey A. *Dangerous Curves: Action Heroines, Gender, Fetishm and   Popular Culture*. University Press of Mississippi. 2011. Print
---. *Beyond Bombshells: The New Action Heroine in Popular Culture*. Mississippi: UP of Mississippi, 2015. PDF File
Barret, Michelle. "Feminism and the Definition of Cultural Politics." *Feminism, Culture and Politics*. Eds. Rosalind Brunt and Cardine Rowan. London: Lawrence and Wishart, 1982. 36-37. Print.
Berger, John. *Ways of Seeing*. London: Penguin Books, 1972. Google Book Search
Burkley, Mellisa and Stephanie Mullins-Sweatt. "Is LisbethSalander a Psychopath*". The Social Thinker*.3 Jan 2012.Web. 5 Jul 2015 http://*www.psychologytoday.com /blog/the-social-thinker/20150705/is-lisbeth/salander-psychopath*
Betts, Raymond F. *A History of Popular Culture: More of Everything Faster and Brighter*. New York: Routledge, 2004. Print
Butler, Judith. *Gender Trouble: Feminism and Subversion of Identity*. New York: Routledge, 2010. PDF File
Horrocks, Roger. *Male Myths and Icons: Masculinity and Popular Culture*. London: Pan Macmillan. 1995. PDF file

Mazerrela, Sharon R. and Norma Odom Pecora. Eds. *Popular Culture and Construction of Identity.*New York: Peter Lang. 1999. PDF file

Storey, John. *Cultural Theory and Popular Culture.* London: Pearson. 2001. Print

Trier-Bienek, Adrienne and Patricia Leavy. Eds. *Gender and Pop Culture.* Rotterdam: Sense Publushers. 2014. PDF file

Toffoleti, Kim. *Cyborgs and Barbie Dolls: Feminism, Popular Culture and the Post Human Body.* New York: I.B. Taurus. 2007. Print

The Art of Developing Linguistic Sensibility to Poetry:
An Exercise Illustrated through W.B. Yeats's "Lapis Lazuli"

(Dr. Davees C. J.
Department of English
Sahrdaya College of Advanced Studies
Kodakara, Kerala, India)

In the book *The Practice of Poetry*, Robin Behn and Chase Twichell, themselves poets, state that "Poetry, like any art, requires practice…. Writing is solitary work, but most poets would argue … that the aspiring poet must apprentice him or herself" in the various nuances of the language of poetry (xi). Mary Oliver, a contemporary American poet and winner of the Pulitzer Prize and the National Book Award, remarks in her *A Poetry Handbook* that the "painters, sculptors, and musicians require a lively acquaintance with the history of their particular field and with past as well as current theories and techniques. And the same is true of poets" (2). If so much practice goes into the making of a poem from the part of the poet, it would be no less demanding for the reader to practice *reading* poetry, first by unlocking the mysteries of the language of poetry before she would venture on applying generic and critical theories on a poem. All critical and cultural interpretations of poetry or any kind of literature for that matter appeal primarily to linguistic and stylistic evidences in words and sentences of the literary text in question. This emphasizes, in other words, that literary criticism and linguistics should work hand in hand. Thus, as Geoffrey N. Leech in his *A Linguistic Guide to English Poetry* remarks, "The linguistic and critical aspects of literary studies are here regarded as complementary, the first being a tool of the second" (vii).

It is said that there is an aversion to reading in general but to reading poetry in particular. Causes may be various; but poetry which is the most beautiful and historically the most primitive form of literature expects the reader to entertain an orientation of leisure and relaxation of mind to enjoy it as much as the 'justice' of poetry demands. This is because as Marjorie Boulton reminds us, unlike other kinds of literature, "A good poem is more interesting at the twentieth reading than at first; we can always find something new in it…" (5). Boulton who wrote *The Anatomy of Poetry* directs these words of hers to the need of training required from the part of the reader who seeks to develop a profound and lasting sensibility to poetry.

In order to develop such a poetic responsiveness, training one by reading poetry stylistically is indispensible until the activity of reading and appreciating poetry in a poem becomes a habit and even an unselfconscious activity as most of our habits do some time. Thus what is attempted below is such an exercise in the simplest manner possible. The attempt illustrated below to identify some of the various salient linguistic elements in W. B. Yeats's "Lapis Lazuli" (1938) is in no way infallible and complete just as the so-called conclusions arriving at each step need not be conclusive to everyone's satisfaction. What follows is only an illustration of a stylistic analysis of Yeats's poem. The exercise that attempts to observe in the poem such linguistic aspects as sounds and metre, diction (sources, complexity, typology, range, quality, creativity and arrangements), syntax (clauses and sentences), devices of form (verbal repetitions) and devices of meaning (figures of speech classified as the irrational, the deceptive and the absurd) follows generally the framework provided in Geoffrey Leech.

One may begin with metre since to the speakers of English, rhythm and accent are quite natural to the English language. Accent of words and pauses made meaningfully within and between lines contribute to the metre of the poem, which all put together make up the music of the poem. This apart from the pure meaning and interpretation of the theme of the poem, adds to the chanting beauty of poetry. The most common metrical feet are iamb, trochee, dactyl and anapest. There are, of course, many more. However, while analyzing the metre of a poem, one may very well pay heed to the significant observation made by Philip Hobsbaum: "Such examples as are given here should not be taken to be fixed, as a mathematical quantity would be. They should be regarded rather as indicators. The weight of stress can vary appreciably according to context, especially when that context departs from a metrical norm…. It should be emphasized that one rarely comes across a line that is entirely anapestic, or entirely dactylic, or entirely amphibrachic. Usually, with a line made up of trisyllabic feet, there is a mixture of patterns"(2). This is true of almost every poem, which is true of Yeats's poem too.

