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CONTENTS

Articles

1 ***R. Gnansekaran***
Dyslexia in Children: Inception and Interrogation 1

2 ***K. Sivasubramani***
Transforming the Teaching into "Telling Moments" 9

3 ***Anuja Sundar***
Beyond Cultural Aesthetics: Ecological Representation in Basho's *The Narrow Road to the Deep North* 15

4 ***P. Prayer Elmo Raj***
Myths and Structural Method in Claude Lévi-Strauss and Roland Barthes 33

5 ***G. Praveen & Anupama Mishra***
Developing Multilingual Dictionary for Indigenous Languages using Field Language Explorer Tools 53

6 ***Chandirasegaran***
Albert Camus Concept of God in "The Plague" 65

7 ***P. Raja***
Indian Nationalists in Pondicherry 77

DYSLEXIA IN CHILDREN: INCEPTION AND INTERROGATION

Dr. R. Gnanasekaran
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Introduction

Children, who were unquiet before entering into the school, do not enjoy going to school regularly. This is due to learning disabilities. There is a tendency to dismiss such children as lazy and stupid. This is totally wrong. Eyesight, body development, brain development are all normal. But some children will start to have trouble in learning. They will be deprived of reading, writing, reading and spelling. Children with such a problem are called 'stupid'. This sociology of calling others 'stupid' is an insane activity. Instead of that, it is possible to improve learning ability by giving these children unique face-to-face exercises. Children can be found out if they have a problem with small things. They will have difficulty reading the words. There will be difficulty in understanding and interpreting the meaning of words. This state is called 'Dyslexia'. Dyslexia is a deficiency in the ability to learn and write the language. There is a risk that their skills will permanently fade if they are not detected early. Researchers say that the power of the two hemispheres of the brain not to unite is the result of inability. Inadequate selection of information that goes into the brain and short-term memory deficits are not a disease. This is a kind of mindset. Each child's shortcomings are different. Each child has a different attitude to suit his or her shortcomings. This defect is likely due to hereditary causes. Children are more likely to have learning disabilities due to the mother's accident, birth trauma, head trauma, and epilepsy. Children with disabilities will cope up to fifth grade. On top of that, they face problems such as downgrading, scribbling, lack of comprehending appropriate words, framing sentences, delayed comprehension, and confusion. They should be trained properly. Children with learning disabilities can be accomplished if they are trained to identify and exclude the underlying cause. In this paper, we will look at children's problems in learning disability and how to handle them.

What is a learning disability?

Learning disability is a neurological condition that affects the ability of the brain to transmit, receive and interpret information. A child with a learning disability may have difficulty reading, writing, speaking, observing, understanding mathematical principles and understanding anything in general.

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There are many types of disabilities under the category of learning disabilities. They are Dyslexia, Dysgraphia, Dyscalculia and Dyspraxia. Each of these defects can be seen in combination with the other. We have to be conscious of the fact that learning disabilities are not caused by physical illness, mental illness, or economic or cultural background; this does not mean that a child with a learning disability is weak or lazy.

Definition of learning disabilities

India adopts the definition of learning disabilities set forth in US 94-142 Public Law: Dyslexia is a learning disorder characterized by difficulties in reading, recognizing speech sounds and learning how to interact with letters and words (decoding). Also known as reading impairment, dyslexia affects parts of the brain that process the language. It may manifest itself as difficulties in observing, speaking, reading, spelling, calculating or accounting. The conditions referred to are cognitive impairments, brain injury, brain dysfunction, dyslexia and developmental dysfunction. The term does not refer to children with visual impairments or hearing impairments or learning disabilities, impairment, emotional disturbances, or environmental or cultural or economic impairment.

Which are not all learning disabilities?

Some children will study slowly, but in a short time, they will learn to read and begin to do their own education and other activities. Some children may be uninterested in learning certain things (learning a new language, learning a particular activity or ability, or studying a particular subject), or they may not be interested in sports or other external activities. These characteristics indicate the child's interests and should not be thought of as learning disabilities. The ideas that people with learning disabilities are underperforming and misunderstood are major obstacles for children and parents with this problem. Lack of attention to learning disorders can lead to millions of people falling behind and their self-esteem becoming a huge burden to them and they will be unable to follow their dreams and succeed in their life.

What causes learning disabilities?

Researchers do not say strongly that ‘this’ is the reason for the learning disorder. At the same time, some factors that can cause learning disorders include that:

a. **Hereditary or Genealogy:** If a child's parents have a learning disability, that child is likely to have the same problem.
b. **Diseases that occur during and after childbirth:** Some illnesses that occur in the baby during and after childbirth can cause learning disabilities. Other possible factors include a pregnant woman taking drugs or alcohol, physical trauma, lack of proper growth in the womb, weight loss at birth or preterm birth.

c. **Stress during childhood:** A stressful event that occurs after childbirth. For example, excessive fever, head trauma, or inadequate nutrition.
d. **Environment:** Toxins such as lead accumulates in the baby's body (e.g. lead in paint, ceramic materials, toys etc.)
e. **ADHD:** Children with learning disabilities are at higher risk than those with attention deficits or disruptive habits, functional impairments, etc. Up to 25 per cent of children with reading disabilities suffer from Attention Deficit Hyperactivity Disorder (ADHD). Similarly, 15 to 30 per cent of children diagnosed with ADHD have learning disabilities.

What are the symptoms of learning disability?

As a child grows up, it must acquire some basic cognitive and mechanical skills. If there is a significant delay or interval in this development, it may be a sign of learning disability. There are many well-researched and proven tests and evaluations for this. Experts will perform these tests and assessments to determine if a child has learning disabilities. In general, 5% of school-age children have learning disabilities. Children with learning disabilities may also have Attention Deficit Hyperactivity Disorder.

Symptoms of learning disability vary slightly at each stage of childhood.

Before going to school: A child with pre-school age may have the following difficulties Symptoms of learning disability vary slightly at each stage of childhood:

Before going to school: A child with pre-school age may have the following difficulties

1. Developing the ability to speak at the age of 15 (18 months) when other children learn to speak normally
2. Pronunciation of simple words
3. Identify characters and words
4. Learn numbers, child poems or songs
5. Focus on the work they do
6. Follow orders and guidelines
7. Use sophisticated/detailed mechanics skills to get the job done

Elementary School: A child of this age may have the following difficulties

1. Combining letters and sounds
2. Differentiate between words that sound similar or coherent
3. Reading appropriately, spelling, or writing accurately
4. Difficult to distinguish between right and left. For example, they might think 25 as 52, "b" as "d", "on" as "no", "s" as "5".
5. Identify characters
6. Use appropriate mathematical symbols when going to accounts
7. Remembering numbers or information

8. Learning new skills; this child may learn more slowly compared to other children of the same age.
9. Memorize songs or answers
10. Understanding of time
11. Hand-eye coordination, failure to predict distance or speed, and therefore accidents
12. Perform tasks requiring sophisticated kinetic skills, such as grabbing a pencil, tying a shoelace, wearing a shirt with buttons and safeguarding their own items, such as stationery.

Middle School: This child may have difficulties with

1. Spell words for the same words (sea/see, week/weak).
2. Reading aloud, writing assignments, and mathematical problems (a child with this problem may avoid tasks requiring these skills)
3. Handwriting (child with this problem may be holding the pencil very tightly)
4. Memorize or recall information
5. Understand physical and facial expressions
6. Responding through emotions in a learning environment. A child with this problem can be very aggressive or resentful, expressing emotions and reacting.

High School: A child of this age can have the following difficulties

1. Accurate spelling of words (a child with this problem may have different spelling for the same word during the writing task)
2. Reading and writing tasks
3. Compiling a subject, repeating it in its own words, answering the mathematics that needs to be implemented, or answering the questions asked during the exams
4. Poor memory
5. Adapting to new environments or Understanding abstract principles
6. Continuing to focus on one thing: Children with this problem may overlook some tasks or may fail to notice certain things completely. Children with learning disabilities may be hesitant to learn certain things, while they may find themselves highly skilled in other areas of interest. Many times we notice the inferiority of the child and do not realize its potential. Parents and teachers need to encourage the child to identify and pursue a child's unique talents.

How is a learning disability diagnosed?

Diagnosing learning disabilities is a complex process. The first step is to check whether the child has any visual impairment, hearing impairments and other developmental disabilities that may hide the child's learning disabilities. When all these tests are completed, a child's learning disability is diagnosed through a psychological education evaluation. The test will examine the child's educational achievement and assess its intelligence.

Treating learning disabilities

Learning disabilities can be treated and cured. The first step is to notice that a child is unable to read, write, or learn is its parents and teachers. If a child has a learning disability, its parent may consult a psychiatrist or a specialist who treats the problem.

The sooner a child is diagnosed with a learning disability, the child can be better treated with appropriate treatment. If left unattended, the child may find it difficult to cope with his problems. The doctor or school may recommend the following:

1. **Additional Help:** A reading specialist or trained specialist may offer some strategies to help the child improve his or her education. They can also teach the child the ability to organize and read objects.
2. **Individualized Education Programs (IEP):** The child's school or a special educator can create an Individualized Education Program for the child. It describes how to teach a child a good lesson in school.
3. **Treatment:** Some children may need treatment, depending on the nature of the learning disability. For example, speech therapy can help children with language impairments. Industrial or Practical therapy can help improve the mechanical skills of children with writing problems.
4. **Adaptive/alternative therapy:** Research suggests that music, art and dance may be beneficial for children with learning disabilities.

Parents and experts must set certain goals for the child during treatment, and continue to evaluate whether the child is progressing through that particular treatment. If there is no improvement, alternatives may be chosen to help the child.

Experts who treat learning disabilities

A team of experts conducts a variety of tests to diagnose learning disorders. The following specialists will work together to diagnose and treat a child with learning disabilities.

Pediatric Neurologist: He records the child's medical history extensively, examines the child thoroughly, and ensures that the child does not have medical problems such as hypothyroidism, excessive toxicity through Lead, cerebral palsy, Wilson's disease, Attention Deficit Hyperactivity Disorder. He also examines whether there are any problems with the way the child behaves at school or at home.

Psychologist: He conducts certain tests of intelligence to the child, the most important one is Wechsler Intelligence Scale for Children (WISC), developed by David Wechsler. Through these experiments, he determines whether the child's intellectual functioning is normal. By doing so, he ensures that the child does not have borderline cognitive impairment and mild mental retardation that can affect the child's academic performance.

Counsellor: Understands the child's habits, identifies problems that may be present and determines if the child has a poor home environment or school environment or any food problems that may not be appropriate for school.
Special Educator: Evaluates the child's academic achievement by making some quality educational choices to assess the child's performance in reading, spelling, writing, and accounting. Examples include wide range test, Peabody Picture Vocabulary Test, Woodcock-Johnson III Tests of Cognitive Abilities (WJ III COG), Scannel attainment test and education-based test. Depending on the age of the child or the class in which it is studied, it is possible to specify what level of education it is, and if a child is two years below that level, it is said to have a specific learning disability.
Paediatrician: Helps a child diagnose a learning disability at a very young age. The paediatrician should investigate how the child reads in school and should guide the child to a psycho-educational test if he or she suspects that the child has learning disabilities. The paediatrician may also provide advice to the parent and the child's class teacher about the benefits of alternative education.
Pediatric psychiatrist: Examines whether the child has Attention Deficit Hyperactivity Disorder symptoms. ADHD can be the cause of all learning disabilities. He will also check for other defects that can cause the child to fail to read properly.
Occupational Therapist: He treats the child's difficulties with sitting, standing, motion, sight, mechanical coordination, and handwriting.

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TRANSFORMING THE TEACHING INTO "TELLING MOMENTS"

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> Most of my research is triggered by such 'telling moments' in the classroom-my misunderstanding of a student's utterance, an unusual silence, a student's unexpected reaction, a grammatical or lexical mistake that doesn't make sense to me**.**
>
> **-** Claire Kramsch

This paper tries to indicate the point that even fun moments happening in an English class room help originate new teaching strategies and create a sustained bond between the teacher of English and the second language learner, thus ensuring the involved participation of the learner and edifying experience for the teacher. The incidents involving English-teaching, incorporated in this paper have been once the writer's diary entries which are described here (as they happened) in this paper under various sub-heads.

An English Language Teaching (ELT) classroom is the place where multiple experiences occur both for the instructor and the student. For an English teacher, the experiences prove to be enjoyable and at the same time, enlightening to boot. When an English class is at play, it produces fun for a Second Language learner. The very English sounds articulated by the English teacher and the English words uttered by him never fail to make him the butt of laughter initially in front of his students. But, at the end of the day, it is the English teacher who has the last laugh as the students realize his seriousness in teaching English to them. The careful teacher tends to receive a host of ideas about how English should be taught and how it should not be taught. It is really in the classroom where an inspired teacher learns how to go about teaching English. These experiences help bring forth a thinking teacher in an ELT classroom. Claire Kramsch (2003), in his article 'From Practice to Theory and Back Again' defines his telling moment in the classroom the following way:

Taking the cue from Kramsch's paper entitled *From Theory to Practice and Back Again*, I would like to share some "telling moments" or the most inspiring moments which happened in my classroom while teaching English for

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the undergraduates who are mostly first generation learners of English. Those were mostly the moments when students raise a doubt regarding a point of a particular teaching item meant for them. I am giving a representative list of such interesting incidents which I had noted down periodically in my ELT diary.

Prefix or Suffix or in a fix?

I teach the text of the play *Sacrifice* by Rabindranath Tagore. In the play, queen Gunavati says, "*I know, King, your heart is merciful, but this is no mercy. It is feebleness. If your kindness hampers you, leave the punishment in my hand. Only, tell me, who is he?"* (Tagore 1). Seeing that the number of derived words such as *merciful, feebleness* and *kindness*, I see an opportunity to teach derivatives, I ask the students what a derivative is. With mumbles on one side of the class and murmurs on the other side, I use familiar labels- Suffix and Prefix.

Then I ask them to say words starting with 'King' for what we are discussing has resulted only from queen Gunavati's words in the play. Some students say 'Kingdom'. A word of appreciation further throws a lot of words from the class. Then comes the most important word 'Smo-King' from a boy. I reason that *smo* per se is not a root word and so it cannot make a derivative. Further, he has come out with the word ending with *king*. I get a chance to define Suffix and Prefix. One very bad mistake on the part of the student is susceptible of a lot of teaching and it helps throw more light on the category-Affixes. Further, the wrong answer given by the student has enlivened the class and other students have been all attentive.

To put up with "put off his wife"

I am teaching Phrasal verbs for the First year Computer science students. I explain to them that Phrasal verbs have to be understood in their whole. I tell them that trying to guess the literal meaning of two or more words of one phrasal verb will not help them. I clarify that the meaning of a phrasal verb lies in its totality. A student in the class asks me to illustrate a phrasal verb. I come out with the sentence 'Since it has been raining, we will **put off** the meeting'. The boy and many more in the class ask me to translate the sentence into Tamil which is their First language. I translate the sentence as '*Mazhai peithukkondiruppathal, naam koottathai thallivaippom'.* I then instruct them to coin a sentence in English with the same phrasal verb. Lokesh comes out with a sentence in English to my utter shock: 'Balu put off his wife since she is troubling her'*.

A.S.Hornby (1953) recommends certain procedures and principles in selecting vocabulary for foreign language learners. They are given in short as follows:

1. The selected vocabulary should be drawn up in the form of a General Word together with a corresponding list of collocations.
2. The effective unit of the General Word List should be a given word together with a selection of its commonest derivatives and compounds.
3. Members of homonyms should be counted as separate units.
4. Each word should include its inflected forms, if any.
5. Each word should include all the main semantic varieties.
6. When a word has two or more semantic varieties that differ widely, each variety should be listed as a separate unit.
7. The principle of 'range' should be considered when deciding whether to include or exclude a word.
8. Additional credit should be given to a word if it has a large number of regularly formed derivatives, e.g. *friend,* with its derivatives *(un)friendly, (un)friendliness,* and *friendship.* (Hornby 42-43)

Considering the fact that the student and other learners should have been given a list of words which go with the phrasal verb *put off,* Hornby is right in prioritizing collocations to its rightful no.1 position. Had I given the collocations for *put off* like *put off a meeting/programme/trip* etc, the student would not have chosen *wife* as the partner word for 'put off'. At the same time, the second language learner expects the explanation in his first language too. The main problem here is that the second language verb *thallivai* has a different semantic variety. So, I should have given the collocations in Tamil too. Some may argue that the first language equivalent alone causes confusion. It cannot be so because translating the foreign words in the second language learner's mother tongue reinforces the meaning of the word.