Stanza one:

I   have   heard   that   hysterical   women   say - verse
aɪ   hæv   hɜːd   ðæt   hɪsˈtɛrɪkəl   ˈwɪmɪn   seɪ   - phonemic transcription
v   cvc   cvcc   cvc   cv ccv cv cc   cv cv cv   - syllabic structure
                                                                            - rhythmic structure
                                                                            - metric pattern (Trochaic)

They   are   sick   of   the   palette   and   fiddle-bow
ðeɪ   ɑː   sɪk   ɒv   ðə   ˈpælɪt   ænd   ˈfɪdl-bəʊ
cv   vc   cvc   v   cv   cv cvc   vc   cv cc-cv
                                                                    - Trochaic

Of   poets   that   are   always   gay
ɒv   ˈpəʊɪts   ðæt   ɑːr   ˈɔːlweɪz   geɪ
v   cv vcc   cvc   vc   vc cvc   cv
                                                - Iambic

For   everybody   knows   or   else   should   know
fɔːr   ˈɛvrɪbɒdi   nəʊz   ɔːr   ɛls   ʃʊd   nəʊ
cvc   vccvcvcv   cvc   vc   vcc   cvc   cv
                                                        Iambic

That   if   nothing   drastic   is   done
ðæt   ɪf   ˈnʌθɪŋ   ˈdræstɪk   ɪz   dʌn
cvc   vc   cv cvc   ccv ccvc vc   cvc
                                                - Iambic

Aeroplane   and   Zeppelin   will   come   out
ˈeərəpleɪn   ænd   ˈzɛpəlɪn   wɪl   kʌm   aʊt
v cv cvc   vc   cv cv cvc   c   cvc   vc
                                                - Trochaic

Pitch   like   King   Billy   bomb-balls   in
pɪtʃ   laɪk   kɪŋ   ˈbɪli   bɒm-bɔːlz   in
cvc   cvc   cvc   cvcv   cvc-cvcc   vc
                                                - a strong stress metre

(The word 'pitch' is the basis to make the whole line to tend to be a strong stress metre. The gravity in the sense of bombing is also reflected in the use of many stresses)

Until   the   town   lie   beaten   flat
ənˈtɪl   ðə   taʊn   laɪ   ˈbiːtn   flæt
vccvc   cv   cvc   cv   cvcc   ccvc
　x　|⸍　x　|⸍　x　|⸍　x   - Trochaic

Stanza two:
All   perform   their   tragic   play,
ɔːl   pəˈfɔːm   ðeə   ˈtrædʒɪk   pleɪ
vc   cv cvc   cvc   ccv cvc   ccv
|⸍   x |⸍   x |⸍   x |⸍   - Iambic

There   struts   Hamlet,   there   is   Lear,
ðeə   strʌts   ˈhæmlɪt   ðeər   ɪz   lɪə
cvc   ccc vcc   cvc cvc   cvc   vc   cvc
　x　|⸍　|⸍   x |⸍   x |⸍   - Iambic

That's   Ophelia,   that   Cordelia;
ðæts   əˈfiːlɪə   ðæt   kɔ(r)diːlɪə
cvcc   v cv cv   cvc   cvc cv cv
　x　|x⸍   x   x   x   x   -Anapestic

Yet   they,   should   the   last   scene   be   there,
jɛt   ðeɪ   ʃʊd   ðə   lɑːst   siːn   biː   ðeə
cvc   cv   cvc   cv   cvcc   cvc   cv   cvc
　x　|⸍   x   x |⸍ |⸍   x   - quantitative metre

(not strictly; still so, as the pronunciations of 'last' 'scene' and 'there' are elongated)

The   great   stage   curtain   about   to   drop,
ðə   greɪt   steɪʤ   ˈkɜːtn   əˈbaʊt   tuː   drɒp
cv   ccvc   ccvc   cv cc   v cvc   cv   ccvc

— Iambic

If   worthy   their   prominent   part   in   the   play,
ɪf   ˈwɜːði   ðeə   ˈprɒmɪnənt   pɑːt   ɪn   ðə   pleɪ
vc   cv cv   cvc   ccv cv cvcc   cvc   vc   cv   ccv

— Dactylic

Do   not   break   up   their   lines   to   weep
duː   nɒt   breɪk   ʌp   ðeə   laɪnz   tuː   wiːp
cv   cvc   ccvc   vc   cvc   cvcc   cv   cvc

— Trochaic

They   know   that   Hamlet   and   Lear   are   gay;
ðeɪ   nəʊ   ðæt   ˈhæmlɪt   ænd   lɪər   ɑː   geɪ
cv   cv   cvc   cvc cvc   vc   cvc   vc   cv

— Iambic

Gaiety   transfiguring   all   that   dread
ˈgeɪəti   trænsˈfɪgərɪŋ   ɔːl   ðæt   drɛd
cv v cv   ccvcc cv cv cv   vc   cvc   ccvc

— Iambic

Stanza five:

Every   discoloration   of   the   stone,
ˈɛvri   dɪsˌkʌləˈreɪʃən   ɒv   ðə   stəʊn
vc cv   cv ccv cvcv cc   v   cv   ccvc

— Anapestic

Every   accidental   crack   or   dent
'ɛvri   ˌæksɪ'dɛntl   kræk   ɔː   dɛnt
vccv   v ccv cv ccc ccvc   vc cvcc

    - Iambic

Seems   a   water-course   or   an   avalanche,
siːmz   ə   'wɔːtə kɔːs   ɔːr   ən   'ævəlɑːnʃ
cvcc   v   cv cvc cvc   vc   vc   v cv cvcc

    - Trochaic

Or   lofty   slope   where   it   still   snows
ɔː   'lɒfti   sləʊp   weər   ɪt   stɪl   snəʊz
vc   cv ccv   ccvc   cvc   vc   ccvc   ccvc

    - Iambic

Though   doubtless   plum   or   cherry-branch
ðəʊ   'daʊtlɪs   plʌm   ɔː   'tʃeri brɑːntʃ
cv   cvc cvc   ccvc   vc   cv cv ccvcc

    - Iambic tetrametre

Sweets   the   little   half-way   house
swiːts   ðə   'lɪtl   ˌhɑːfˈweɪ   haʊs
ccv ccc   cv   cvcc   cvc cv   cvc

    - Trochaic

Those   Chinamen   climb   towards,   and   I
ðəʊz   'tʃaɪnə mɛn   klaɪm   təˈwɔːdz   ænd   aɪ
cvc   cv cv cv   ccvc   cv cvcc   vc   v

    - Iambic

Delight   to   imagine   them   seated   there;
dɪˈlaɪt   tuː   ɪ'mædʒɪn   ðɛm   'siːtɪd   ðeə
cv cvc   cv   v cv cvc   cvc   cv cvc   cvc

    - Dactylic

There,   on   the   mountain   and   the   sky,
ðeər   ɒn   ðə   ˈmaʊntɪn   ænd   ðə   skaɪ
cvc   vc   cv   cv ccvc   vc   cv   ccv

— Anapestic

On   all   the   tragic   scene   they   stare
ɒn   ɔːl   ðə   ˈtrædʒɪk   siːn   ðeɪ   steə
vc   vc   cv   ccv cvc   vc   cv   ccv

— Iambic tetrameter

One   asks   for   mournful   melodies;
wʌn   ɑːsks   fɔː   ˈmɔːnfʊl   ˈmɛlədiz
cvc   vccc   cvc   cvccc   cv cv cvc

— Trochaic

Accomplished   fingers   begin   to   play
əˈkɒmplɪʃt   ˈfɪŋɡəz   bɪˈɡɪn   tuː   pleɪ
v cvcc cvcc   cvc cvcc   cv cvc   vc   ccv

— Iambic

Their   eyes   mid   many   wrinkles,   their   eyes,
ðeər   aɪz   mɪd   ˈmeni   ˈrɪŋklz   ðeər   aɪz
cvc   vc   cvc   cv cv   cvc ccc   cvc   vc

— Iambic

Their   ancient,   glittering   eyes,   are   gay
ðeər   ˈeɪnʃ(ə)nt   ˈɡlɪtərɪŋ   aɪz   ɑː   ɡeɪ
cvc   cv ccc   ccv cv cvc   vc   vc   vc

— Trochaic

It is to be noted that Yeats does not follow a strict metric pattern. However, in places where sense must be in match with tone, he tends to employ the rising (iambic and anapestic) and falling (trochaic and dactylic) metres.

An awareness of the **sources** of the words chosen by a poet (diction) helps the reader to build up an insight into the significance (against the mere meaning) of the poem. Meaning of a word is two-dimensional, so to say:

synchronic and diachronic. There is always a history behind the contemporary significance of a word. The exercise to locate the sources of words should ultimately lead one to conceive the experience of the poem in its totality. The dictionary referred to here for the identification of the sources of words is Dr. Ernest Klein's *A Comprehensive Etymological Dictionary of the English Language* (1966).

In stanza one, the following words are of great importance: *hysterical* (Latin from Greek), *women* (ME fr.OE via Latin), *palette* (F. from L.), fiddle-bow: *fiddle* (ME fr.OE rel to ON, M Du., OHG, fr. VL), *bow* (ME,fr.OE, rel.to ON, MDu., OAG, MHG., G., OE), *poet* (ME., fr.OF., fr.L. fr.GK,I.-E., 0I, Slav.), *always (*fr.ME), everybody:*every* (ME, fr.OE), *body* (ME, fr.OE., rel.to OHG., (of uncertain origin), nothing: *no* (ME fr OE) *thing* (ME., OE., OS, OFris., ON,MDu., Du., OHG, MHG.,G., fr. I.E), *drastic* (GK),*aeroplane* (airplane –F., compounded of L.and F., fr.L), *Zeppelin* (named after its inventor Count Ferdinand von

Zeppelin, 1838-1917), *King Billy* (Billy pet form of William - King William III – William of Orange – who defeated the army of King James II at the Battle of the Boyne in 1690), Bomb-balls: *bomb* (F.,fr.It.,fr.L.,Fr.Gk.), *ball* (ME.,fr.ON., rel. to OHG., MHG., G., fr. I-E.), until (ME, fr.'unto (ME., rel. to OE., OS.,ON., OFris., Goth.), OHG., OE.), *town* (ME., fr.OE., rel. to OS., ON., Fris., MDu., Du.,OHG., MHG.,G., fr. OIr.,W.) and *beaten* (beat-ME., fr.OE.).

In stanza two, words important are *perform* (ME,fr.OF.,L.), *tragic* (tragedy ME., fr.MF., fr.L., fr.G.K.), *strut* (ME.,fr.OE.,rel.to Dan., Swed., MHG, G.,I.E.), *Harmlet* (character in Shakespeare's play *Hamlet*), Lear (character in Shakespeare's play *King Lear*), *Ophelia* (in Shakespeare's play *Hamlet*, fr DN, fr.Gk), Cordelia (in Shakespeare's *King Lear*, fr. F., OF.), *curtain* (ME, fr.OF., fr.Eccles.L.,Heb., fr.Gk), *about* (ME.,fr.OE.), *worthy* (worth-ME.,fr.OE.,rel to OS., OFris., ON., Dan., Swed., Du., OHG.,G.,Goth., OE.), *prominent* (L.fr.I.-E.), *gaiety* (*gay* F.,fr.Frankish, rel. to OHG., MHG.,G., O Provenç and It.) and *transfigure* (ME.,fr.L.).

Skipping the stanzas in-between, some of the most important words in the last stanza may be noted as *every* (ME fr.OE.), *discolouration* (OF.colour F., dis L.), *accidental* (F. fr.ML,fr.L.), watercourse: *water* (ME,fr.OE., rel to OS, OFris., LG, Du., OHG., MHG., G.,ON.,Owed., Dan., Goth., OE., fr.I.E), *course* (partly fr.F., and fr.L., fr.It.), *avalanche* (F., fr. Swiss., fr., Savoy., fr.,VL.), *lofty* (loft-ME.fr. late OE., fr.ON., rel to OE.,Du., OHG., MHG., G., Goth.), *slope* (fr.OE), *snow* (ME.,fr.OE, rel. to OS., OHG., OFris., MLG.,MHG., MDu., Du., G., ON., Goth., G., fr.I.-E.), *doubtless* (ME., fr.OF., fr.OL.), plum (ME., fr.OE., fr. VL., fr L., fr. GK), cherry branch: *cherry* (ME.,fr.ONF. fr.VL fr. Imperial Latin., fr.Gk.), *branch*

(ME., Fr. OF.Late L., O Slav., Lith.), *sweeten* (sweet- ME., fr.OE., rel to. OS., ON., Swed., Dam.,MDu., Du.,OHG., MHG., G., fr. I.E.), *little* (ME.,fr.. OE, rel. to OS., Du., OHG., MHG.,G., Goth., fr. Teut.), half-way: *half* (ME., fr. OE., rel. to ON., OS., OFris, MDu., Du., Dan., Swed ., OHG., G., MHG., Goth., OS., ON., MDu., Goth.), *way* (ME.fr.OE., rel. to OS., Du., ON., Swed., Dan., OFris., OHG., MHG., G., Goth., fr. I.E.) and *house* (ME., fr.OE., rel. to OS., ON., OFris., OHG.,MHG., Du., G., Goth., fr. I.E.), Chinamen: *China* (fr. 'Chin' or' Hsin' name of the first dynasty of China (255-206 B.C) lit.means 'man'), man (ME., fr.OE., rel. to OS., Swed., Du., OHG.,MHG., OSlav., fr. I-E.), *climb* (ME., fr.OE., rel. to OHG., MHG., G., MLG, ME.), *towards* (ME.fr. OE.), *delight* (ME. Fr. OF., fr.L.), *imagine* (ME., fr. MF., fr. L. fr. GK.), seated: *seat* (ME., fr. ON., Swed., Dan. rel. to OHG., MDu., fr. Teut., I.E.,OHG., MDu., fr. Teut., I.-E.), *mountain* (ME., fr. OF., fr. VL., L.), mournful: *mourn* (ME., fr.OE., rel. to OS, OHG, Goth.ON., fr. I-E),melodies: *melody* (ME, fr.OF., fr.Late L., fr. GK.), *accomplish* (ME., fr.OF., fr.L.),fingers: *finger* (OE., rel. to OS., Late ON., Dan.,Swed., OFris., MDu., OHG., MHG., G., Goth.), wrinkle (ME. fr. OE.), *begin* (ME., fr. OE., rel. to OS., OHG., MDu., MLG.,Du., MHG., G., OFris. Goth., Teut.), *ancient* (F.fr.VL.),*many* (ME.,fr. OE., rel. to OS., Late ON., Dan.,Swed., OFris., MDu., OHG., MHG., G., Goth.), *glitter* (ME.,fr. ON., rel. to OE., OS, OHG.,MHG., G., Goth, fr. I.-E., whence also Gk).