One of the most effective techniques to help the Second language learner to retain the meaning of the word he/she is learning in a foreign language in his memory can be giving its equivalent in the Second Language. In learning the foreign language vocabulary, the role of the mother tongue goes a long way. In the list of procedures and principles recommended by Hornby, there is no point which discusses the importance of the first language in learning the foreign language vocabulary. The use of the mother tongue cannot be kept at bay if a learner is a grown-up.

Why not "I'm watching" for "I've been watching?

Final year undergraduate English students are learning Tense overlaps. I explain to them that Simple Past and Present Perfect almost do the same functions except for the past time references which invariably occur in the simple past tense. When I explain the Present Continuous Tense and the Present Perfect Continuous, there comes the question from a student:

"Sir, why are you giving the same translation for both *I am watching TV* and *I have been watching TV* in Tamil*?".*

This question cannot sound impertinent at all because there seems to be no easy solution to this. I admit that I cannot arrive possibly at two different translations for those in English. I try to tell them that their first language is susceptible of only one translation and in English the Perfect form is for the action which began in the past and is still continuing. In Tamil, the sense is arrived at, the moment it takes the time references for *for and since.*

I am watching tv- *naan tv paarthukkondu irukkiren*

I have been watching tv- *naan tv paarthukkondu irukkiren*

Why is there too much grammar in the English reader?

We discuss Reported speech in I B.A English class. I am listing the uses of Reported Speech in story-writing, report writing and writing in general. During the course of the class, one student really surprises me because she asks me strangely why in most of the English syllabuses taught in India, grammar finds an inevitable place. The student is from CBSC stream where such grammatical items are comparatively fewer. I reason that it has its benefits even though I am not able to give her the most plausible reason.

Michael West (1967), in his essay 'How much English Grammar?' enumerates the reasons for grammar being popular both at school and college. According to West, a teacher who does not have real command over the language can teach its grammar very well. The second reason attributed by West to the popularity of grammar is that "it is difficult to test fluent speaking ability or writing ability. Grammar questions are easy to set and correct. Many examiners are elderly; they learnt their English under a grammatical system", (West, 1967: 26).

West's observations as for the popularity of grammar are creditable. At the same time, most of the English teachers at the schools and colleges in Tamil Nadu may not have anything worthwhile to teach if it is other than grammar. The items meant for improving students' fluent speaking ability and writing ability lack practicability with the ever increasing number of students in the English class. Further, it is not only the teacher who finds teaching grammar convincing and convenient, but the second language learner also finds it increasingly appealing.

An English teacher is generally identified by his/her grammatical knowledge in English by anybody in India. Most of the students at schools are imbibed with the concept of correctness, which, in turn, is the result of over teaching of English grammar there. The students with such bent of mind come to learn English at colleges. It is natural that a majority of students are gravitated to the subjects like Linguistics, Modern grammar, English Phonetics

etc., which are technical in nature. Even the teachers of other disciplines try to identify the English teacher with technicalities of grammar while communication in English is viewed as the common property.

In the General English syllabuses of most of the colleges, Transformational Grammar occupies the most important part. The methods adopted to teach such grammar for the second language learner is quite interesting because it nurtures the learner's interest to learn English in the technical way but without serving the purpose of communication. All the same, interest is the key at the end of the day.

What is needed, then, is to be able to bridge the gap between utility and interest. 'Interest' is used here as the only practical substitute, within the limits of the classroom, for incentive. Teachers, of course, tend quite naturally to stick to the exercises they know to be the most profitable. (Spencer and Iago, 1967: 47).

The learner's interest serves as an incentive in the classroom. Even grammar when taught interestingly keeping in mind the capacity of the learner never proves to be a bore. For example, the declarative sentence *it is raining* is reported by one as *Mr. X said, "It is raining today"* in Direct Speech. The English teacher stands a good chance to get the learner to report in Indirect Speech by duly giving him/her a list of reporting verbs, structure words, frequently occurring lexical words and phrases in Direct Speech and their counterparts in Indirect Speech. So, a Second Language learner lacking basic communication skills is able to resolve exercises meant for far advanced classes.

Mr X said to Mr Y, " It is raining today".

Mr X told Mr Y that it was raining that day.

	Direct Speech	
Reporting Verb	Said to	Told
Structure word	is	Was
Lexical word	today	That day
Conjunction for Declarative		That (connects the part preceding the comma and the part with double quotation marks in Direct Speech)

This table of information will help the second language learner to work out tasks in Speech grammar a little easily but the purists in Language Teaching will frown at the approach which gives focus to the mechanical way of resolving grammar tasks. Actually the very satisfaction of having worked out an exercise gives sheer interest to the learner whose attention gradually turns towards English communication as the next target.

The questions asked by the students in an English class turn the English teacher into a thinking teacher. He may go to an English class with a plan which he finds being modified during the class or after the class even by small errors committed by a student in terms of the teaching items or the valid points being raised by a student during the discussion of various topics. It is not only the student who has to be assimilative and receptive as English is, it is the paramount duty of the teacher to wait for "telling moments" during the discussion of teaching items.

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BEYOND CULTURAL AESTHETICS: ECOLOGICAL REPRESENTATION IN BASHŌ'S *THE NARROW ROAD TO THE DEEP NORTH*

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In their attempts to expand the conceptions of ecological awareness by considering the perspectives of cultures and literatures outside the western mainstream, ecological critics have also turned to Japanese literature, in which they have found a seemingly ideal "harmony" between the human and the nonhuman, especially in the poetic form of the *haiku*. However, recent critiques of Japanese literary aesthetics have begun to highlight how constructed and codified the representations of nature in this literary body are, calling into question the idealized conceptions, such as the West's, of Japanese literature as an ecologically conscious one. Nevertheless, there are Japanese texts that move beyond the limitations of these codes and provide alternative ecological perspectives that are closer to reality. It is important that ecocritical analyses understand the literary tradition to which Japanese literature belongs in order to distinguish the selective, hierarchical and stylized codification from what is more inclusive, expansive and realistic.

This paper aims at an eco linguistic analysis of *The Narrow Road to the Deep North* (both in Japanese and in English translation), a travelogue by Matsuo Bashō, considered one of the four *haiku* masters, in the context of the Japanese literary tradition, in order to highlight the significance of this text's appropriation of those codified elements of Japanese literary aesthetics. The paper primarily aims to identify in this text a more nuanced, alternative ecological perspective against the more simplistic Western understandings, of *haiku* and other classical Japanese texts, that are unaware of the constructed, codified language of this body of texts. This analysis will focus on the text's notable break from traditional representations and connotations of seasonal topics and words, and consequently, reveal Basho's more realistic ecological representation based on genuine observations of those topics rather than as objects that merely contribute to a cultural aesthetic.

Ecocriticism as an analytical framework, which emerged in the 1980s and began with a focus on 'nature writing' and experiences of nature and the

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wilderness in American and British literature, eventually expanded to the call for an "internationally relative, comparative framework" (Murphy qtd. in Slovic 6) that took on a transcultural approach. Ecocritics began to look at ecological representations in literatures and cultures outside the western mainstream in search of alternative ecological perspectives. In the 21st century, critics have begun to consider concepts of place at a global level, exploring alternatives based on ideas such as Ursula Heise's 'eco cosmo politanism' which proposes globalized environmentalism. However, as conceptions of ecological awareness begin to expand by considering the perspectives of other cultures, it is important to remain critical of the alternatives considered.

In the 1990s the expansion of the ecocritical framework beyond the western mainstream led many to identify alternative ecological perspectives—one such alternative was identified in the Japanese literary tradition, which showed sustained interest in the landscape and natural elements of the Japanese environment. However, Japanese literary scholars with a deeper awareness of this tradition have begun to highlight the constructedness of its seeming ecological representations. For example, Haruo Shirane a key contemporary (2013) scholar of Japanese literature, has cast light on the centuries of codification and stylization involved in the Japanese literary representations of nature, while Yuki Masami (who has written extensively on Ecocriticism in the Japanese context) (2019) has specifically problematized the conception that Japanese literary representations of nature, and in fact the Japanese attitude towards nature, as one of a natural "affinity" and "harmony".

Drawing from Shirane and Noda Ken'ichi's ideas, Masami emphasizes the need to consider the "danger of the West's idealization of an Eastern literary imagination" and to bring to our analyses of alternative perspectives the same kind of critical mode and deeper understanding of tradition that could for example problematize coded nature in western Romanticism (Masami, 2014: 524). Japanese literary scholars have begun to consider ecocriticism as a "powerful tool to deconstruct the urban-born, hierarchical and ideological views of nature that have fashioned Japanese literary tradition" (Masami, 524). This is not to say that there are no ecologically informed representations at all in Japanese literature – there are Japanese texts that move beyond the limitations of the cultural codes and provide alternative ecological perspectives that are truer to reality. Nevertheless, idealized conceptions, such as the West's, of Japanese literature as an ecologically conscious one must be called into question, and ecocritical analyses must understand the tradition to which Japanese literature belongs in order to distinguish what is part of its selective, hierarchical and stylized codification from what is more inclusive, expansive and realistic.

This paper's analysis will adopt an ecolinguistic mode– i.e., investigating the linguistic aspects of the various texts, with an ecocritical approach. One of the key concerns of ecolinguistics is the relationship between language and ecology, specifically the role of language in conceptions and interpretations of the world. The mode critiques not only independent linguistic features, such as lexicon and syntax (parole), but also the system (langue) within which those linguistic features operate, including the grammar. Ecolinguists have for instance critiqued: (1) the inadequacies, especially lexical, of languages for talking about the environment (Mühlhäusler); (2) unecological features of languages such as those that fragment experience through grammatical structures (i.e., subject-predicate-object) that separate agent, process and experiencer (Fill, 2001: 48-49); and (3) the influence of grammar on the way we perceive the world, for example through a three-tense time scheme that imposes linearity on experience (Chawla, 1991: 116-117). This paper will consider the literary aesthetic of Japanese poetry as a language system, with its own predefined set of appropriate lexicon, characteristic syntaxes, and grammatical structures. The paper aims to use this mode to identify and critique the selective interpretations and representations of the natural world in Japanese poetic discourse (as a language system) and identify the features of the system that show potential for more ecological representations of nature, specifically taking Matsuo Bashō's *The Narrow Road to the Deep North* (both in Japanese and in English translation) as a source for the latter. This analysis will highlight the text's appropriation of and break from those codified elements of Japanese literary aesthetics in order to reflect the poet's genuine experience of the natural world driven by observations of his topics in their "actual physical state" (Shirane, 2013: 178) rather than as objects that are informed by and contribute to a cultural aesthetic.

The presence of nature in Japanese cultural arts—for example, poetry, painting, flower arrangement, and more—has been noticeable and has drawn special attention in the ecocritical context. The features of the Japanese landscape appear even in the earliest extant literary texts, such as the *Man'yōshū* (a poetry collection compiled ca. the 8th century):

In the autumn mountains
The yellow leaves are so thick.
Alas, how shall I seek my love
Who has wandered away?—
I know not the mountain track. . . . (43)

The reference in this poem, and in many others in the *Man'yōshū*, to the season (autumn), landscape (mountains) and one of their features (yellow leaves) suggests an early predisposition to the observation of the natural environment.

From this time, poems were often, though not always, categorized based on the experienced seasonal characteristics of the environment. This is noted in the Nippon Gakujutsu Shinkōkai's introduction to the *Man'yōshū* in discussing the fourth book of the compilation: "The poems are divided . . . and each kind is subdivided under the heads of the four seasons—a kind of classification which served as a model for later anthologies" (xxv). Although this categorization might well have been retrospective, the trend of providing a seasonal reference that established a sense of time and place went on to firmly take root in the Japanese aesthetic over the course of the next few centuries.

Alongside this fixation on the seasonal experience of the immediate landscape, Japanese poetry was also characterized by its affective quality: early poetic ventures such as those in the *Man'yōshū* were especially lyrical and focused on internal experiences:

In the sea of Iwami,
By the cape of Kara,
There amid the stones under sea
Grows the deep-sea *miru* weed;
There along the rocky strand
Grows the sleek sea tangle.

Like the swaying sea tangle,
Unresisting would she lie beside me—
My wife whom I love with a love
Deep as the *miru*-growing ocean. . . . (33)

Although the poem records elements of the landscape, establishing this connection provides a means by which an internal experience could be made more perceptible, even measureable or tangible, though physical images. In other poems, the space and various associated elements of the natural setting seemed to directly reflect the poets' internal feelings:

On an evening when the spring mists
Trail over the wide sea,
And sad is the voice of the cranes
I think of my far-off home.

Thinking of home,
Sleepless I sit,
The cranes call amid the shore reeds,
Lost in the mists of spring. (176)

This tendency, too, would develop in Japanese poetry, over the next few centuries, into a deeper intermingling of the experience of the internal self and

that of the external world. From an ecolinguistic perspective, these expressions can be analyzed to better understand how grammatical structures inform and affect cognitive experience of the natural world. Additionally, this is another example of how these early texts provide a precedent for season-specific images, such as that of "spring mists," which appear so frequently in *haiku* composed ten centuries later.

In the Heian period (ca. CE 794-1185), considered the golden age of Japanese literary history, the composition of poetry became an important activity in the court circles. The longer lyrical form found in the *Man'yōshū*, called the *chōka* ("long poem"), was subordinated to the *tanka* ("short poem"), which was the favoured poetic form of the period. The *tanka*, also referred to as *waka*[1], was a 5-line form with a fixed syllabic structure – i.e., three lines of alternating five, seven and five syllables each and two concluding lines of seven syllables each. This form was a precedent for many to come, including the famous *haiku*. Owing to the nature of the language with its limited set of sounds which were unstressed, Japanese prosody was not characterized by any other features such as those regarding meter or rhyme scheme, and a poet's skill was judged by his or her choice of words, syntactic structuring, and use of various poetic techniques—all of which became closely governed by the development of conventions at this time.

In the highly refined, aristocratic cultural space of the court, very specific conventions for poetry began to be established. This is where Japanese poetry composition truly became stylized through several developments such as the following: (1) a sense of the 'appropriateness' of topics and words in poetry was established, which (2) came to be determined by what was perceived as their 'elegance,' and in turn (3) exclusivity and hierarchy emerged in representations of the natural world; (4) topographic features, the seasons and their related elements all began to acquire specific connotations and associations. These resulted in limiting what aspects of the natural world could be spoken about in poetry, defining which words were appropriate for doing so, and even determining whether those observations needed to be real experiences at all. In an important poetic treatise, the respected court poet Fujiwara no Teika (1162-1241), expresses what had thus culminated as the Japanese poetic aesthetic: "No matter how frightening a thing may be, when one writes about it in Japanese poetry, it must sound graceful and elegant" (qtd. in Shirane, *Four Seasons* 8).

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[1]The term *waka*, in fact, means "Japanese poem" (i.e., poetry composed in Japanese language as opposed to Classical Chinese, by Japanese poets) and was a general one encompassing various forms including the *tanka* and the *chōka*. However, when the shorter form (*tanka*) gained prominence by the tenth century, *waka* came to refer to *tanka*, rendering the latter term obsolete for several centuries. The term *tanka* was deliberately reintroduced later.