As the illustrations from the etymological dictionary reveal here, the grave and serious style of the poem is reflected in the choice of words. Most of the words are of Latin origin, then of Greek and the rest of the important ones are from Indo-European source. The poet speaks of an important issue which is pertaining to the destruction and construction of civilizations. The sense of the poem expressed through well chosen classical words is very much akin to an everlasting wisdom.

Next to the sources of words, **syllabic structure** adds to the poetic complexity of the poem. Metre of the poem that is examined already is in fact created by the syllabic structure as much as by rhythm and feet. All these self-evidently contribute to the music of the poem. Every good poem has the potentiality to survive by its very virtue of musicality even if the reader's attention is not arrested by the meaning of the poem. Of the total number of fifty two words in the first stanza, thirty seven are monosyllables, ten are disyllables, three are trisyllables and two are tetrasyllables. The syllabic density of this stanza could be said to be 1.41. Of the total number of fifty nine words in stanza two, forty seven are monosyllables, eight are disyllables, three are trisyllables and one is tetrasyllable. The syllabic density of the second stanza is 1.26. Overriding the third and fourth stanzas, one can

find a total number of words in stanza five as eighty two. Of these, fifty four are monosyllables, eighteen are disyllables, eight are trisyllables and one each is tetrasyllable and pentasyllable. The syllabic density of the fifth stanza is thus 1.52. We can notice that in "Lapis Lazuli" monosyllables are much more than the polysyllabic words. To judge from this aspect of the poem, Yeats is simple in style. Due to the nature of the syllabic density as is just shown, the poet should be (supposedly) very intelligible to a common reader.

In examining the **typology** of the words, the reader concentrates on the grammatical and content words used in the poem. Every step in the exercise of the stylistic analysis of a poem enhances the reader's responsiveness to the poetic use of words in the poem. Thus, in stanza one, there are about twenty four grammatical words, whereas nouns are twelve, verbs ten, adjectives four and adverbs two. The ratio of content words to grammatical words is 3.5: 3. In stanza two, there are twenty six grammatical words, while there are fifteen nouns, eleven verbs, six adjectives and one adverb. The ratio of content words to grammatical words in this stanza is 4: 3.25. And in the last stanza there are twenty four nouns, ten verbs, thirteen adjectives and four adverbs, and the ratio of content words to grammatical words is 3.37: 2. The presence of content words in a ratio higher to the grammatical words in the poem contributes to a sense of solidity and concreteness of expression of the meaning. However, the last stanza sounds to read the most beautiful of the whole poem, as it contains the largest number of adjectives. The greater number of content words also denotes the serious style of the poem.

Examination of typology enhances further the reader's awareness with regard to the **range** of the poet's choice of words (diction). 'Range' refers primarily reader's readiness to concentrate on the poet's use of keywords and evaluative adjectives in the poem. Thus, in the first stanza the main thrust of the poem is '…to know that', which is rather used ironically. The keywords that would help the reader to understand the poets' world can be marked as women, painters, poets , aeroplane, Zeppelin and bomb-balls. The evaluative adjectives used are, hysterical, sick, gay, drastic and (beaten) flat.

It is the fear of destruction that the common reader reflects in this stanza. Almost all the adjectives are negative in meaning. But the poet has a different stand. That is why he describes the women 'hysterical'. Two opposing worlds are shown: one is that of painters and poets who are 'always gay'. The other world is that of aeroplane, Zeppelin and bomb-balls. In

stanza two, the main tone is 'see and know' and the keywords are Hamlet, Lear, Ophelia, Cordelia, stage, play, gaiety, and dread. The adjectives tragic, last and gay (and the verbs like drop, break up, to weep) make a special impression in the mind of the reader. Even when the great tragedies like *Hamlet* and *King Lear* appear to be tragic, to the spectators it is a gay activity to view such dramas. Aesthetics transfigures all dread. Similarly, the keywords in stanza three are tragedy and stages and the verbs that make impressions are aimed at, found, lost, black out and blazing into. The staging of the classics like *Hamlet* and *King Lear* for a thousand years will not exhaust the effect they produce in the minds of people. At the same time, some of the verbs (lost, black out, drop etc) emphasise the other worldview, namely, destruction.

In the fourth stanza, the keywords are, old civilizations, the sword, wisdom, Callimachus (a Greek sculptor of the late fifth century B.C. supposedly the originator of the Corinthian column) marble, stands, all things fall, built again and gay. Once again the two worlds are highlighted- that of destruction (old civilization put to sword) and that of wisdom (Callimachus). The poet's conclusion in this stanza stresses his perspective, that is, 'those who build them (civilizations) are gay'. Chinamen, carved, lapis lazuli , the bird which is 'a symbol of longevity' and musical instrument are the words the reader may specially notice in the fourth stanza. The evaluative adjectives in this stanza are, long legged and musical. The poet looks at the lapis lazuli, a semi-precious stone that stands for the world of art. The carvings (the bird which is 'a symbol of longevity' and musical instrument) suggest the singular features of the poet's world, namely, eternity and artistic creativity. In the last stanza, some of the keywords are, discolouration, crack, dent, avalanche, snows, plum, cherry-branch, sweeten, delight, and imagine. And, lofty, ancient and gay are the evaluative adjectives. The poet imagines that the following is the reward for creative imagination – the Chinamen in the Lapis Lazuli, as seated and staring at the tragic scenes on earth, can also see that someone plays mournful melodies. And, their ancient (civilized and wise) eyes, though with 'wrinkles' and 'glitters', become gay. The poet also shares their gaiety while he visualizes this scene; this is the reward for creative thought and imagination. Here the poet arrives at a conclusion and he gives a solution to the unhappiness of the 'hysterical women' created by the tragic scenes on earth as well as by the scene in which they see that the poets remain gay. It is in transfiguring the unhappy minds, with the world of constructive civilization, wisdom, aesthetics, and creative imagination, that a cultivated man finds gaiety. The poet also suggests that the destruction is only at a seeming level. The 'crack or dent' in the Lapis Lazuli 'seems' to be

a water-course or an avalanche. It also gives a gay experience as we look at the crack or dent and see a slope where it still snows.