To elaborate: conventions were established as regards what could be appropriate 'seasonal topics' (*kidai*) for poetry and what specific lexicon may be employed for particular evocations. Additionally, one of the key concerns of poetic composition became to capture the 'poetic essence' (*hon'i*) of those topics. The poetic essence of a particular topic was fixed based on existing associations of that topic, and poets were to adhere to these irrespective of one's actual experience, as expressed by Fujiwara no Tameaki, a court poet of the 13th century:

> In composing poetry on Naniwa Bay, one should write about the reeds even if one cannot see them. For Akashi and Sarashina, one should compose so that the moon shines brightly even if it is a cloudy evening. As for Yoshino and Shiga, one composes as if the cherry trees are in bloom even after they have scattered. (qtd. in Shirane, *Four Seasons* 67)

The following is a *waka* composed by the priest Jakuren, from the poetry collection *Senzaishū* (CE 1188):

Mushi no ne wa	The cries of the insects
Asaji ga moto ni	Are buried at the roots of
Uzumorete	The sparse pampas grass—
Aki wa sue ha no	The end of autumn is in
Iro ni zo arikeru	The color of the last leaves. (Keene 96)

At first glance, the poet appears to show familiarity with several markers of the ecological changes brought on by a seasonal change. There is specificity in the mention of time and space that firmly situates the various elements of the scene in an entirely ecological moment, and the verb in its passive form, '*uzumorete'* (translated as 'are buried'), helps visualize the relativity sketched by the poem – the entirely aural presence of the insects among the tall, plume-shaped grass. The poem thus informs the reader of the indicators of the end of autumn in this space. Even a superficial ecocritical analysis of the poem would note these points, while also drawing attention to the ambiguity rendered by the generic term "insects" and the unspecific "color" of the last leaves (though the final point may be attributed to subtlety on the poet's part). However, there is a critical inadequacy in such a reading. Beyond merely considering the ecological images and ideologies revealed by close textual reading of a source, an ecolinguistic critique of the aesthetic to which these belong as a kind of 'langue' with its own syntax, lexicon and grammar, would broaden the scope of analysis and help reveal whether the representations in these texts are in fact ecological at all.

Reading the poem quoted above within the tradition of Japanese *waka* would soon inform a reader of how the syntax, grammatical structures, lexicon and even their combined effect in the form of specific images in *waka* are

highly stylized and encoded. Skimming any classical poetry collection, such as the *Kokinshū* or the *Shinkokinshū*, would reveal the images and their seasonal associations from the poem above to be relatively commonplace. The changing color of the leaves and the cries of insects had well been established as characteristic of the autumn season by the Heian period, while "*asaji*" (translated above as "pampas grass") was established in poetry as a grass that invoked the autumn season. Classical Japanese poetry anthologies and collections are replete with these images and references, and since aristocrats who practiced poetry-writing were expected to have memorized and internalized a large number of the classical poems (Rimer 13), any given poet's familiarity with the images, irrespective of the poets' actual experiences or observations of their ecological setting, could be assumed, even taken for granted. Thus, any poem consisting of such elements need not suggest an ecological perspective or experience at all, but merely a deep familiarity with the classics. No doubt, some of these images and observations must be rooted in a past that involved deep engagement with and observation of the environment, but it must be noted that this is not necessarily the case for every such poem.

Here is the fifth *waka* from the *Ogura Hyakunin Isshu* (compiled ca. CE 1235), a famous collection of one poem each by one hundred different poets:

Okuyama ni	In the depths of the mountain,
Momiji fumiwake	Treading through the crimson leaves,
Naku shika no	The wandering stag calls.
Koe kiku toki zo	When I hear the lonely cry,
Aki wa kanashiki	Sad—how sad!—the autumn is.
(Sarumaru)	

At the immediate level, this poem appears to capture a 'lonely' scene in a particular landscape, and this loneliness is that of the stag. One level of encoding lies, as seen in the preceding poem, in the definition of the season, i.e., the time-space for the scene. In this poem too, the scene is situated in a very particular environment at a specific time of year, although the lexicon by which this is done may seem subtle and ambiguous, especially in the translation and when the concept is unfamiliar to a reader: *momiji* (translated as "crimson leaves") refers to maple leaves which are characterized by their change in hue in autumn (a familiar image as we have already seen), while the image of the lonely deer crying out in the mountains is a recurrent motif in Japanese classical poetry in which the season is defined as autumn. Even within the same short collection, another poem (poem 83) employing this latter image can be found. Both images—that of the *momiji* and that of the deer—having been established as markers of autumn in the literary aesthetic, the poet's

reference to them alone would have sufficed to define the particular seasonal moment of the poem.

The next level of encoding, of the ‘feeling’ of the poem, is contained in the same images. This *waka* demonstrates the particularly affective tendency that had always been a major characteristic of Japanese poetry; the feelings perceived in external surroundings are in fact “the exterior embodiment of interior, affective states” (Shirane, *Four Seasons* 17), a kind of ‘objective correlative.’ In this case, the essential feeling is that of sadness evoked through loneliness, which has long been associated with autumn in Japanese literature. The image of the lonely stag crying for his mate was defined as a characteristic of an autumn scene precisely for its affective quality and the feeling’s association with the season. In fact, many kinds of animal and insect cries (termed “naku” in Japanese) are closely associated with autumn for the lexical effect—the word for cry, as in English, refers to the generic interpretation of the animals’ and insects’ voices and can also imply ‘weeping,’ as Shirane points out (*Four Seasons* 17). However, this fundamental rooting of the stag’s image in the autumn season can be problematic, as the encoding entrenches the animal in a particular mode of perception and interpretation:

> . . . deer (*shika*) live in Japan all year round, but in classical Japanese poetry the image of the deer became associated with autumn and with the mournful, lonely cries of the stag looking for his mate. The deer thus became the embodiment of a particular emotional state as well as a seasonal marker of autumn and was coupled with other autumnal topics, such as bush clover (*hagi*) and dew, to form part of a larger grammar of seasonal poetry. (Shirane, *Four Seasons* 27)

This calls into question the early definitions of seasonal images in classical Japanese poetry—or at least, the extent to which they can be considered as particularly ecological observations and representations.

That being said, the *waka* above also exhibits a remarkable linguistic feature of the Japanese language that, while it could serve to centralize the human subject, also shows potential to represent a holistic, unified experience with one’s ecology. This can be seen in an (often intentional) ambiguity in Japanese poetry: that of the subject of the poem. The translation of the *waka* above, due to the constraints of the English language, eliminates this ambiguity by presenting two subjects, as separate, independent agents: it is the stag that treads in the mountain, and the human is merely the observer. English grammatical conventions would force us to associate “treading” with the immediately available agent, the deer. However, since the Japanese language allows for the omission of a subject, and the number and gender of subjects have no bearing on grammatical inflections, a unique and deeper identification

between the elements in a sentence, and even between the reader and the elements of the text, or the poet and the reader, can be achieved. When we consider that the one "treading" through the forest could be either the deer or the poet persona, perhaps both, this interpretation would position the observer in the landscape, experiencing the setting as a participant rather than merely catching the voice ("koe") of the deer from the distance. Yet the listener may not necessarily be the individual poet persona – the poem can render a generic statement that extends to all who experience the poem, such as, *upon listening to such a cry, one feels the sadness of autumn*. Also implicit is the possibility that this observer could have been the one "treading through the crimson leaves," coming upon the cry of the stag (McMillan xliii), as the verb associated with "treading" has not been assigned a specific subject. At this point, the feeling of the scene is suggested as the observer's feeling as well, bringing together the observer and the observed external setting into one unified experience of loneliness. The *waka* has already implied the absence of the doe by employing the image of the crying stag (note, there is no mention of "lonely" in the original poem; the implication is made explicit in the translation by the translator's inclusion of the word), and through the ambiguity of the subject, the loneliness of the scene becomes a reflection of the persona's own loneliness, the cause for which is implied as a separation from his lover. The *waka* that evokes this feeling in turn can become the site of this experience for the reader, especially since the lack of a fixed subject for the verb "treading" could serve to invite the reader directly into the poem.

The omission of the subject in Japanese thus shows the capacity to discuss experience without individualizing subjects, or otherwise fragmenting experience through grammatical categorization as European languages often do—which has often been critiqued by ecolinguists (Fill, 2001: 48). The question must still be raised, however, as to whether the experience of 'loneliness' is merely imposed upon the scene by the human poet whose modes of perception and interpretation can be not only subjective but also influenced by existing cognitive and interpretative habits of a cultural group.

The two *waka* discussed so far have illustrated the codifications inherent in the grammar of the classical Japanese literary aesthetic, especially within the seasonal topics and what was considered the 'essence' of each. As poetry further developed in Japan, another significant poetic form emerged in the medieval period called the *renga*, which involved the composition of smaller verses that were 'linked' with one another by established poetic associations. With this new form emerged the *kigo* ("season word"), a requirement in every *renga*, as each chain of poems cycled through the various seasonal images. Notably, it was the opening verse of the *renga*

(called *hokku*) that was later given independent status and established as a standalone poetic form, the *haiku*. Although the development of the *kigo* was influenced by existing conventions surrounding seasonal topics, the *kigo* was more specific: a given *kigo* was one independent word that pointed to an element specific to a particular season, rather than a group of generic associations surrounding a season (*kidai*), as had formerly been done (Shirane, *Four Seasons* 74). The following is an example of the categorization of *kidai*:

> First Month (lunar calendar; starts on "Chinese New Year"):
> lingering winter, remnants of snow, plum blossoms, Japanese nightingales;
> Second Month:
> plum blossoms, cherry blossoms;
> . . .
> Fifth Month:
> cuckoos, "fifth-month rain" (i.e., the rain of early summer), orange blossoms, irises … (qtd. in Higginson and Harter 90)

At the time that the *kigo* was established as a necessary element of the *renga*, repertoires of *kigo* were similarly compiled, defining them clearly.

The development of the *kigo* is significant because it more specifically defines and necessitates the appearance of season-specific elements in poetry. While the *waka* could be composed with or without seasonal words (by focusing entirely on cultural or affective experiences), a *renga* by definition must have a *kigo*, an element from which season could not be separated. Also, at this time the temporal setting of poems became more precisely defined based on months or the early, middle or late phases of a season. There is scope for deeper ecological engagement in this identification of a specific lexical pool for representation. It's notable that there are multiple words and compounds that represent weather conditions across seasons. For example, there are various types of rain (*ame*); *harusame* (lit. "spring rains") denoted the gentle rainfall of the spring season, while *samidare* (lit. "Fifth Month rains") denoted the long spells of heavy rainfall in summer and *shigure* (lit. "rain [for a] time") denoted the cold intermittent showers typically experienced in the early phases of winter. These words, which appeared in classical Japanese poetry and carried affective connotations (*samidare*, for instance, was associated with melancholia), were also admitted into *kigo* repositories. In addition, many other words have been admitted into the *kigo* repositories over time, from around three hundred when the *renga* gained popularity, to over two thousand by the end of the seventeenth century, when the *haikai no renga* (the first verse of which was the *hokku*, predecessor of the *haiku*) had become the new popular

poetic form (Shirane, *Four Seasons* 74). This implies that there is some flexibility and scope for expansion in the process of signification; that is to say, the grammatical category is not so rigid as to not admit new words.

As mentioned earlier, poets were deeply aware of the existing tradition and deliberately reached back to it in the form of allusions to add intertextual richness to their own compositions. Poetic techniques such as *honkadori* (wherein a classical poem is taken as the 'base' for a new composition) evolved around this literary preference for intertextual engagement. Mentions of *kidai* or *kigo* would implicitly evoke other poems in the tradition and the associations these topics and words have accrued over time. However, poets did not often question the codified system in deeper ways. It was only with the development of the vernacular 'comic' or 'witty' mode (called *haikai*) in the hands of the non-aristocratic middle and lower classes that deliberate subversion of medieval, refined poetic aesthetics (even to the point of vulgarity) became commonplace. *Haikai* poets played with lexical associations of classical words and began to employ words that were considered unthinkable in poetry, as in the verse[2] below:

kasumi sae	Even the spring mist
madara ni tatsu ya	rises in spots and patches—
tora no toshi	Year of the Tiger (Shirane, *Early Modern* 172)

The poet here employs a classical poetic technique wherein a 'pivot word' is used so that different parts of the poem may hinge on shared words. The "tiger" here is a *haikai* word, and the poet 'pivots' on the descriptive "spots and patches" ("*madara*") and the verb "rises" ("*tatsu*"), both of which are associated with the appearance and movement of spring mist, a classical image, to apply them instead to the tiger and parody the refined classical imagery of spring (Shirane, *Early Modern* 172). However, while this allowed poets to break from the limitations of using only what is 'elegant' and 'refined,' at the same time, in employing classical poetic forms and images for a subversive socio cultural purpose, the poets of these movements caused the Japanese discourse of poetry to lose its seriousness, and in turn impacted its ability to allow for deeper engagements with what is represented. It was in the hands of Bashō that Japanese poetry was elevated once more to a level of seriousness as he deliberately subverted or broke from classical associations and expanded the scope of Japanese cultural aesthetics without sacrificing sincerity. The following extract from his *haibun* (a form that intermingled prose and

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[2] It should be noted that these three-line verses (often *hokku*, or opening verses) have now been isolated and retrospectively labelled as *haiku*, when in fact, at the time of their composition, they were inseparably a part of *renga* or linked verse sequences. It was only by the late nineteenth century that the *haiku* in its modern sense was defined as an independent poetic form and was no longer composed as part of *renga* sequences.

poetry), *The Narrow Road to the Deep North*, exhibits the mode of Bashō's interaction with tradition and his experience of his environment:

> . . . I arrived at Hiraizumi after wandering some twenty miles in two days. It is here that the glory of the three generations of the Fujiwara family passed away like the snatch of an empty dream. The ruins of the main gate . . . had been utterly reduced to rice-paddies . . . Indeed, many a feat of chivalrous valour was repeated here during the short span of the three generations, but both the actors and the deeds have long been dead and passed into oblivion. When a country is defeated, there remain only mountains and rivers, and on a ruined castle in spring only grasses thrive. I . . . wept bitterly till I almost forgot time.
>
> A thicket of summer grass
> Is all that remains
> Of the dreams and ambitions
> Of ancient warriors. (Yuasa 118)

A *haibun*, as seen above, comprises a short prose piece, which (though not limited to this) often helps contextualize an experience, followed by a *hokku* that captures the essence of that experience. In the above extract, Bashō begins by historically situating the site (one that saw the flourishing of the Fujiwara clan and famous warriors' displays of bravery), and then describing its condition at the time of his visit. While Bashō does deliberately recall the themes of heroism and grandeur from Japanese classical texts that were set at this place, he chooses to explore a different possibility for the landscape's poetic essence by evoking imagery of ruin and devastation. This extract echoes the structure of a particular Nō play (titled *Kantan*) in which the traveller, at the battlefield, dreamt about "a lifetime of glory and defeat" (Shirane, *Early Modern* 221). In Bashō's verse, the words "traces of warriors' dreams" (translation mine) evoke the 'dreamlike' experience of the play, emphasising that human ambitions (the word in the poem, "*yume*" can mean both 'dream' and 'ambition') are as ephemeral as dreams in the larger context of time. Bashō's experience intersects with the character's experience in *Kantan* and the poet uses the structure of the play to recast the poetic essence (*hon'i*) of the topic explored.

Further, Bashō's experience deliberately intersects with the classical Chinese poet Tu Fu's, as he embeds the latter's poem in his *haibun*'s prose: "The country is destroyed; yet mountains and rivers remain / Spring comes to the castle; the grass is green again" (Chilcott 53). Tu Fu's lines are suggestive of renewal and fertility, resonating with Bashō's use of 'grass' in his verse, i.e., "*natsugusa*" (lit. "summer grass")—a *kigo* that had, until then, largely been associated with love and emotional bondage due to the 'thick' quality of the

grass. The poet directly responds to tradition, but reaches beyond the classical associations found within the tradition. Bashō leaves behind the conventional poetic essences of both this specific battlefield (i.e., heroism) and the *kigo* employed (i.e., love's bondage), instead perceiving in these images a new essence: the ephemerality of human ambition against the vast time-scape of the natural world. In this way, he actively revisioned and expanded the scope of the grammar of Japanese literature.