The above observation helps the reader to determine the **quality** of the poem. The poem is descriptive and objective in style. In all stanzas, the poet makes the reader see the pictures of two different worlds - of destruction and of construction. The world of painters, poets, dramatists, sculptors and musicians is opposite to the world of bomb-balls, the tragic scenes and deliberate destruction of old civilizations. A sense of locality is suggested by the words like, town, stage, scenes, camel-back, horse-crack, ass-back, mule-back, Lapis Lazuli, the mountain and the sky. However, the poet's imagination is triggered off to a metaphysical plane as he gazes at the Lapis Lazuli.

What linguistic aspects do contribute to the **creativity** of the poet? One may say that this is achieved specially by the compound words and phrases that are specially chosen and even created in order to foreground the simultaneity of poetic experience. Some of the important compounds used in the poem are, fiddle-bow, bomb-balls, camel-back, horse-back, ass-back, mule-back, sea-wind, long- legged, serving-man, water-course, cherry-branch and half-way. And the particular phrases the reader notices are, nothing drastic, lie beaten flat, black out, blazing into the head, tragedy wrought, Hamlet rambles, Lear rages, drop scenes, by an inch or ounce, went to rack, handled marble, swept the corner, shaped like the stem of a slender palm, lofty slope, mournful melodies, accomplished fingers, eyes mid many wrinkles and glittering eyes. The creativity of the modern poets generally consists in coining impressive compounds and phrases. Yeats's phrases (if not the compounds) are now in vogue both in good writing and charming speeches.

Verbal parallelisms are manifold. These devices help a poet to realize his need to express superabundantly his poetic experiences through **arrangements** of words. There are different levels of parallelisms of syllables. In terms of phonemic make-up the following instances of foregrounding in "Lapis Lazuli" may be particularly noticed:

1. Alliteration – <u>C</u>VC: have, heard, half-way, house; perform, play, prominent, part, play; still, snows; and, mournful, melodies.
2. Assonance – C<u>V</u>C: nothing, done; great, stage; play, break; play, gay.
3. Consonance – CV<u>C</u>: poets, knows, else; aeroplane, Zeppelin; drop, weep; seems, water-course, doubtless, sweetens.

4.   Reverse Rhyme- <u>CVC</u>: gay, gaiety

Even by such devices of word arrangement on the basis of sound, the poet makes a correspondence between the ideas and an intelligible reading. The ideas themselves are foregrounded by the poet through these carefully chosen words. The word arrangement or verbal parallelism directly contributes to the musical quality of the poem.

Grammar works out in the order of words. But a poet's mind during versification gives a particular order of words in that poem. In order to reach out closely to the poet's mind, which is behind the special order of the words, an analysis of the **syntax** in the poem is necessary. Creative perception in real life is a simultaneous activity. But when it comes to the need of expression, the poet is confronted by the limitations of fragmentation, discreteness and linearity. In order to overcome them, like other great poets, Yeats too resorts to various methods.

1. He does not mark a full stop at the end of many a verse line
2. Piling up of clauses, compliments, subjects, etc: The first stanza which is made of eight lines is one sentence; and within that one sentence, there are eleven clauses. All things said in the ten subordinate clauses speak of what the poet heard ('I have heard'- is the main clause)

   One specialty of the second stanza (that is created to effect simultaneity) is that the poet doesn't put a full stop after the first line even though, an ordinary reading demands it ('All perform their tragic play'). Instead he goes on to describe what all classical tragedies are repeatedly staged.

   In the last stanza, the first ten lines consist of two main clauses which in turn are complemented by other subordinate clauses. An attractive effect of simultaneity is created by the use of the word 'mid': 'Their eyes mid many wrinkles … are gay'. There is also an attempt to visualize everything at a glance; 'Their eyes… Their eyes/Their ancient, glittering eyes…'

3. Using participles and gerunds :
   It is by this device, a greater sense of simultaneity is achieved. Some examples are: 'town lie beaten flat'; 'transfiguring'; 'seated there', 'accomplished fingers' and 'glittering eyes'
4. Compounds:
   They also have the same functional effects and some of the compounds that achieve this effect are fiddle- bow, bomb-balls,

water-course, cherry-branch, half-way camel-back, horse-back, sea-wind, serving-man, etc.

5. Nominalization

   It refers to the abstract nouns formed from verbs and adjectives. 'Gaiety' and 'dread' are two examples. Reason for the noticeable absence of abstract nouns is that the poem is mainly descriptive and objective in style.

6. Figures of speech (which will be mentioned in the following pages) also contribute to the experience of simultaneity of poetic perception.

While considering the features of syntax, one has to move from the question of words to the nature of **clauses** used in the poem. There are different structures that occur in different poems. An awareness of these structures gives the reader an insight into the differences in nature of experiences realized in a particular poem. Stanza one consists of just one sentence which is made up of eleven clauses - one principal clause plus ten subordinate clauses.

1. I have heard that…….
   S   P   O
2. Hysterical women say (that)…
   S   P O
3. They are rick of the palette and fiddle-bow
   S   P   C
4. (They are sick) of poets that…
   S   P C_1 C_2
5. That are always gay
   S   P   A   C
6. For everybody knows that…
   (Conj.) S   P   O
7. Or (everybody else) should know that…
   (Conj.)   S   P   O
8. If nothing drastic is done
   (Conj.)   S   P
9. Aeroplane and Zeppelin will come out
   (Conj.) S   P
10. (and) (they) (will) pitch like King Billy bomb-balls in
    (Conj.)   S   pitch (in) like King Billy bomb-walls
                            S   A   O

11. Until the town lie beaten flat
    (conj.)   S   P   C   A
    The clause structure of this *one sentence* at a glance will be:
      SP<u>O</u>
          SPC + (SP) C$_1$<u>C$_2$</u>
                        SPAC
          +
          SP<u>O</u> + SP<u>O</u>
                  SP+ SP+(S) PAO+SPCA

The second stanza consists of two sentences. The first sentence is made up of six principal clauses and three subordinate clauses:

1. All perform   their tragic play
   S   P   O
2. There struts   Hamlet
    A   P   S
3. There is Lear
    A   P   S
4. That is Ophelia
     S   P   C
5. That (is) Cordelia
     S   P   C
6. Yet they do not breakup their lines to wreep
   (conj) S   P   O   A
7. Should the last scene be there
   (If there   should be the last scene)
   (conj.) A   P   S
8. (when) the great stage curtain should be around drop
                  S   P   C
9. If worthy their prominent part in the play
   (If their prominent part should be worthy in the play)
   (Conj.   S   P   C

The clause structure of this sentence at a glance would be:
        SPO +APS+APS+ SPC+ SPC+<u>SPOA</u>
                                APS+SPC+SPCA.

The second sentence of the same stanza has the following clause structure (one principal clause and two subordinate clauses)

1. They   know   that….
     S   P   O

2. Hamlet and Lear are gay
    S   P   C

3. (Which)   gaiety (is) transfiguring all that dread
    (Relative adjective)   S   P   O

The clause structure of this sentence is :
SP<u>O</u>
  SP<u>C</u>
   SPO
There are three sentences in the sixth stanza. The first sentence consists of two principal clauses and four subordinate clauses.

1. Every discoloration of the stone (and)/ Every accidental crack or dent [S]/Seems [P]
   a water course or an avalanche or lofty scope
      C C_2 C_3

2. where it still snows
  (where   still   it snows)
   A   S   P

3. Though doubtless   plum or cherry-branch
  (conj.) (adverb)   S

  Sweetens the little   half-way   house
   P   O

4. towards (which) those Chinamen   climb
  (preposition)   S   P

5. And I delight to imagine them seated there
  (conj.)   S   P   C   A

6. there, on the mountain and the sky/ On all the tragic scene they stare
  (They   stare on   all the tragic scene
   S   P   O
  There, on the mountain and the sky
       A

The second sentence consists of two principal clauses

1. One asks for mournful melodies
       S   P   O
2. (And) accomplished fingers begin to play
    Conj.   S   P   A

The last sentence has got only one clause (principal clause):
'Their eyes mid many wrinkles, their eyes,/Their ancient glittering eyes [S] are [P], gay [C]

The clause structure is:

1. SPC$_1$C$_2$C$_3$+SPC $\underline{A}$
            AS$\underline{P}$ AOSP
             +
           SP$\underline{O}$
             SP
2. SPO+SPA
3. SPC

These particular clause structures give the reader a novel poetic experience. In the first stanza there is only one principal clause: 'I have heard that…' and all the subordinate clauses speak of what the poet has heard. Clustering of too many subordinate clauses placed after 'I have heard' makes a particular effect. The reader immediately understands that the poet actually is going to disagree with all that he has heard and he, sooner or later (so the reader feels now) is going to argue against all those gossips. In the second stanza, it is worth noticing that there are six principal clauses, alluding to the same matter, viz., staging of tragedies. Consequently, the reader perceives the universality of tragedies being staged. The poet makes her remember those tragic scenes quickly so that the idea is impressed strongly in her mind. Then, the last two lines (which is one sentence) consist of one principal clause and two subordinate clauses. This sentence speaks of an entirely opposite experience (i.e., gaiety) against the above-said tragedies: hence it is said in a new sentence. And the idea of gaiety is emphasized by repeating the same in two successive subordinate clauses.

        There are three sentences in last stanza. The first sentence consists of two principal clauses and four subordinate clauses. He speaks of a single thing: what all things he can imagine looking at Lapis Lazuli. And the details of the objects and movements (he sees in his imagination) are said in closely-knit clauses. As a result, the reader also sees everything along with the poet the movements like snowing and Chinamen climbing the mountain, staring at

the tragedies and asking for melodies. There are two opposite ideas here. This opposition is effected by putting the two different ideas in two sentences separately. One of the Chinamen plays mournful melodies but then, they all grow gay.

The reader has to move from clauses to the **sentences** as complete units. Thus, in the first stanza, by the use of many subordinate clauses and making it a long complex sentence, 'salience' is brought out to suggest with emphasis what the poet has 'heard'. And everything he has heard is subordinated to the act of hearing. The first sentence in the second stanza has six principal clauses. In all the principal clauses he speaks of the same idea (the performance of tragedies); he has to allude to different tragic plays. Thus they are put in successive principal clauses.

The first sentence in the last stanza consists of two principal clauses and four subordinate clauses. In these two principal clauses, other subordinate clauses are embedded. It may seem that there is a broad division between these two principal clauses. But the poet speaks of the same thing, i.e., how the Lapis Lazuli 'seems' to him. Thus the foregrounding or the salience is about the 'seeming 'or 'imagination'. The second sentence is made up of two principal clauses. Importance is equally given to the two activities- one asks and the other responds to it positively.

The last sentence is a simple one. The poet wants to make a statement which will give the reader the experience of the perception, recognition and a participation of the same event: the Chinamen's eyes are gay. But it is very important to observe what kinds of eyes are gay. Therefore a foregrounding is effected by repeating 'eyes' thrice in two lines. It is the sad eyes that are turned to be gay. It is also important to highlight that the people are 'accomplished' Chinamen. Hence 'their' is repeated three times: 'Their eyes mid many wrinkles, their eyes/their ancient, glittering eyes, are gay.

In this context, one may make a distinction between what is known as **periodic** and **loose** sentences as used by Yeats. In the first sentence what we get is a loose sentence, since it is the principal clause that comes first. And all the other clauses are subordinated to it making them all trailing behind. Such a pattern is generally the same throughout the poem. This arrangement controls the reader's response. In all principal clauses one finds what the poet approves; they are placed first. The exceptions are the third and fourth stanzas. In the third stanza, "All men have aimed at, found and lost" is said with a purpose to be ironical. Then in the fourth stanza, he speaks of

how the old civilizations were 'put to the sword'. It seems that the poet keeps himself distanced in the description, sine he is for wisdom and gaiety throughout the poem. However, the reader could also feel that the poet finds himself rather helpless at the successive disappearance of civilizations.

There are two examples for periodic sentence (where the secondary clause comes first) in the poem. In the first stanza it is:

> Though Hamlet rambles and Lear rages,
> And all the drop-scenes drop at once
> Upon a hundred thousand stages,
> It cannot grow by an inch or an ounce.

In the fourth stanza, the five subordinate clauses come to describe the genius of Callimachus. Using periodic sentences the poet manoeuvres the reader's response. In both the examples (especially in the first) the dramatic orientation is easily perceptible.