It's important to note the prosaic aspect of the *haibun*. Unlike the poems discussed in this paper prior to extract above, the *haibun* clearly contextualizes the poet's experience in time and space. The physicality of the experience is prioritized here, unlike in *waka* or *renga* wherein the emphasis was on the concentrated essence of the season. Unlike the "classical Heian poets, who rarely, if ever, left their homes in the capital" (Shirane, *Traces of Dreams* 190) and simply evoked a place for its poetic essence without experiencing the physical space, Bashō's aesthetic demanded the physical experience; thus every section or chapter in the *Narrow Road to the Deep North* first captures the poet's immediate experience of his environment (expressed in the prose), and then attempts to capture the poetic essence of that experience (expressed in the verse) which would simultaneously acknowledge and depart from classical associations as seen above. Bashō's choice of form too informs his engagement with the natural world and defines the process by which he both perceives and represents it. His representations therefore consciously seek to expand the scope of denotative meaning for *kigo* and even readily admit expressions that would have hitherto been excluded for their lack of elegance:

> We spotted a border guard's house and sought a night's lodging there. But then heavy rain and wind lashed us for three days, so we holed up in the mountains in a thoroughly cheerless place. Fleas, lice, a horse peeing by my pillow (Barnhill 63)

Bashō clearly operates outside the stylized conventions of classical Japanese poetry and its highly selective mode of expression. Also, his employment of these words and expressions does not serve only a socio-political function, as the earlier example's "Year of the Tiger" had. The poem here is not merely a linguistic exercise that ironically twists classical associations but rather a space in which an actual physical experience is captured. The fleas, lice and horse are at the center of the poem, naturally occupying the setting, which the poet must admit as his temporary lodging. As Wood suggests of the representation of natural elements in *haiku*, these elements can also been seen as agents of their own lives and defining their spaces (3), as in the case of, for example, the horse being the agent of the only verb in the poem.

It must be noted that *The Narrow Road to the Deep North* does not always express Bashō's actual experience at every instance. Yuasa has, in his introduction, pointed out scholars' theory that some portions of the text may be fictional, crafted by Bashō for particular effects (38). Yet this also suggests that Bashō deliberately crafted this aesthetic, one that challenged conventions and encouraged deeper, personal engagement with the natural world. Despite the influence that Buddhism has certainly had on Japanese poetry and his own Zen Buddhist inclinations, Bashō has at times abandoned even the socio-religious functions of his poetry for more ecological representations. For example, the following extract from *Narrow Road* describes his visit to Mount Nikkō:

> In the distant past, the name of this sacred mountain was written with the characters Nikkōzan, Two Rough Mountain, but when Priest Kūkai established a temple here, he changed the name to Nikkō, Light of the Sun. Perhaps he was able to see a thousand years into the future. Now this venerable light shines throughout the land, and its benevolence flows to the eight corners of the earth, and the four classes—warrior, samurai, artisan, and merchant—all live in peace. Out of a sense of reverence and awe, I put my brush down here.
>
> *aratōto* Awe inspiring!
> *aoba wakaba no* on the green leaves, budding leaves
> *hi no hikari* light of the sun (Shirane 214)

Shirane notes that the poem's reference to "*hi no hikari*" (a descriptive rendering of the name of the mountain, meaning "Light of the Sun") implicitly pays homage to the Priest Kūkai, the spirit of the mountain as well as the ruling Shogun of the time (suggested by the prose segment's "venerable light" which resonates with the "*hikari*" or "light" in the poem). Yet the poem does not directly invoke any of these, instead calling attention to the visual experience of the landscape. Importantly, Shirane points out that this version captured above is a revised one, with which Bashō's replaced his original:

> The first version, which Bashō wrote during the journey, was "awe inspiring—reaching the darkness beneath the trees, light of the sun." In it, the "light of the sun" reaches down to the "darkness beneath the trees" (ko no shita yami), to the people. The revised version, by contrast, eliminates the overt allegory and symbolism, focusing instead on the poet's sense of awe before nature, on the sight of the sun shining on a rich mixture of dark evergreen leaves (*aoba*) and light green deciduous leaves (*wakaba*), with the divine presence emerging only in the overtones. (*Narrow Road* 214)

The immediate physical experience is prioritized over any socio-religious or socio-political ones. In such a case, representation is first referential—

denotation is specifically prioritized over connotation and the natural world is itself before it becomes an external correlative of internal human experience or resonates with another experience (such as the one in the prosaic segment). Bashō opts to concretize the experience with his choice of "*aoba*" and "*wakaba*" over a generic "darkness beneath the trees" that tends towards symbolism.

Here is a similar instance in *The Narrow Road*, wherein Bashō evokes several religious images in the prose segment yet centralizes his experience of the natural world in the linked poem:

> There was a huge chestnut tree on the outskirts of this post town, and a priest living in seclusion under its shade. When I stood there in front of the tree, I felt as if I were in the midst of the deep mountains where the Poet Saigyō had picked nuts. I took a piece of paper from my bag, and wrote as follows:
>
> > The chestnut is a holy tree, for the Chinese ideograph for chestnut is Tree, placed directly below West, the direction of the holy land. The Priest Gyōki is said to have used it for his walking stick and the chief support of his house.
> >
> > > The chestnut by the eaves In magnificent bloom Passes unnoticed By men of this world. (Yuasa 107-8)

It is clear that Bashō has drawn a comparison between the priest living as a recluse and the undiscovered flowers of the chestnut tree; nevertheless, his intention cannot be missed in the verse that can be interpreted as ironic and metapoetic, centralizing the tree while defining it by its conspicuousness to humans. It should be noted that the original poem does not state that the chestnut "*passes* unnoticed" (verb) or even *is* unnoticed (in the passive sense) but rather attributes its flowers with inconspicuousness through an adjectival clause: it is an "undiscovered by world's people" flower. This descriptive mode prevents the chestnut tree from merely becoming a passive object of observation—it *is* the center and subject of the poem—while allowing the observation to become a comment on perception and representation. Finally, it is those unnoticed blossoms of the chestnut tree that stand as the *kigo* in this poem, establishing the all-important season setting (in this case, of summer).

It is perhaps the final segment of *Narrow Road* that most effectively brings together several of Bashō's remarkable linguistic techniques that contribute to his ecological representations:

> Although I had not yet recovered from the weariness of the journey, we set off again on the sixth of the Ninth Month. Thinking to pay our respects to the great shrine at Ise, we boarded a boat.
>
> *hamaguri no* Autumn going—

futami ni wakare parting for Futami
yuku aki zo a clam pried from its shell (Shirane 232)

The poem is considered as one of the most challenging to translate due to the polysemy in the original and the superimposition of several images. First, the use of the word "*hamaguri*" (clam) must be noted—not having been employed in poetry until the *haikai* movement, the word here immediately calls attention to Bashō's choice of a commonplace element in the context of one of the most significant religious sites in Japan ("the great shrine at Ise"). This is also reflected in Bashō's mention of Futami (a place close to Ise) rather than Ise directly in the poem proper (Shirane, *Narrow Road* 232). At one level, "*hamaguri no Futami*" can mean "Futami, the place of *hamaguri* clams" and "*ni wakare*" suggests "parting for (it)"—here *wakare* is the noun for "separation/farewell/parting." Thus, the line first captures the poet's departure for the place called Futami. At another level, "futami" can be broken into "*futa*" or "cover" and "*mi*" or "body"—suggesting the shell of the clam. Here "*wakare*" can be read as a form of verb "*wakareru*" (to part/divide), suggesting the painful separation of the two halves of the clam's shell. With "*yuku aki zo*" ("Autumn going—"), the season itself is linked to the verb "*yuku*" (to go/leave), bringing one more agent into the poem. Note that in this poem there is no mention of the poet as the subject—through this omission afforded by the language's syntax, the poem provides space for multiple subjects, indeed even multiple scenes. At once, the shell of the clam is rent apart, the human subject leaves for Futami (parting with friends), and the autumn season departs. The poems unifies these various subjects in this experience; and the physicality of it suggests a deep engagement with the environment in which the external too informs internal experience, moving beyond an objective correlative mode wherein the representation of internal experience is the end for which external symbols merely provide a means. The poet thus expands the grammatical categories of Japanese poetics and illustrates a mode of revisioning through praxis by providing existing *kigo* and poetic essences new associations that break from classical codifications, including various natural elements that had until then been excluded, foregrounding the immediate physical experience over the symbolic or metaphysical, and unifying the observation and experience of nature using form and structure.

There is much scope for further study in the field of Japanese literary studies, particularly within the ecocritical framework: the impact of the classical Japanese ecological aesthetic on twenty-first century Japanese texts; the influence of Japanese *haiku* aesthetics on global *haiku* aesthetics; and ecological representations in translation are all areas that can be explored further.

Ecological criticism begins with identifying and critiquing existing modes of perception and representation, and proceeds with searching out ways in which we could move beyond them. This study's focus on Bashō's revisioning of Japanese aesthetics aims to provide an example of such a process, remaining especially critical of the alternative perspectives considered by analyzing the tradition that informs the representation of nature in classical Japanese literature.

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MYTHS AND STRUCTURAL METHOD IN CLAUDE LÉVI-STRAUSS AND ROLAND BARTHES

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Introduction

Myths are not only communicative systems but also a narrative made of language. They exemplify the "meaning-giving capacity of language" (Gras, 1981: 477) and formulates specific codes composite than words and sentences of a language, "mythemes." The properties of myth determine the contradictions between validation and beliefs. Lévi-Straussreminds that,"Mythical stories are, or seem, arbitrary, meaningless, absurd, yet nevertheless they seem to reappear all over the world. A 'fanciful' creation of the mind in one place would be unique—you would not find the same creation in a completely different places" (Lévi-Strauss, *Myth and Meaning* 3). Myth is a language and by examining its structure a valid understanding of language arises. The structure of language is a collective representation of myths and rituals. By analysing the binary oppositions embedded within mythical language, real meaning can be unearthed. Foundational to the understanding of mythical thinking is the Cartesian logic and dialectic. This paper attempts a critical examination of the structural method employed in the study of myth by Roland Barthes and Claude Lévi-Strauss.

Myth as Semiological System

Language assumes distinct conditions to evolve as a myth. Myth is a "system of communication," communicating a message (Barthes 107). Accordingly, one may observe myth as a manner of signification, a form rather than an object or a concept or a supposition. Mythical entities cannot be differentiated based on their significance. Such a differentiation would exclusively be whimsical. The myth is a category of speech, everything expressed through discourse can be a myth. It cannot be explicated by the "object of its message" but by the method in which it enunciates this message. Therefore, there are methodical boundaries, not "substantial" limits. Every element in this world has an exclusive, closed and muted existence from which it transpires to an oral state, an open articulation and arrogation by

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society.[1] Not everything is uttered with temporal equity, some objects dissolve after becoming a quarry to mythical speech but others assume the position of myth. *Neither* can one apprehend ancient myths nor can myths be eternal. Nevertheless, human history translates reality into speech. Barthes writes, "Ancient or not, mythology can only have a historical foundation, for myth is a type of speech chosen by history: it cannot possibly evolve from the 'nature' of things" (Barthes, 1972: 108).

Myth as speech is an encompassing realm involving (but not limited to) writing, photography, cinema, reporting, sport, shows and publicity. It is a message and does not restrain itself to orality. Myth cannot be designated by its objects because they are subjectively equipped with meaning. Moreover, the hypothesized representation of specific significations evolves into elements appropriate for communication. Varied elements of myth assume "signifying consciousness" deducting the essence of significations. However, this is "no longer a constitutive difference. Pictures become a kind of writing as soon as they are meaningful: like writing, they call for a *lexis*" (Barthes, 1972: 108-9). The fundamental units of verbal or visual representation become mythical speech when this nonspecific method of conceiving language is validated by the history of writing. While the pre-pictorial and pictorial representations were acknowledged as speech, mythical speech, similar to language, is coextensive with semiology.

Mythology as a manner of speech is a splinter of a vast system of signs, which Saussure hypothesized as semiology. To presuppose a signification is to be part of an alternative to semiology. Semiology, as it examines significations, is a system of forms. It is a "plane of life" where the structures and forms cannot be segregated. Given the relation between signifier and the signified, "Literature as discourse forms the signifier; and the relation between crisis and discourse defines the work, which is a signification" (Barthes, 1972: 112-3). However, myth is an inimitable system configured from a semiological continuity where the elements of mythical speech perform the signifying function. The unity, therefore, is a totality of signs, "a global sign."

Myth is a convergence of two interrelated semiological systems, one is the linguistic system (language and/or various manner of representations associated with it), which Barthes terms as "language-object." This language is the foundation on which the myth builds its configuration. The other system is

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[1]Barthes explains this with the instance of a tree. "A tree is a tree. Yes, of course. But a tree as expressed by Minou Drouet is no longer quite a tree, it is a tree which is decorated, adapted to a certain type of consumption, laden with literary self-indulgence, revolt, images, in short with a type of social *usage* which is added to pure matter" (Barthes 107-8).

the metalanguage, which "speaks about the first." Meta language does not validate the configuration of language-object or the linguistic representation but confirms a global sign that advances itself to the myth.[2] Hence, to explicate on the plane of language, the plane of myth is composed of form and concept formulating the signification performing a "double function, it points out and it notifies, it makes us understand something and it imposes it on us" (Barthes, 1972: 115).

Myth transmutes meaning into form. Barthes terms this process as "language-robbery." Articulated language comprises mythical dispositions reflecting the expressiveness of the language. This imperative mode forms a specific signified varied from meaning. Myth permeates everything, impacts everything but yields itself. Unlike mathematical language, myth "is a language which does not want to die: it wrests from the meanings which give it its sustenance an insidious, degraded survival, it provokes in them an artificial reprieve in which it settles comfortable, it turns them into speaking corpses" (Barthes, 1972: 132).

Myth assumes the task of attributing natural validation to historical intention and reform contingencies. When mythical significations become an advantageous domain, it appropriates an ideological transposal in its outlook of society. Society attributes historical reality to myth by fashioning and using it. However, in turn, the myth gives back the image of reality. Myth, when, configured by the forfeiture of historical elements, enters into a dialectical association with language to alter reality by emptying it. Accordingly, the function of myth is "to empty reality: it is, literally, a ceaseless flowing out, a haemorrhage, or perhaps an evaporation, in short a perceptible absence" (Barthes, 1972: 141). When the language-object articulates meaning through the metalanguage, it articulates meaning through depoliticization. It intervenes the metalanguage to celebrate meaning as an act of representation. This metalanguage establishes itself to preserve myth through a correlation founded on truth and function. Consequently, myths are assumed to restrain the world by signifying a universal order which was predisposed. They recognize themselves as a soliciting image configuring on the pretext of being part of temporal perpetuity.

Form, Concept and Signification

The signifier of the myth is at once "meaning and form, full on one side and empty on the other" (Barthes, 1972: 116). It assumes an interpretation

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[2]Barthes offers the example of a sentence: *quia ego nominor leo* (because my name is a lion). This sentence is about a lion and therefore corresponds to a meaning signifying something else. Therefore, the fundamental signification enforces itself a presence that is co-extensive with language. Accordingly, the formal scheme presents a signified and a global signification which is a correlation of signifier and the signified (See Barthes 114).

employing sensory reality with adequate rationality. Myth, as a totality of linguistic signs, therefore, temporally regulates its value where the signification is constituted self-sufficiently. Meaning is complete by supposing a knowledge, "a past, a memory, a comparative order of facts, ideas, decisions" (Barthes, 1972: 116). Accordingly, when it assumes form, the meaning dispenses its eventuality behind by emptying itself to become penurious. History vanishes and the letter endures opening to a "paradoxical permutation" in its transition from meaning to form and linguistic sign to the mythical signifier. While the meaning is delimited within a system of values, form detaches itself to recede. What is important here is that the form does not overwhelm the meaning but impoverishes by distancing to bring it closer to the interpreter. Impoverishment of meaning loses its value but empowers its life from which the myth nurtures itself. "The meaning will be for the form like an instantaneous reserve of history, a tamed richness, which it is possible to call and dismiss in a sort of rapid alternation: the form must constantly be able to be rooted again in the meaning and to get there what nature it needs for its nutriment; above all, it must be able to hide there" (Barthes, 1972: 117). This perpetual transposition of meaning and form defines myth because the form of myth is not a symbol.