The dramatic is achieved by poets by way of the so-called poetic licences which in syntax is are found in various kinds of deviations from norm. For instance an example for 'omission' of construction is found in the last line of the second stanza. The poet describes the kind of gaiety he notices in tragedies - 'Gaiety transfiguring all that dread.' An example for 'inversion' is seen in the fourth stanza. Five subordinate clauses are inverted before a principal clauses ends: 'No handiwork of Callimachus/ Who….stands.' The normal order of speech is dislocated by the use of many subordinate clauses. Only one example for actual dislocation can be seen in the entire poem. It is in the fifth stanza: 'Over them flies a long-legged bird.' The poem is sample and lucid. Yeats has written this poem in common man's style, though the subject of the poem requires one to discover associations through repeated perusal of the poem.

As far as the arrangement of pattern is concerned, one may firstly notice that there are a few examples for 'repetition' of expression. In the second stanza: 'There struts Hamlet, there is Lear/That's Ophelia, that Cordelia.' In the third stanza: 'On their own feet they came, or on shipboard,/ Camel- back, horse- back, ass-back, mule-back'. Repetitions work as binders, and give the reader above all else the experience of repetition or successive happening of the same event. Parallelism provides the poem with a balancing effect. Even while the poet deals with a single topic he may lose balance with regards to the arrangement of sentence; and the reader may be

confused. That kind of confusion is dispensed within the poem by an ingenuous employment of parallelism as are described above.

In considering the *devices of form*, as the parallelism in terms of phonemic make-up is already discussed, one may turn to the instances of **verbal repetitions** in the poem. The *rhyme* pattern Yeats markedly follows in "Lapis Lazuli" is *ab*, *ab*, *bc* and *bc*. *Anaphora* is a rhetorical device involving the repetition of a word or group words in initial positions: 'And all the <u>drop</u>-scenes, <u>drop</u> at once'; 'There struts Hamlet<u>, there</u> is Lear'/ <u>That</u>'s Ophelia, <u>that</u> Cordelia'; '<u>Their eyes</u> mid many wrinkles, <u>their eyes,</u>/<u>Their</u> ancient, glittering eyes are <u>eyes</u>'; '<u>Every</u> discoloration../ <u>Every</u> accidental….'. *Epistrope* denotes final repetition, the opposite of anaphora: 'Of poets that are always <u>gay</u>…../ They know that Hamlet and Lear are <u>gay</u>'; '….. camel-<u>back</u>, horse-back ass- <u>back</u>, mule-<u>back</u>'. *Anadiplosis* occurs when the last part of one unit is repeated at the beginning of the next unit/line: 'Delight to imagine them seated <u>there</u>;/ <u>There</u>, on the mountain and the sky'. Polyptofin is the repetition of a word with varying grammatical infections: 'For everybody <u>knows</u> or else should <u>know</u>'.

As we move on to consider the **devices of meaning** as employed in the poem, we may begin to do so by first observing such aspects as allusions, value system (vision), nature of communication, and the correlation between text and content. There are *historical* allusions like King Billy, how the 'old civilizations [are] put to sword', and Callimachus. While the poet writes and all perform their tragic plays, descriptions become *contextual*. The poem becomes *personal* with regard to poet's individual stand concerning the two main opposite views in the poem. The poet becomes *emotional* while he says 'I delight….', and 'One asks for mournful melodies'. The poet is also *rational* as he forms a conclusion through logical premises by way of descriptions of various events and allusions. Yeats also makes references to *culture* as he alludes to classical events: 'There struts Hamlet, there is Lear,/ That's Ophelia, that Cordelia'. Even through many a reference is to matters distanced from his times the poet's chief concern is centered around the present issues; it seems he wants to give an answer to the current problem, raised by the 'hysterical women'.

The *value system* of Yeats in this poem is brought out logically. It is only the hysterical women who will clamour that they are sick of poets, painters and musicians. These women are alarmed by destruction as imminent to civilizations. They fail to find solace and remedy to their anxiety in the eternal value of art. In fact, the great output in literature like the world-

famous tragic dramatic pieces of Shakespeare edifies man and 'transfigures all dread'. When men go after material gains, Civilizations are put to sword. But when the ascetic figures like the Chinamen as seen in the Lapis Lazuli begin to listen to music (music is the queen of all arts and signifies all the positive elements of civilization) the reader becomes gay Of course, by imagining such things through artistic epiphany awakened by the precious stone, the poet himself attains 'gaiety'. He advocates this *vision* to the present generation to possess.

As for as the nature of communication is concerned the poem reads monologic. The poet talks to himself. He is unaware of an immediate presence of a reader. Though he argues, it is done in an introspective manner. No single question is raised. All expressions are made in statements. He hears something, he sees, reflects, imagines and finds at last an answer to how men shall become gay.

In reference to *text and content* the world created in this poem is an outside world. Though the poem is monologic, the problem and data are all drawn from the outside world. Anxiety of a possible devastation of the world it is not *his* problem ('I have heard that hysterical women say…'). Then follow allusions to tragic plays, decay of civilizations and an artistic description of Lapis Lazuli before he finds an answer so systematically which is already inherent in the facts he has described.

The major devices of meaning are indeed **figures of speech**. There are various kinds of applications of sentence redundancy (superfluity) in poetry. Compared to other forms of semantic 'redundancy' *pleonasm* is regarded as a 'fault' in style. The application of pleonasm may be deliberate but is usually involuntary. Two examples can be spotted in poem: 'It cannot grow by an inch or an ounce' (in the particular context, 'inch' and 'once' mean the same; hence they are 'unnecessary' repetitions).The same kind of '**irrational**' repetition is found in the first two lines of the fourth stanza – 'On their own feet they came, or on shipboard, /Camel-back, horse-back, ass-back, mule-back'. *Tautology* is repetition of the same thing in other words in the same sentence. Two examples are found in the second stanza. The 'last scene' and 'the stage curtain about to drop' allude to the same. Similarly, where there is 'gaiety' there will be no room for 'dread'. But the idea is fore-grounded in a repetitive manner: 'They know that Hamlet and Lear are gay; /Gaiety transfiguring all that dread'. *Tautology*, however, can be considered as an indirect means of conveying information about character and state of mind.

Periphrasis is also a roundabout way of speaking or writing. It is also known as circumlocution. It is the use of many pompous words to describe something where a few or simple words will do. For instance, to mean 'until the town is destroyed' the poet uses the expression, 'until the town lie beaten flat'.

In *oxymoron* incongruous and apparently contradictory words and meanings are combined for special effect. No authentic examples can be shown from this poem. Still a resemblance to oxymoron is seen in the last two lines of second stanza, where the poet speaks of 'gaiety' and 'dread' simultaneously. Of course, poetry is born when two opposing things are yoked together imaginatively and plausibly. In that sense the entire poem is an experience of oxymoron or paradox.