In contrast to form, the concept is tangible, it is occupied with contingencies, a new moment is engrained in the myth. While trans-positioning from meaning to the form, the image mislays knowledge to obtain knowledge in and through concept. Knowledge confined within the mythical concept is disordered by succumbing to formless correlations. Therefore, Barthes emphasizes on the open nature of the concept: "it is not at all an abstract, purified essence; it is a formless, unstable, nebulous condensation, whose unity and coherence are above all due to its function" (Barthes, 1972: 118). The foundational nature of the mythical concept is to be assumed as its "grammatical exemplarity." It correlates closely to a function, a tendency that cannot discount to educe the signified into a different semio logical system. Moreover, quantitatively, the concept is weaker than the signifier because it does not function but re-present itself in converse proportion. Qualitative deficiency of form is because of the accumulation of "rarefied meaning" corresponding to the wealth of the concept. However, the quantitative copiousness of form correlates to the quantity of concepts. This recurrence of concepts through varied forms is significant to the mythologist who comprehends the myth. It is a persistence of a behaviour that allows disclosing its intention as there is no stable proportion between the presence of signifier and the signified. In myth, the presence of a concept can spread through vastness of signifier. Therefore, there is no "fixity in mythical concepts:

they can come into being, alter, disintegrate, disappear completely" (Barthes, 1972: 119) because they are inclined to unstable temporal forces.

Myth does not veil but its function is to distort not to conceal. While there is no arbitrariness in the relation between concept and form, it discloses distinct manifestations. Form has a literal, perpetual and imminent presence that cannot be replicated by the mythical signifier. However, it can unveil through strategic meaning that offers mythical substance. Such a posture is linear in oral myths but multi-dimensional in visual myth. Hence, the existence of form is spatial. However, concept is a "nebula, the condensation, more or less hazy, of a certain knowledge" (Barthes, 1972: 120). The elements of the concept are correlational and aided by extensions of temporalities. The relation between the concept of the myth and meaning is the relation of *deformation*. Meaning in myth is distorted by the concept because the form of the myth is already configured through linguistic meaning. In a linguistic system, signified cannot alter the meaning because the signifier is arbitrary. However, in myth, the concept does not alter to eliminate the meaning but it estranges it. Myth has to be assumed as a double system due to its ubiquity, its point of departure is configured by the advent of a meaning. The signification of the myth is configured by a perpetually altering border that in turn determines "the meaning of the signifier and its form, a language-object and meta language, a purely signifying and a purely imagining consciousness" (Barthes, 1972: 121-2). This interchange is collectively operative in the concept functioning as an abstruse signifier, at once "intellective and imaginary, arbitrary and natural" (Barthes, 1972: 122).

> "Myth is a *value*, truth is no guarantee for it; nothing prevents it from being a perpetual alibi: it is enough that its signifier has two sides for it always to have an 'elsewhere' at its disposal. The meaning is always there to *present* the form; the form is always there to *outdistance* the meaning. And there never is any contradiction, conflict, or split between the meaning and the form: they are never at the same place" (Barthes, 1972: 122).

Within the mythic signifier, the form is at once empty and present, its meaning is missing but complete. It is this paradox that interrupts the border of form and meaning. Moreover, it is the duplicity that regulates the signifier and the features of signification. The imperious character of myth stems from its contingency which is subjected to its intended force. The arbitrary nature of sign embedded in myth produces associative relations of the language. Therefore, myth necessitates the power of motivation. It plays as an equivalence between meaning and form. The splintered nature of motivation determines the history which furnishes its analogies to the form. Thus, making myth an

"ideographic system," where the forms are inspired by the concept which is signified within the possibilities of representation.

Myth and Symbolic Thought

Myths can inextricably be interpreted as "collective dreams," the consequence of an aesthetic operative and the substratum of ritual. Mythical figures can be thought out as "personified abstractions, divinized heroes or decayed gods" (Lévi-Strauss, 1967: 172). Jung's idea that mythological pattern is an archetype assumes a decisive signification. While myths are atypical and symbolic representations, mythemes and archetypes resound the traditions of a culture not as accord of universal mind. Myths do not denote to actual events and therefore, "there is no external reality against which they can be read and found in line or else wanting" (Walters, 1984: 342).

Lévi-Strauss examines the symbolic thought and its association to the fundamental nature of the unconscious mind and in its encounter with linguistics. Symbolic thought suggests meta language whose meaning is acquired by the structural relationship between the components. It configures and re-configures a stable performance of elements. It is a collective thought acknowledging the demands of the unconscious. The eventual meaning of symbolic thought is derived out of its reference beyond the unitary relation that configures it.

Myths and rites are akin to the creative faculty of a human being closer to reality. The central value is to conserve the present through observation and reflection and discoveries organized in sensible terms. Myth is regarded as a deliberate creation of principles that alter reality. It is a fabricated construction articulated socially with definitive consequences on the community. As an erroneous creation that does not correspond to reality, myth is fiction. Nevertheless, myth creates tangible effects on social life representing emotions of human experiences. When myth engenders human emotions, the consequences of the mythical image become real. Myth is double-edged, it is pernicious because it cannot be re-configured once dispersed and its ubiquity makes it difficult for the subjects to consciously identify myth. Therefore, its repetition becomes the most perceptible means to deceive its presence. Moreover, the importance laid on the syntactic structure of myth "results in semantic impoverishment, in the disappearance of the contextual richness and distinctive meaning of a given myth" (De Ruijter, 1982: 164).

Myth is an imaginary phenomenon following an interpretive endeavour. The unity of myth functions as to bestow the myth with organic form and avert its fragmentation into a misperception of opposites. The knowledge myth is termed by Lévi-Strauss as "anaclastic," that comprises "reflected" and "broken" rays. However, this reflection is different from the philosophical reflection that

privileges to get back to the source. Mythical reflection concerns rays corresponding to hypothetical sources. Discrepancies in sequence and themes is a foundational trait of mythical thought which establishes itself as an "irradiation." By determining the guidelines and viewpoints of the rays leading to a common origin as an "ideal point," the structure of the myth is either converged or deflected. However, there are cases which could remain parallel throughout. Hence, plurality is significant because it is associated with the multiplicity of mythical thought concurring with its object and configuring homologous image. However, it never thrives in merging with objects operative at cognitive levels. The continuous recurrence of the themes articulates the combination of powerlessness and perseverance because it has no attention towards a fixed beginning or end. Myths, "like rites, are "in-terminable." (Lévi-Strauss, 1969: 6) and mythical thought never progresses with any theme towards completion, there is "always something left."

Myth and Meaning

Myth, to be known and articulated, becomes language. Therefore, to conserve the specificity, one should explicate myth as similar to language and assert its difference. Lévi-Strauss feels that Saussure's differentiation between *langue* and *parole* contributes to a third referent that demands the combination of the first two concepts to explicate myth. The constituent elements of myth are not inaccessible relations but "bundles of such relations" put together to fashion meaning.[3] Myth is supposed to be events that took place before/during the (early) existence of the world and is attributed to an operative value with particular perpetual configuration that describes the past, present and the future.

Since the mythical structure is not ordinary but irregularly associated with spontaneous contingencies, it can be likened to language. When an individual conscientiously appropriate linguistic laws in speech, the knowledge and virtuosity of ideas are not lost. Similarly, the practice and the application of mythical thought mandate that its properties remain veiled. Else, the subject would position himself as a mythologist, who disbelieves myths. Hence, mythical analysis becomes arbitrary. While poetry as speech remains un-translatable in many aspects, mythical value remains well-preserved in any translation. Myth can still be "felt" by the readers around the world.

[3]"Relations pertaining to the same bundle may appear diachronically at remote intervals, but when we have succeeded in grouping them together we have recognized our myth according to a time referent of a new nature, corresponding to the prerequisite of the initial hypothesis, namely a two-dimensional time referent which is simultaneously diachronic and synchronic, and which accordingly integrates the characteristics of *langue* on the one hand, and those of *parole* on the other. To put it in even more linguistic terms, it is as though a phoneme were always made up of all its variants" (Lévi-Strauss, 1967: 212).

The substance of myth "does not lie in its style, its original music, or its syntax, but in the story which it tells" (Lévi-Strauss, 1967: 174).

In his early approach to myth, Lévi-Strauss identified a sequence or theme that derived its meaning through its involvement in the system. The foundational element that contributed to meaning was termed *mytheme*, a part of the text that functions with its relation to the subject. Mythemes reappear throughout a myth re-counting a narrative as repetition. It is difficult to separate the my themes autonomously from the structure of myth. Mytheme is composed out of sentence packages that affirm relationships. The specific meaning is subordinated to a profound meaning which transpires out of repetitive distinction of events. Therefore, to decipher myth, "one must dispense with narrative line and segmentalize by distinguishing the recurring motifs which constitute my themes" (Gras, 1981: 477). The myth aims to offer a rational and proficient paradigm that incapacitates contradiction. This contradiction is veiled by an analogical discourse, transformed and mediated. The mediation of analogous contradiction resolves the inconsistencies in symbolic relation (metaphorical and metonymical). The functional contradiction, the starting point of contradiction, is not determined by the effort to disperse it but rather to respond to the ideological problem. In the Oedipus myth[4] the functional contradiction is recognized outside the myth, stemming from the synchronicity of "cosmological belief in the autochthonous origin of human beings" (Clarke, 1977: 746).

Myths are also considered as a distortion of familiar meanings. This distortion happens because they alter meanings frequently and "change experience to be a natural, general, and considered typical or normal" (Wardiani, 2019: 86). Myth seizes the sign that deprives itself its complexity of meanings and functions as a form to signify the notion of mathematicity. Accordingly, the meaning of the linguistic sign is neither curbed nor reformed but dissociated. The meaning mislays its value but keeps intact life from which the form of the myth draws its sustenance (Forgaszm, 2019: 42).

Mythical meanings are "positional" meanings embedded within the myth in reference to the ethnographic context "to what we know about the way

[4]"What makes Lévi-Strauss' analysis of the Oedipus myth important and worthy of serious inquiry is ultimately its utility, that it provides a means to deal economically with the multifarious versions of the myth, with its surface contradictions, with its otherwise trivial and inexplicable, but naggingly insistent, details. What makes it viable is its power to explain rationally and systematically these aspects of myth that are so often ignored. What lends it credibility, finality, is its power to predict, to alert us to the possible survival of confirming data and to tell us where and how to search for that data. In this task philosophy can become the partner of structuralism and need no longer be its foe" (Walters, 1984: 351).

of life, the techniques, the ritual and the social organisation of the societies whose myths we wish to analyse” (Lévi-Strauss, 1969: 60).

Lévi-Strauss considers myth as a matrix of meanings systematically configured:

> …myth as a matrix of meanings which are arranged in lines or columns, but in which each level always refers to some other level, whichever way the myth is read. Similarly, each matrix of meanings refers to another matrix, each myth to other myths. And if it is now asked to what final meaning these mutually significative meanings are referring—since in the last resort and their totality they must refer to something—the only reply to emerge from this study is that myths signify the mind that evolves them by making use of the world of which it is itself a part. Thus there is simultaneous production of myths themselves, by the mind that generates them and, by the myths, of an image of the world which is already inherent in the structure of the mind. (Lévi-Strauss, 1969: 340-1)

In attempting an interface to subvert the distinction between tangibility and intangibility of mythical analysis, Lévi-Strauss explicates the function of the sign as to articulate one using the other. When certain signs become indispensable, the sequential alliance relatively benefits on the density involving the alternative (as in music). Therefore, “axis of expressive tensions and the axis of modulation codes and during the process of composition these would bring about contrasts similar to the alternation between melody and recitative or between instrumental ensembles and arias” (Lévi-Strauss, 1969: 14-5).

Myths have systems of correlations that validate the existence of expressions and awareness engineered as a sequence. They, without transpiring out of human consciousness, assume a configuration of axioms and principles embedded in a code based on the already available secondary codes. The primary codes offer the substance of language. The tertiary code accentuates the “reciprocal translatability” of myths. Mythical patterns presume reflective notches of absolute objects that neither mislay their old codes nor obtain fresh ones. This results in a transformation affecting the entire configuration. What might seem unintelligible becomes legitimately dealt with the primary stage on hypothetical level “as a transformation of the homologous aspect of another myth, which has been linked with the same group for the sake of the argument, and which lends itself more readily to interpretation. (Lévi-Strauss, 1969: 13)

Myth as Opposition

In *Mythologiques*, Lévi-Strauss views myth as alterations of other myths rather than constitutive oppositions. “The sequence of opposition, mediation and transformation is not, therefore, found in any one myth, but is dispersed throughout the universe of myths. An opposition may be established

in one myth and mediated or transformed in the myth of a distant society" (Clarke, 1977: 753). Myths are not associated without veiling itself through the objective aspects of expression. Therefore, mythological analysis cannot exhibit what is veiled but operate in and through human minds without being conscious of the reciprocal and significant referent meanings. The variants of a myth resolve its inherent contradictions because myth "is nothing other than the effort to correct or dissimulate its constitutive dissymmetry" (Lévi-Strauss qtd. in Clarke, 1977: 755).

Elements of the myth subsist only within the framework of oppositions. Subsequently, identification of mythical values of particular elements corresponds to the identification of constitutive oppositions. Identification of oppositions is of arbitrary and formalist. The nature of this identification is ostensible. For Lévi-Strauss, the element of the myth is an idea and not certainty. Consequently, there are no contradictions that formulate logical paradoxes and attributes. These contradictions cannot unveil the symbolic value of the opposite elements. Moreover, "Permutation and substitution can identify the contexts in which a particular sensible form can occur and it can establish the particular forms which can occur in a given context. However, it cannot establish the symbolic value of the form, not least because the same form has different meaning in different contexts, depending on the function assigned by the code governing that context" (Clarke, 1977: 760).

Description of oppositions is guarded from uncertainty because oppositions exist within the configuration of the myth. The myth exists within the opposition engendering consecutive transformation. Therefore, for the myth to be engendered by thought, the opposition needs to be inoculated into a paradoxical experience. The purpose and relevance of these principles based on structural analyses assure the myth being petitioned to *a priori* ideas. However, the configuration of paradigmatic collaboratives is limited and the syntagmatic relations are reductional.

Mythical thought acknowledges the consciousness of oppositions inclining towards their advanced mediation. Consequently, the myth aims to offer a rational paradigm proficient of overpowering contradiction. Mythemes function within binary operations, such operations are an innate trait of the means conceived by nature for the functioning of language and thought.

Myth offers a logical tool to relate the problem of its origin. Using correlation as a departure from autochthony, social presence legitimizes cosmology as an analogy of structure. The purpose of myth is to offer a rational model that could surmount a contradiction. When the contradiction is real, the myth will relocate the original opposition with another allowing mediation. "Two opposite terms with no intermediary always tend to be replaced by two

equivalent terms which admit of a third one as a mediator; then one of the polar terms and the mediator become replaced by a new triad, and so on" (Lévi-Strauss, 1967: 221). These mediations are illusory[5] but the configuring procedure inherent to the human mind allows an enterprise reconciling these oppositions. The operative fashions a pleasant emotion akin to aesthetic experience but could more precisely be labelled as "catharsis of clarification." Lévi-Strauss deciphers myths as discrepancies of underlying oppositions. The disordered and impassable mythic narratives locate their determination as upturned repetitions or mirror images of dormant problems produced by them all.[6]

Oppositional relations are construed as specific, homologous and tangible entities. These oppositions represent the predicaments of human existence and the predicaments articulated in myths, however, are discordant to reality but offer a source of expressing the unconscious paradoxes visibly. Varied elements of the message recur perpetually, not through unified story but by scattered narratives of culture. Therefore, the audience identifies the predicament unconsciously "through structuralist methods of cracking the code can this binary helix of mind be revealed. But who communicates what specific messages to whom, under what circumstances, and to what effect, are not central concerns of this enterprise" (Mandelbaum, 1987: 32).