Paradox is an apparently self-contradictory statement, which on closer inspection, is found to contain a truth reconciling the conflicting opposites. In the last four lines of the last stanza, the poet brings about a paradoxical statement saying how the 'mournful melodies' make the Chinamen (as well as those who observe them in the lapis lazuli) 'gay'.

Geoffrey N. Leech and others classify certain figures of speech under the category of the **deceptive**. *Hyperbole* is a figure of speech which contains an exaggeration for emphasis: 'hysterical women', 'everybody knows', 'grow by an inch or an ounce', 'a long-legged bird' etc could be some examples. *Litotes* or *rhetorical understatement* is a figure of speech which contains an understatement for emphasis and is therefore the opposite of hyperbole. One example can be found in the last stanza where the poet speaks of 'eyes mid many wrinkles' which may mean either that they are old or that they are straining their eyes and forehead, seeing the tragic scenes on the earth.

Irony is the expression of some meaning by saying something which is the direct opposite of one's thoughts in order to make one's remarks forceful. In the first stanza, in the statement of what he hears, there is a tint of irony. 'Seemingly' he approves of what he heard that 'if nothing drastic is done', the world will be devastated. But in the later part of the poem, he is found to have no anxiety with regard to the issue the 'hysterical women' have raised. In the first half of the second stanza, the poet is ironical ('All perform…. Cordelia'). Later the poet says that they do not weep; instead, they are gay.

The **absurd** is another classification of figures of speech. The figurative transformation of meaning becomes necessary because the literal meaning may otherwise sound absurd.   There are certain 'rules of transference' i.e. particular mechanisms for deriving meaning of a word or expression from cultural context. Thus, *synecdoche* is identified with a rule that applies the part to the whole or vice versa. In Yeats's poem, in the first stanza, we have: 'They are sick of the palette and fiddle-bow'. Here palette refers to painter and fiddle-bow to an instrumental musician. In the second stanza 'heaven' stands for 'sun' and also for a possible heavenly interference. 'Head' stands for a human being. In the last stanza, 'accomplished fingers' refers to accomplished men and women.

Simile likens one thing to another. In the first stanza, 'Aeroplane and Zeppelin will come out,/ Pitch *like* King Billy bomb-balls in'. In the third stanza 'marble' is compared to 'bronze'. Of course, *metaphors* are aplenty in the poem. *Metonymy* uses the name of one thing for that of something else with which it is associated. In the same stanza, 'the sword' refers to the destructive weapons and forces. 'Wisdom' stands for recorded history and civilizations, and 'rack' signifies library: 'Then they and their wisdom went to rack'.

Literal absurdity is not the only path that can lead to figurative interpretation. In proverbs, for example, both literal and figurative readings are possible. Symbol and allegory are the important devices used for this purpose. A *symbol* differs from an allegorical sign in that it has a 'real' existence whereas an allegorical sign is far more arbitrary. The symbolic representation is very clear when the poet says in the fourth stanza, 'Over them flies a long-legged bird,/A symbol of longevity'. Palette, fiddle-bow and sword of which references are already made under other heads can also be looked at as symbols. Lapis lazuli itself stands for the source of true gaiety. As it is mentioned in A. Norman Jeffers, Yeats describes the lapis lazuli as carved "into the semblance of a mountain with temple, trees, paths and an ascetic and pupil about to climb the mountain. Ascetic, pupil, hard stone, eternal theme of the sensual east… the east has its solutions always…" (371).

Allegory could be described as a 'multiple symbol' in which a number of different symbols with their individual interpretations join and interact in order to make a   total interpretation. "Lapis Lazuli" is not an allegory in the strictest terms, though some distant features of allegory can be identified with the whole poem, but especially in the last two stanzas where

the poet describes how the carvings in the lapis lazuli seem to him. The Chinamen seem to climb towards a little half-way house. One of them sings mournful melodies. A long-legged bird which is a symbol of longevity flies over them. Their glittering   eyes become gay. The Chinamen represent wisdom of the East, and the playing of musical instrument (perhaps a 'fiddle' as is mentioned in the first stanza) may mean constructive part of civilization. Through this 'story-like' description, the poet hints at the means to transfigure dread into gaiety.

As is said in the introductory remarks, linguistic analysis is not the end of appreciation. Instead, the exercise which through constant practice should grow into a habit of reading is only a prologue – but an indispensable prologue at that – to the application of critical and cultural approaches. There are lot more to be said of poetry even linguistically such as the question of form and kinds of poetry of which villanelle, sestina, pantoum, sonnet, ballad, blank verse, heroic couplet, stanza, elegy, pastoral and ode are only the most frequented ones. For those who are interested in this subject, a recent and comprehensive work in reference would be *The Making of a Poem: A Norton Anthology of Poetic Forms* edited by the poets Mark Strand and Eavan Boland (2001). However, even to identify the kind and form a poem, it may be reiterated, a linguistic analysis of the poem is primeval and primary. If the undergraduates, as they could be to a great extent uninitiated in this field, benefit from this illustration delineated above, it would be of utmost satisfaction to this writer.

Works Cited

Klein, Dr. Ernest. 1966. *A Comprehensive Etymological Dictionary of the English Language*. London: Elsevier Publishing Company.

Hobsbaum, Philip. 1996. *Metre, Rhythm and Verse Form*. London and New York: Routledge.

Yeats, W. B. 1938. "Lapis Lazuli". In M. H. Abrams. (Ed). *Norton Anthology of English Literature*. Fifth Edition. 1987. New York and London: W. W. Norton and Company: 2320-23.21

Strand, Mark and Eavan Boland. (Ed.). 2000. *The Making of a Poem: A Norton Anthology of Poetic Forms.* New York and London: W. W. Norton and Company.

Boulton, Marjorie. 1953. *The Anatomy of Poetry*. New Delhi: Kalyani Publishers, 2011. Reprint.

Leech, Geoffrey N. 1969. *A Linguistic Guide to English Poetry.* London and NewYork: Routledge, 2016. Reprint.

Oliver, Mary. 1994. *A Poetry Handbook*. Boston and New York: Mariner Books, Houghton Mifflin Harcourt.

Behn, Robin and Chase Twichell. 1992. *The Practice of Poetry: Writing Exercises from Poets Who Teach*. New York: Harper Collins, 2005. Reprint.

◇◇◇◇◇◇
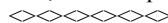
Submission of Papers

Articles prepared in concurrence with the Editor's Note may be sent to the email **cjdaveescj@gmail.com** in Word Format. The writers may follow any methodology in tune with the particular field which the article deals with. For the benefit of the readers they may please indicate the particular reference of methodology they follow. The contributors are requested to take upon themselves the responsibility for the accuracy of quotations, acknowledgement of sources and the originality of ideas.