Myth as Bricolage

Mythical thought is an "intellectual *bricolage*." The elements emerge as "opening up" of signification and 'reorganization," which neither outspreads nor recommences it within the limits of transformation. Consequently, meaning is diminished as a configuration, like Kaleidoscope, articulated in terms of

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[5]Jung cautions of yielding to the moment of illusion: "Not for a moment dare we succumb to the illusion that an archetype can be finally explained and disposed of. Even the best attempts at explanation are only more or less successful translations into another metaphorical language. (Indeed, language itself is only an image.) The most we can do is to *dream the myth onwards* and give it a modern dress" (Jung, 1969: 79).

[6]To make this tangible and indicate specify how myths exercise equilibrium, we may turn to Oedipus myth. The central motif of the Oedipal myth is incest. The incest myth appears in myths, habitually involve solving a riddle. The reason why different cultures employ assimilation and discovery of incest as a solution to puzzle personified by the hero is that it becomes imperative to solve the riddle to bring together that which is positioned discretely. For Lévi-Strauss, incest and riddles go hand in hand because they are "analogues of reason." When transition occurs, we might replace the incestuous hero with an innocent one. Thus, Oedipal myths reflect inverted mirror images where the correlation between incest and chastity becomes the "question without answer" and "answer without question respectively" (Gras, 1981: 483). However, myths arbitrarily assert this truth: "To the two possibilities which could capture his imagination—a summer or a winter equally eternal, the former licentious to the point of corruption, the latter pure to the point of sterility—man must resign himself to preferring the equilibrium and periodicity of seasonal rhythm. In the natural order, the latter fulfils the same function as the exchange of women in marriage and the exchange of words in conversation do in society, provided that they are both practiced with the frank intention of communicating: in other words, without ruse or perversity, and above all without hidden motives" (Lévi-Strauss, 1967: 24).

relations of patterns. Lévi-Strauss observes how human nature functions cognitively as a mechanic procedure categorizing the natural world. Myth as *bricolage* effects a structure composed of symbols whose significates are nature and experience. This structure is configured by the human mind integrating human comprehension of ideas relating to natural and social realities and contradictions in experience.

The "hypothetical myth-maker" employs nature skilfully and the supposed tautology is explicated by the logical positioning. The *bricoleur* restrains the choice of elements by incorporating culture in opposition to the ideal. Mythical system and the methods of representation functioning to initiate homologies between social and natural conditions associate oppositions. The tangibility of transcendence logically determines the nature and truth of the system. The truth of myth inclines on the rational relations bereft of content whose invariant features consume their functional value (Silverstone, 1976: 29).

The act/process of *bricolage* is termed by Derrida as a discourse. The *bricoleur* operates with the "means at hand," "which had been specially conceived with an eye to the operation for which they are to be used and to which one tries by trial and error to adapt them, not hesitating to change them whenever it appears necessary, or to try several of them at once even if their form and their origin are heterogeneous—and so forth" (Derrida 360). Accordingly, *bricolage* influences the 'critique of language employing a critical language.' If *bricolage* corresponds to the obligation of borrowing ideas from the text of an inheritance, the discourse can be named *bricoleur*. The *bricoleur* composes the entirety of language and therefore, the engineer itself is the myth. "A subject who would supposedly be the absolute origin of his own discourse and would supposedly construct it "out of nothing," "out of whole cloth," would be the creator of the *verbe*, the *verbe* itself" (Derrida 360). The idea of the engineer has ruptured the variations of *bricolage* to become a theological idea. *Bricolage* is mythopoetic and the engineer is myth fashioned by the *bricoleur*. Lévi-Strauss explains *bricolage* asan intellectual and mythopoetical activity. While *bricolage* is technical, mythical reflection accomplishes profound intellectual results reflecting its mythopoetical nature. Mythical activity is a self-reflective, it "reflects itself and criticizes itself" (Derrida 361). This self-reflective critical moment concerns all languages. Within the "mythologicals," we re-designate the "mythopoetical virtue (power)" of bricolage. In this critical pursuit, the discourse is specified to abandon the reference to a centre/subject, a "privileged reference, to an origin, or to an absolute *arché*." (Derrida 361). *Bricolage* purposely considers its mythopoetic function that necessitates an epistemological centre that seems to be a "historical illusion."

Myth and Music

Myth and music, being languages, "transcend articulate expression" like "articulate speech, but unlike painting—requiring a temporal dimension in which to unfold" (Lévi-Strauss, 1969: 15).[7] Both are agents for the elimination of time. Beyond the terrain of rhythms and sounds, music functions on a primeval terrain where time becomes irreversible and hence unalterably diachronic. However, music transfigures the sequence dedicated to listening to the synchronic totality. At the level of articulated language, myth and music necessitate the diachronic to appropriate time. When "entered into the state of temporality, they are subject to the laws of transitoriness. Their perception is now made possible, but constantly endangered. Consequently, forms of tradition for myth and music develop" (Bacht, 2001: 10). While myth and music are structurally parallel, we have a contradictory situation in which myth builds up a structure by fitting together events, alongside myth starting from structure to build events. The key here is that myth and music do not privilege either the synchronic or the diachronic. Instead, in myth and music the synchronic and the diachronic are mutually dependent and mutually casual" (Philen, 2005: 227). The internal configuration of musical work enfolds the dithering in wind affecting music through which we enter a sort of immortality. Music and myth contravene enacted historical moment and a permanent constant validating the composition. Lévi-Strauss elaborates:

> Like a musical work, myth operates on the basis of a twofold continuum: one part of it is external and is composed in the one instance of historical, or supposedly historical, events forming a theoretically infinite series from which each society extracts a limited number of relevant incidents with which to create its myths; and in the other instance, the equally infinite series of physically producible sounds, from which each musical system selects its scale. The second aspect of the continuum is internal and is situated in the psychophysiological time of the listener, the elements of which are very complex: they involve the periodicity of cerebral waves and organic rhythms, the strength of the memory, and the power of the attention. (Lévi-Strauss, 1969: 16)

Mythology operates significantly on the neuromental aspects based on narration, replication of themes and allusions and parallels which are rightly

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[7]As for music, no other form of expression is better suited, it seems, to impugn the double Cartesian opposition between material and spiritual body and soul. Music is an abstract of oppositions and relations—alternations in ways of range which, when brought into play, have two consequences: firstly, the reversal of the relationship of the self and the other, since when I hear music, I listen to myself though it—one is here reminded of the aforementioned Chopin etude—secondly, by a reversal of the relationship between soul and body, music lives itself in me (Lévi-Strauss, "Jean-Jacques Rousseau" 36).

grasped by the audience. Music functions within two frameworks, one is physiological (natural): its presence transpires from melody based on organic rhythms offering relevant discontinuity by remaining latent and submerged in time. The other is cultural: it comprises a measure of musical sounds where the number and intervals differ from one culture to another. The sequence of intervals offers music with a preliminary level of articulation functioning not at the comparative heights of notes but of the hierarchical interconnections among the scales. While the composer intends to alter the discontinuity without augmenting its principle, the melodic creativity either fashions temporal flaw in the framework or momentarily pauses or reduces the intervals. It could also serve to surge the perforation or close the gaps. Aesthetic enjoyment composed of the plurality of anticipation and moments of deferments, "of expectations disappointed or fulfilled beyond anticipation—a multiplicity resulting from the challenges made by the work and from the contradictory feeling it arouses that the tests it is subjecting us to are impossible, at the same time as it prepares to provide us with the marvellously unpredictable means of coping with them" (Lévi-Strauss, 1969: 17).

Myth, though, ambiguous in its configuration, becomes actual by the listener. Myth and musical work are similar to the conductor in an orchestra where the audience become the silent performers. Myths and musical works bring the audience closer to potential objects where their shadows are appropriated with conscious conjectures of inexorably unconscious truths. Myths allow us to guess the paradoxical situation; it is the result of the irrational correlation between the conditions of the creation of the myth (collective) and the specific moment it is appropriated by the individual. Like music, myths remain innominate from the moment of its birth. They become an assemblage with tradition. Myth, when reciprocated, is positioned as transpiring out of a supernatural sources. Consequently, it becomes comprehensible to locate the unity of the myth projecting and hypothesizing the centre beyond the comprehension of the audience.

Conclusion

The study of myths posits methodological issues because it cannot replicate the Cartesian principle of fragmentation to resolve it because:

> There is no real end to mythological analysis, no hidden unity to be grasped once the breaking-down process has been completed. Themes can be split up *ad infinitum*. Just when you think you have disentangled and separated them, you realize that they are knitting together again in response to the operation of unexpected affinities. Consequently the unity of the myth is never more than tendential and projective and

> cannot reflect a state or a particular moment of the myth. (Lévi-Strauss, 1969: 5).

The veritable end to mythical analysis rests on putrefaction as the ideas replicate to perpetuity. Consequently, when we assume to unravel myths from one another, they converge with unanticipated attractions. The unity of the myth, therefore is prejudiced, a moment that never imitate the moment of the myth. Accordingly, an imaginary event is implied by an interpretive enterprise that organically configures myth and hampers the oppositions. This *anaclastic* moment is a spontaneous action resulting in mythical thought.

Derrida finds Lévi-Strauss's "reference-myth" erroneous and the usage of the myth inappropriate as it merits nothing but "referential privilege."[8] Moreover, he finds no harmony or absolute source for the myth: "The focus or the source of the myths are always shadows and virtualities which are elusive, unactualizable, and nonexistent in the first place" (Derrida 362). Everything transpires with a structure, arrangement, the affiliation. "The discourse on this acentric structure, the myth, that is, cannot itself have an absolute subject or an absolute center" (Derrida 362). Neither the change in the form nor the movement of the myth by which the centering of a language takes place describes the acentric structure that must be circumvented. Therefore, it becomes essential to relinquish the episteme of absolute necessity to return to the founding principle, the centre. Convers to epistemic discourse, mythological discourse is "mythomorphic." It implies the form out of which it speaks.[9]

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[8]"In fact the Bororo myth which will from now on be designated by the name reference-myth is, as I shall try to show, nothing other than a more or less forced transformation of other myths originating either in the same society or in societies more-or less far removed. It would therefore have been legitimate to choose as my point of departure any representative of the group whatsoever. From this point of view, the interest of the reference-myth does not depend on its typical character, but rather on its irregular position in the midst of a group" (Lévi-Strauss, 1969: 10).

[9]Lévi-Strauss explains in *The Raw and the Cooked*: "In effect the study of myths poses a methodological problem by the fact that it cannot conform to the Cartesian principle of dividing the difficulty into as many parts as are necessary to resolve. There exists no veritable end or term to mythical analysis, no secret unity which could be grasped at the end of the work of decomposition. The themes duplicate themselves to infinity. When we think we have disentangled them from each other and can hold them separate, it is only to realize that they are joining together again, in response to the attraction of unforeseen affinities. In consequence, the unity of the myth is only tendential and projective; it never reflects a state or a moment of the myth. An imaginary phenomenon implied by the endeavour to interpret, its role is to give a synthetic form to the myth and to impede its dissolution into the confusion of contraries. It could therefore be said that the science or knowledge of myths is an *anaclastic* taking this ancient term in the widest sense authorized by its etymology, a science which admits into its definition the study of the reflected rays along with that of which admits into its definition the study of the reflected rays along with that of the broken ones. But, unlike philosophical reflection, which claims to go all the way back to its source, the reflections in question here concern rays without any other than a virtual focus. In wanting to imitate the spontaneous movement of mythical thought, my enterprise, itself too brief and too long, has had to yield to its demands and respect its rhythm. Thus in this book, on myths itself and in its own way, a myth (Lévi-Strauss qtd. in Derrida 362-3).

While the meaning of the myth does not originate from its structure, the contradictions resolve the mythemes attributed to it. Rather than presenting myth as configured by the laws of unconscious, Lévi-Strauss views myth as an instrument of culture. Accordingly, subjecting to an intrinsic analysis of the meaning and elements, myths are determined without implications to cultural beliefs and personal intentions. Myth, when exists individually, is bound by the application of a pattern disclosed by the correlation of mutual perspicuity and distinguished between various other myths. Social influence on myths differs in code and concepts. Therefore, myth is determined by a dual transformation that accounts for infrastructural variations between societies. Every myth deceives the impact of double determinism because the connection to the earlier version or foreign versions acts as a transversal way. Through the restraints of infrastructural sources imposing alteration, the element from restructuring accommodates the differences and provisions of an external order.

The structure of myth, for Lévi-Strauss, exists in antitheses and analogical correlations. Paradoxes imagined by the native mind, given the multiple planes, are geographical, economic, sociological and cosmological. Mythical structure is paradoxical as envisaged by human mind. However, when incorporated with reality, the unification of mythical sequences become a failure. Myth articulates "negative truth" to explicate the paradoxes of systems with evidence from real-life patterns. In other cases, myth incurs inversions of real-life patterns. Therefore, it becomes closer but not 're-presentation' of reality. Here, the relationship between myth and reality is dialectic and the institution re-inscribed in myths are antithesis of the real institution in its presentation of negative truth.

The idea of the mythic-concrete is considered to make theoretical abstraction without cognitive possibility. The sign, therefore, becomes a tainted *abstractum*, that does not speculate a non-representational idea in an ontic realm. In contrast, it conserves the "phenomenality of the signified" and a graphic concept corresponding to the universe of signs offered by mythology to advance the structural core of unconscious experiences. Configuration of myths schematize to depict the nature of reality by becoming a share of posterity. Unlike the psychological approach which is assumed to resolve personality requirements, Lévi-Strauss's sociological/anthropological approach views mythical function as social sustenance. Structure of myth corresponds to different levels of reality (cognitive, ecological, sociological and cosmological) reflecting on the "structural comparabilities."

Lévi-Strauss' mythical method is constant and overt. The division of myth into sequences is vividly explicated by the plot and the paradigmatic sets that are proficient of offering them meaning. Eventually, a fundamental feature

of myth is positioned within the comparative paradigm. Analysing mythical thought inclines on the articulation of a correlation between varied aspects of sign system configuring meaning around the cultural conceptions implanted in the form. This procedure begins with the acknowledgement of an "ideological objection or an awareness" that the sign system transmits through appearing temporally (See Elliot). Myth correlates a message and refutes its presence through its deceptive subordination to the content and signifiers. Myth is a form of signification offering understanding and resulting from denotation and connotation. The authenticity of meaning is exemplified within the framework of communication. Thus, myth is the most explicit form of signification that alters meaning by justifying arbitrary and cultural assumptions through denotative sign.

Barthes demarcates mythic speech from political speech based on the use of language. The kernel of such differences lay on the varied functions. For instance, political speech "speaks things," self-consciously operates on the world and functions to fashion and re-fashion the world. Mythic speech "speaks of things" by significantly disjoining the speaker and the speech act from the procedure of formulating the world. It is the consequence of cultural perpetuity because it is an indecisive vehicle that could effect cultural change, unlike political speech. Mythic speech is a historical and disconnects events and actions from historical context by naturalizing. However, the political is inseparably conscious of historical processes. Naturalizing makes a narrative contingent and perpetual because it operates beyond the realm of human action.

Barthes views cultural correlations at the mythic levels by differentiating between myth and language. The relationship between language and meta language corresponds to a privileged type of speech act. Mythic speech averts action that could effect change and functions to make them resistant to human action. When reconfigured within a semiotic system, mythic speech is split from its original meaning as a relation between specific signifiers and signified. Therefore, a signifier in a mythic system deprives its historical context and meaning by becoming a naturalized signifier within a subordinate meta linguistic system rather than a prevalent sign in a linguistic system. Mythic speech is conceivable because signs are deep-rooted in a culture. When a reader or listener encounters myths, the communication of mythical themes engenders specific and fresh perceptions of human identity and individual viewpoints causing new cultural relations.

For Barthes, myths comprise of an assemblage of images and ideas from a variety of sources capable of communicating meanings to people. They occur in fragments and not as static narratives. When myth is replaced by a connotative system of meanings, the denotated system already present empties itself by adding meaning/s. Transpiring out of its ability to alter history, myth

eliminates the imposed memory or configured objects of the audience/listener. Understanding myth does not require a suitable strategy but the object itself must be transmuted by revealing the trait of a narrative and to rupture the representation of meaning (See. Tager, 1986: 637).

Mythology has no apparent practical function because it is not unswervingly related to reality. However, it is gifted with an advanced "degree of objectivity" and communicated to minds with "creative spontaneity." The assumed "arbitrariness of mind" is allegedly an unprompted flow of inspiration and its unrestrained creativity implies the presence of laws functioning at a cavernous level. Therefore, myths can exemplify the objectified with experiential proof of reality. However, the probability cannot be omitted that the speakers who fashion and transmit myths may not be conscious of their structure and method of operation. Moreover, myth is not a culturally intricate system agreeable to explicate culturally determined functions but rather articulates the function of the constitutive and pre-cultural consciousness expressing the laws of the mind. Examination of the system of myth cannot be directed without the guidance of a hypothetical principle that defines the object of analysis. Subsequently, myth, considered as the product of a mind, is itself unidentified and therefore these suppositions become metaphysical as no foundation on which these could be validated.

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DEVELOPING MULTILINGUAL DICTIONARY FOR INDIGENOUS LANGUAGES USING FIELD LANGUAGE EXPLORER TOOLS (AWADHI, HINDI, TELUGU)

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1.0 Introduction

India is a multilingual country which is varied with different languages, cultures and its heritage. Because of this, it is very rich in languages and their varieties. There are more than 7,097 languages[1] across the world with different cultures, languages and with diversity. As a country, India varies in Unity in Diversity. Because of this reason, there are thousands of languages and their dialects. There are innumerable languages in India which belongs to different language families. They are Indo Aryan, Dravidian, Tibeto-Burman, Austro-Asiatic and Andaman's Languages language families. There are 22 languages which are recognized as eighth scheduled languages by Constitution of India[2]. Since, it is a multilingual country, a multilingual dictionary is more essential because it is one of the major lexical resources to create natural language applications for Indian languages (Major to Minor/Sub languages). There are different types of dictionaries. They are monolingual, bilingual, trilingual, multilingual dictionaries from English to Indian languages and Indian languages to English but there are very few multilingual dictionaries from Indian languages to Indian languages or major Indian languages to minor Indian languages or super language to sub-language and vice-versa etc. Multilingual dictionary is the one of the most important lexical resource in the field of Natural Language Processing, Computational Linguistics, and Information Retrieval. The present paper focuses on listing an exhaustive multilingual lexical database of Awadhi, Hindi and Telugu. The present work is based on lexical items. In simple terms, we can say that it's a multilingual dictionary from Awadhi to Hindi and Telugu. The main aim of the present research work is to build an electronic multi-lingual dictionary from Awadhi to Hindi and

[1] https://www.ethnologue.com
[2] https://en.wikipedia.org/wiki/Eighth_Schedule_to_the_Constitution_of_India

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Telugu. It consists of 300 lexical items or words, so basically it's not a dictionary in its strict sense but it is a glossary of three languages.

1.1 About Dictionary

A dictionary can be called as a resource deals with the individual words of a language along with its orthography, pronunciation, usage, synonyms, derivation, history, etymology etc arranged in an alphabetical order for convenience of referencing the words. Ram Adhar Singh (1982) has defined the main criteria to classify the dictionaries is density of entries, number of languages involved, nature of entries, degree of concentration on strictly lexical data, axis of time, arrangement of entries, purpose, prospective user etc. Some of the common types of dictionaries are encyclopaedia, thesaurus, etymological dictionary, dialect dictionary, specialized dictionary, bilingual or multi-lingual dictionary, reverse dictionary learner's dictionary, phonetic dictionary, visual dictionary etc. The above listed each dictionary has its own importance and relevance of it.

1.2 Research Problem

The main aim of the present research paper is to develop the multilingual dictionary for Indigenous languages. There are many dictionaries which are available from English to Indian languages and Indian languages to English but there are no electronic dictionaries from major Indian languages to minor Indian languages (vice-versa) which can be used to develop natural language applications like machine translation, information extraction and information retrieval. Apart from that there are machine translation systems for major Indian languages but there are no accurate linguistic resources to develop NLP applications from major languages like Hindi, Telugu to minor language like Awadhi and vice versa. There is a huge gap between the languages from lexical resources point of view. In order to overcome these kinds of problems, we have created multilingual dictionary for Indigenous languages (Awadhi, Hindi and Telugu).

1.3 Indigenous Languages

According to latest ethnologies, there are more than 7,097 languages in the world. According to 2011 census, Hindi, the sole official Language of the Indian union has 52,83,47,193, Telugu has 8,11,27,740 and Awadhi has 38,50,906 speakers[3]. These languages are recognized by Kendra Sahitya Academy to give away awards for the best literary works every year. A language which is native to a region and spoken by indigenous people is called indigenous language. It is also known as *autochthonous* language. Many indigenous languages speakers have stopped passing their mother tongues

[3] https://en.wikipedia.org/wiki/2011_Census_of_India

to the next generation and trying to switch over to major language or dominant language as part of acculturation into the dominant culture. It is well known fact that many indigenous languages have been subject to *linguicide*. In the process of recognizing the importance of these languages, UNESCO has declared 2019 as the International Year of Indigenous languages, "to draw to attention to the critical loss of indigenous languages and the urgent need to preserve, revitalize and promote indigenous languages" (Cf. Wikipedia, 2019). The next section discuss about the organization of the paper.

1.4 Organization of the paper

The present paper is organized in 5 sections. The first section introduction; section 2 deals with methodology; section 3, discusses the related works; and section 4 explains about the relevance of using Field Language Explorer Tool (Flex), enriching the lexical items of Awadhi, Hindi, Telugu by using it. Later, it also discuss with appropriate snapshots of different phases of the tool. Lastly, we conclude the paper in section 5.

2. Methodology

In this section, we discuss the step by step procedures which are followed to compile the multilingual dictionary for Indigenous languages. Here, we have chosen the Flex tool to develop the electronic multilingual dictionary. It is a software which is used to document the indigenous languages. Because, it's safe, secure and freely down-loadable on Windows and Linux platforms. This tool has a user friendly interface to document any language. It is also useful to encode the linguistic information of any language data. Among the various components of Flex, one of the useful interfaces is to develop or compile the dictionary. By using this tool, one can also enrich the list of lexical items of any language dictionary. It is also easy to categorize the different lexical categories like noun, verb, adjective, adverb and pronouns. Here, we have chosen three indigenous languages. They are Awadhi, Hindi and Telugu. Awadhi and Hindi belong to Indo-Aryan language family. Awadhi is the sub-language[4] of Hindi. Telugu belongs to Dravidian language family. It is spoken in Andhra Pradesh, Telangana states and the neighbouring states of south India as well. It is also one of the scheduled languages which are recognized by the government of India. It is also one of the classical languages which are recognized by the Indian government in 2008. Firstly, we have created 300 lexical items in Awadhi by selecting the different domains randomly from Flex tool. They are like kinship terms, households, daily life, marriage and cultural terms. Later, we also listed the equivalents from Awadhi to Hindi and Telugu.

[4]Here, we are referring sub-language to dialect

3. Related Works

In this section, we discuss about the related works on multilingual dictionaries of Indian languages. One of the major project to develop MT system was Indian languages to Indian languages machine translation system project (IL-IL MT) which has been carried out under the leadership of Prof. Rajeev Sangal at IIIT, Hyderabad phase I from 2006-2010 and phase II from 2010 to 2013 in collaboration with 07 different universities from India[5]. This project was funded by MCIT, Government of India. As a part of this project, they have developed the bilingual machine readable dictionaries (MRD) from Indian languages to Indian languages like Hindi to Telugu, Telugu to Hindi, Telugu to Tamil, Tamil to Telugu, Hindi to Punjabi, Urdu to Hindi, Tamil to Hindi, Marathi to Hindi, Hindi to Urdu, Hindi to Bengali, Malayalam to Hindi etc. In order to translate from the above language pairs, they have developed the bilingual machine readable dictionaries (MRD) from Indian languages to Indian languages.

One more relevant work on developing lexical resources for Indian languages was Indo WorldNet project. This project was led by Prof. Pushpak Bhattacharya at IIT Bombay[6]. It is the combination of the North East WordNet, Dravidian WordNet and Indradhanush project. It was funded by TDIL, MCIT, and Government of India. Word Nets for Indian languages are developed based on lexical semantics. Each language WordNet is developed based on the concepts which are an exhaustive lexical resource for Indian languages. It is a lexical knowledge base of 18 scheduled languages of India. They are Assamese, Bangla, Bodo, Gujarati, Hindi, Kannada, Kashmiri, Konkani, Malayalam, Meitei, Marathi, Nepali, Oriya, Punjabi, Sanskrit, Tamil, Telugu and Urdu[7].

Another, relevant work has been carried out on Telugu by Prof. G. Umaheshwara Rao. He has developed the machine readable dictionaries (MRD) for Indian languages as a part of various project works at CALTS, UoH[8]. They are Telugu to English, Telugu to Hindi, Telugu Synsets, English to Telugu glossaries, dictionaries for Indian languages and foreign languages. These lexical resources are available online at CALTS website[9]. The main purpose of developing the above dictionaries was to build machine translation systems from Indian languages to Indian languages.

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[5] https://ltrc.iiit.ac.in/nlpmt/projects.php
[6] http://www.cfilt.iitb.ac.in/indowordnet/index.jsp
[7] https://en.wikipedia.org/wiki/IndoWordNet
[8] Centre for Applied Linguistics and Translation Studies, School of Humanities, University of Hyderabad
[9] http://caltslab.uohyd.ac.in/caltslab/tools.php

Lastly, the recent project on Machine Readable Dictionary of Bhojpuri, Magahi and Maithili has been carried out by Dr. Anil Singh and his team which is sponsored by Design Innovation Hub, Project Varanasi at Department of Computer Science and Engineering, IIT-BHU, Varanasi, from 2015 to 2018[10]. The main objective of this project to develop machine readable dictionaries for less resource languages like Bhojpuri, Maithili, Magahi. These dictionaries are useful to develop machine translation systems from Bhojpuri, Maithili, Magahi to Hindi. Similar online resources for non-Indian languages[11] are which includes cross-lingual references across 47 non-Indian languages. Other resources[12] includes 17 non-Indian languages, multiple languages including some Indian languages respectively. The next section discusses about Flex tool.

4. Fieldwork Language Explorer (Flex)

Fieldworks **L**anguage **Ex**plorer (Flex) is an integral part of the SIL (Summer Institute in Linguistics) Fieldworks suite of tools. It is a software which is meant for organizing and analyzing linguistic data at various levels such as Lexicon, Grammar etc. Similar to the earlier versions of the program from SIL viz. Shoebox and Toolbox, Flex is also designed to organize dictionary, providing grammatical rules, etc. The components in the tool consist of multiple options which include lexicon, grammar, texts, words, etc. It is also very useful for under-resourced languages and helps to document languages. In addition, it allows field linguists to perform language documentation tasks. Flex is specifically designed to assist with the analysis of any of the world's languages including those which have no defined orthography (Baines, 2009).

Since, it is mentioned above, Flex includes components such as Lexicon, Texts & Words and grammar which are designed to organize information for any given language. Each of these components consists of a number of options and data fields, most of which can be customized to the needs of a given language project. When they are taken together the program's components can be used to produce outputs useful in language conservation such as word lists and dictionaries, collections of texts and examples. So Flex has support for many things including, dictionary development process, stem-based or root-based dictionaries, printing of a draft dictionary, plug-in for dictionary typesetting facility, choice of user interface languages, and so on. It has around 10 classes and 88 fields for describing lexical information (Baines, 2009).

[10] http://www.area73.in/nlp/projects.php
[11] www.langtolang.com
[12] www.wordreference.com, www.logosdictionary.org and www.xobodo.org

4.1 Languages Setting

Firstly, we need to select the languages or add the languages for those languages, dictionaries are going to be created or developed. Here, we have chosen the Awadhi, Hindi, Telugu and English. The second box is about the writing system. We selected English to provide the meaning of the Awadhi lexical item in English.

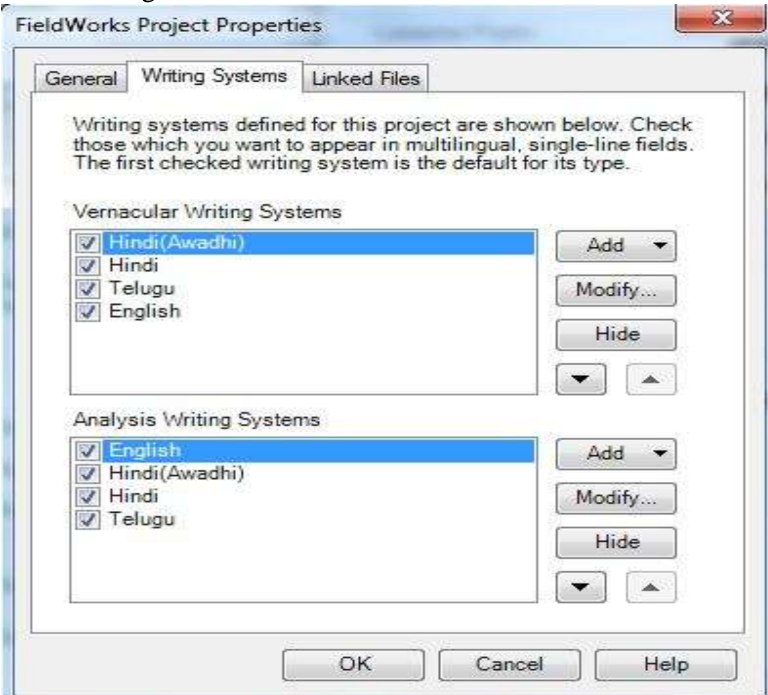


Figure 4.1.

4.2 New Entry

After adding the languages list, we need to open the new entry. This section is to enter the new lexical items of Awadhi, Hindi and Telugu. Here, Awadhi and Hindi are given in devanagiri script and Telugu is given brahmi script. Later, morpheme type is selected. There are different types of options are available like bound root, bound stem, phrase, particle etc. After that we need to assign the relevant lexical category like noun, verb, adjective, adverb etc. After feeding the relevant information, select the create option. It creates the particular lexical entry.

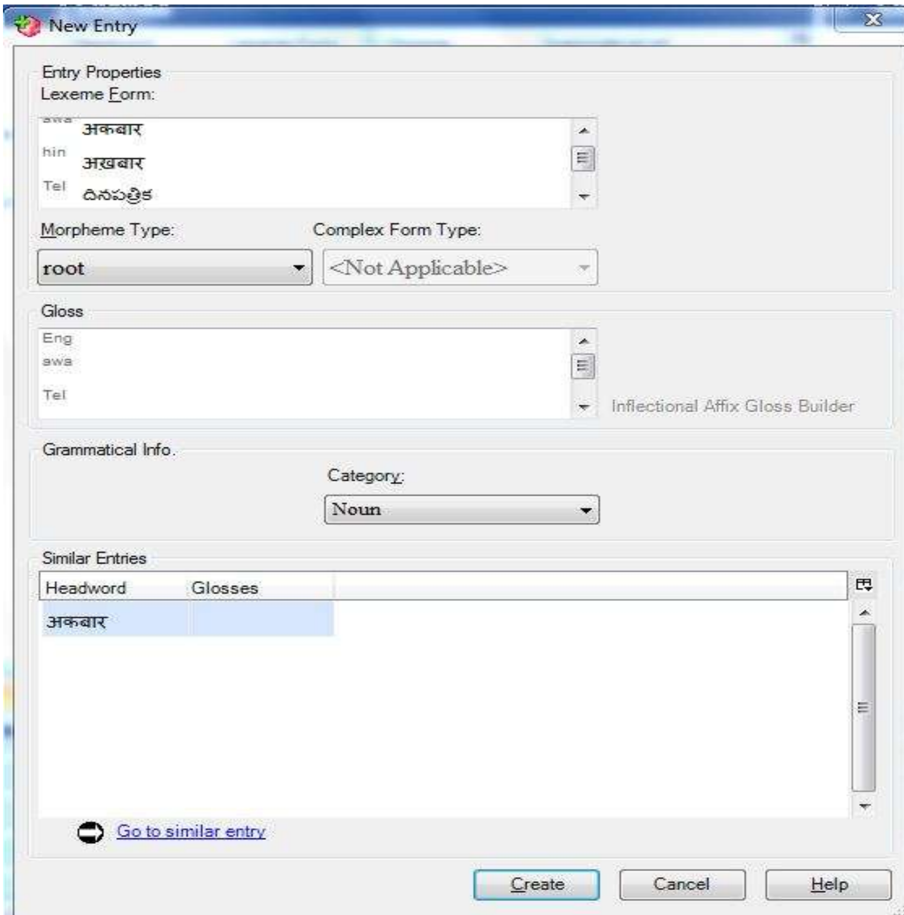


Figure 4.2.

4.3 Lexicon Edit

After creating the new lexical entry, one can edit and modify the lexical entries in the dictionary. It lists all the lexical entries which are entered into the dictionary. Entry column allows the lexicographer to enter the sense1 and sense 2 with proper examples. Later, one can also assign the semantic domain of a lexical entry. Here, we included the lexical entry called *Newspaper* in three languages viz. Awadhi, Hindi, Telugu etc and given the sense of the newspaper. The below screenshot is the list of lexical entries which are entered in the multi-lingual dictionary.

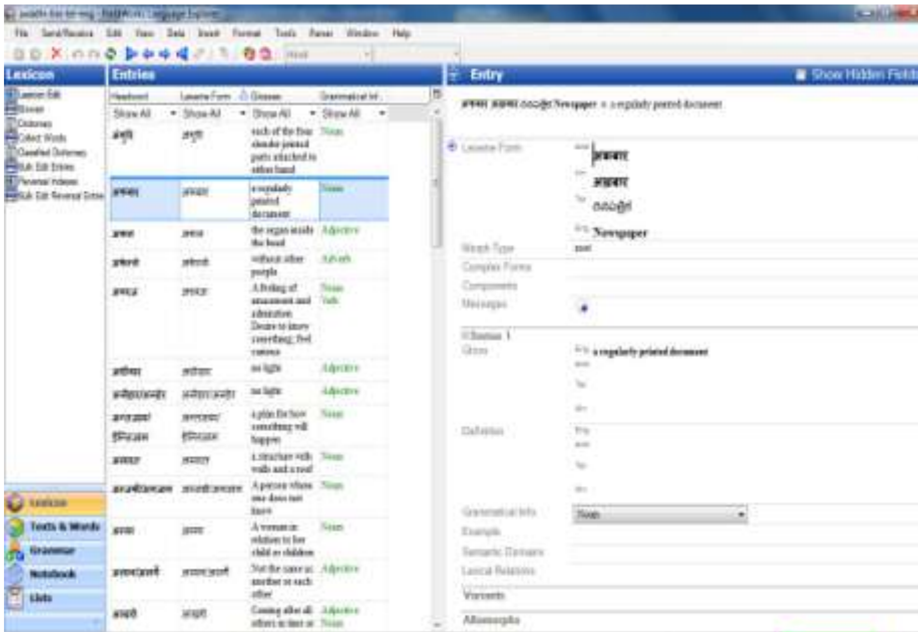


Figure 4.3.

4.4 Browse

In this phase, we can expand the browse pane to view the full window of the dictionary.

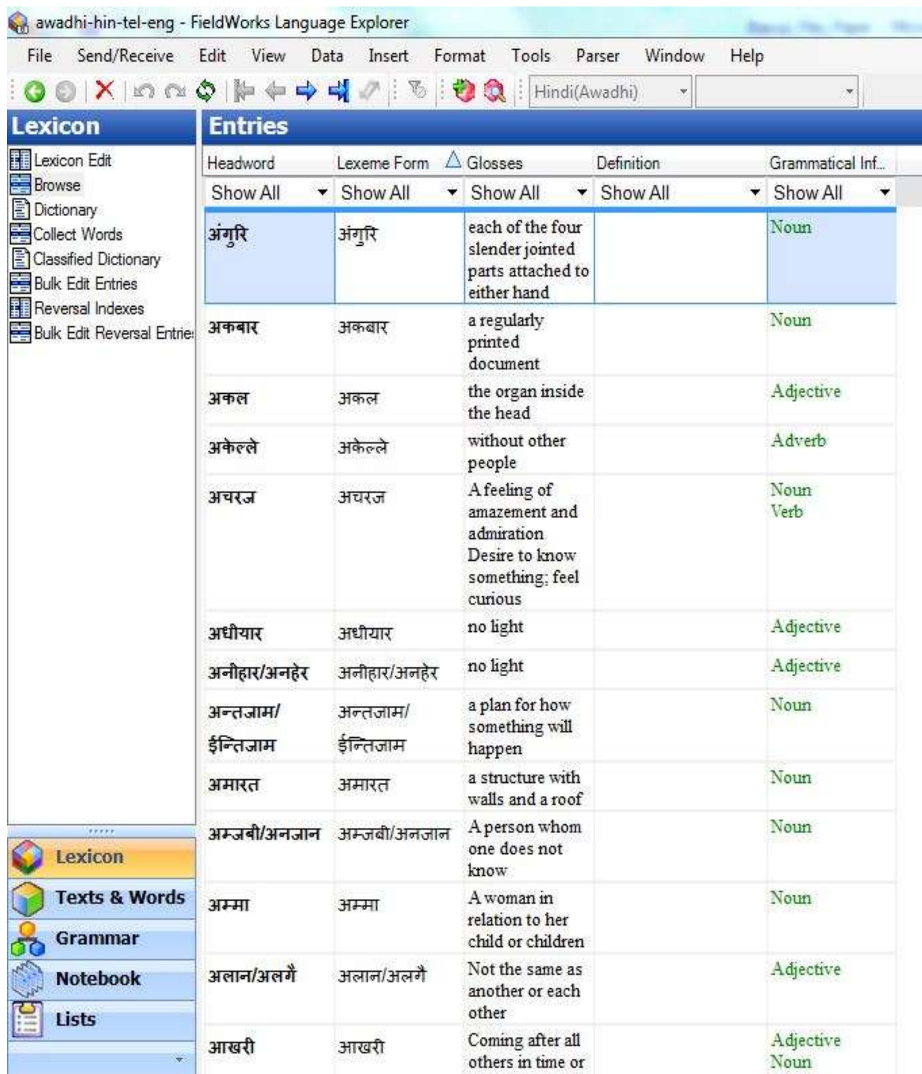


Figure 4.4

4.5 Semantic Domains

In this phase, we classified the lexical entries of the multilingual dictionary. In this step, we assign a particular semantic domain to each lexical entry based on the concept of the lexical item. The below given screen shot illustrates about the semantic domains of the lexical entries.

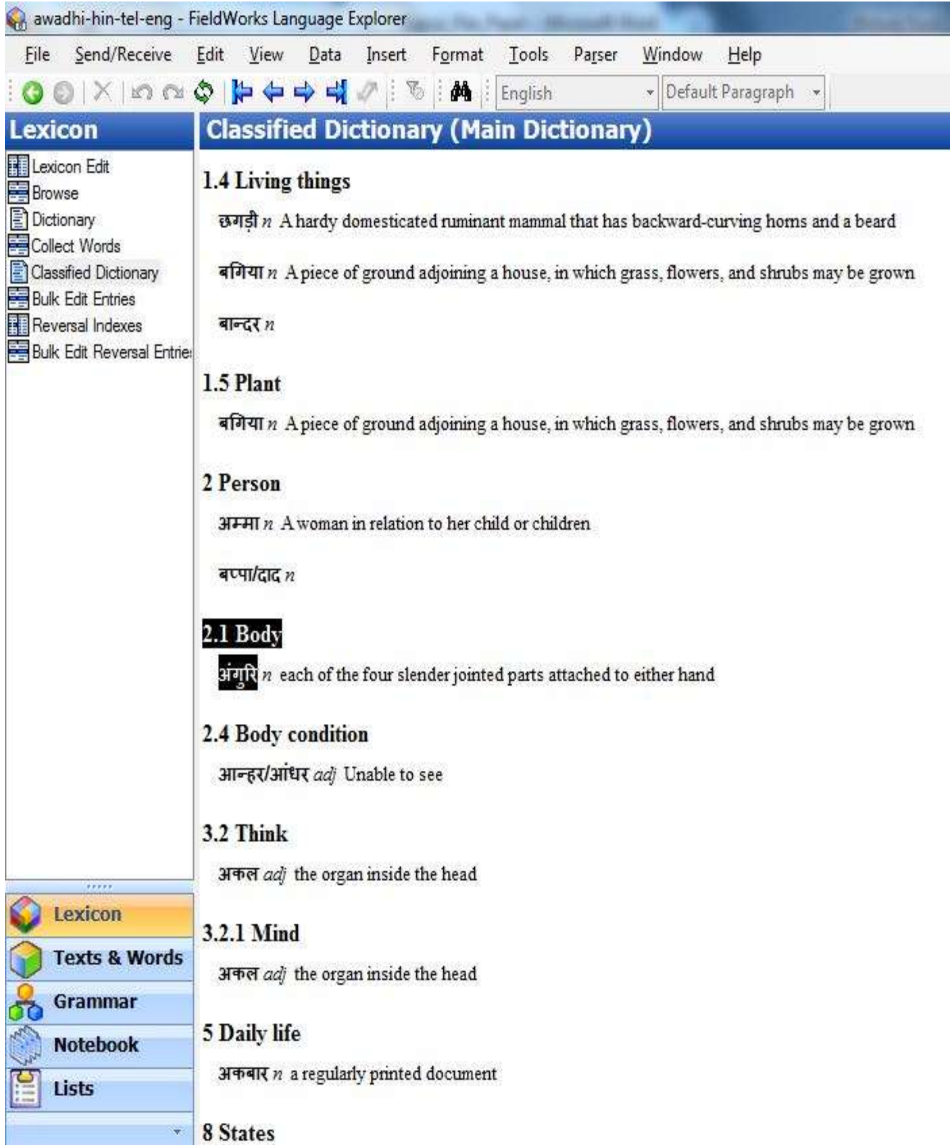
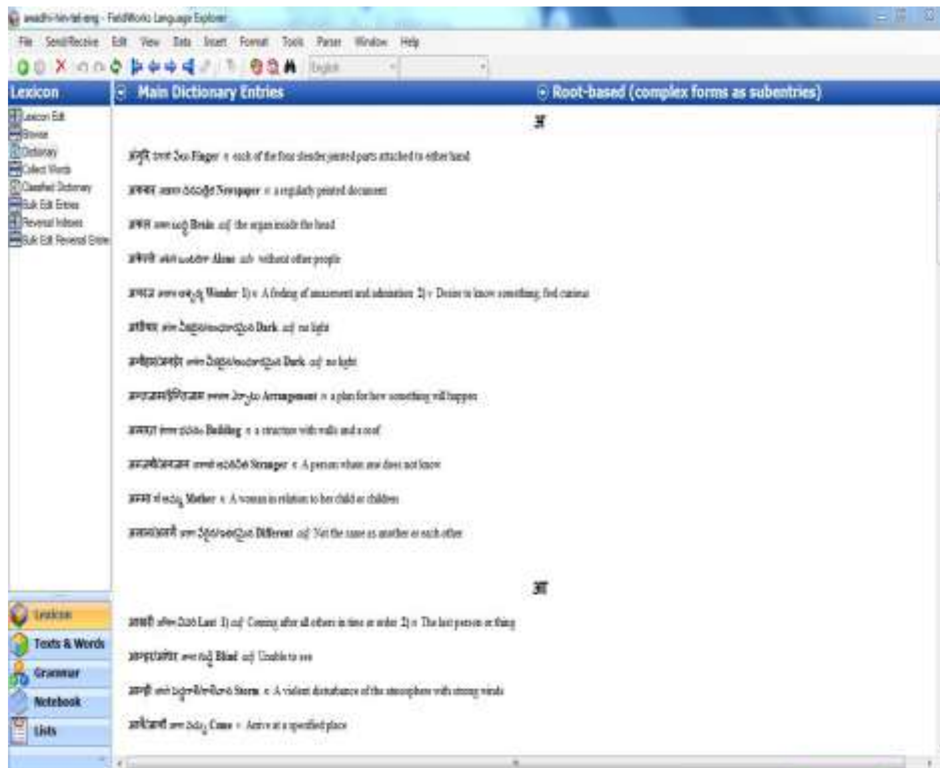


Figure 4.5

4.6 Main Dictionary Entries

Lexical entries can be formatted in this tool. It can be look like a printed dictionary. Fields can be omitted, reordered, formatted, writing systems selected, and labels or symbols inserted. We can hidden some of the features in



this phase. One can publish a pocket glossary or complete dictionary by using this tool.

Figure 4.6

5. Conclusion

There is no such kind of multi-lingual dictionary from Awadhi to Hindi and Telugu. Most of the dictionaries are from English to Indian languages or Indian languages to English. The main contribution of the present research work is that we have developed a multilingual dictionary from Indian languages to Indian languages. In this paper, we have taken a sub-language (Awadhi) of Hindi to create a dictionary but not any other language or dialect. Our trilingual dictionary consists of 300 lexical items. They are like kinship terms, house-hold, kitchen utility and day to day discourse which are limited in number (300 words). We can also say that, this is not a dictionary but it is a glossary of

Awadhi, Hindi, Telugu and English. We can also say that, it's a sample of multi-lingual dictionary. By developing this kind of multi-lingual dictionary, we can document the language data where it can be used to develop language teaching materials, primary text books, language games etc. Definitely, this kind of research work can be a good lexical resources in Awadhi, Hindi and Telugu. It can be an exhaustive lexical resource to develop Machine Translation system from Awadhi to Hindi and Awadhi to Telugu and vice versa.

We would like to carry forward the present research work to improve the lexical entries to 5,000 of the respective languages in our future. So that, It can be a good and exhaustive lexical resource to develop NLP applications from Indian languages to Indian languages.

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ALBERT CAMUS CONCEPT OF GOD IN "THE PLAGUE"

Chandirasegaran
Puducherry.

The theme of the existence of God that we are going to study in Camus "The Plague" is not a new theme in French literature. Discussed since the Middle Ages, it has aroused great interest among philosophers and men of the twentieth century. Concern for religious problems is due to the introduction, at the beginning of the 20th century, of a very important political and social measure: It is Secularism. The strict neutrality of the State in religious matters, the tolerance and the peaceful coexistence of the various religious families have often taken, under the Third Republic, the extreme form of anticlericalism.

Despite the efforts of the Catholic Church, since the beginning of the twentieth century, a slow process of de-Christianization, which affected various denominations, had led to a crisis of faith, linked to a more general crisis of Western civilization. This crisis is due to several social, political and scientific causes. The advent of Marxism-Leninism, the birth of psychoanalysis with Freud, the fission of the atom, and the launching of the atomic bomb at the end of the Second World War strongly marked human thought and challenged the values, moral and religious faith. Above all, the two cataclysms that the human race has experienced in the form of two great wars have brutally changed the social and political equilibrium of the West. Finally, the position of the intellectuals, many in our time, who have lost faith in reason, sees in the human being only a bundle of unconscious or subconscious tendencies.
It is among the thinkers of the latter group that we observe above all the reactions, the most important of which are the feeling of an absurdity of beings and things-nothing has any purpose and nothing makes sense-and an atheism that no other era has experienced such intensity and magnitude as ours. Albert Camus stresses the state to which the Western man is reduced in front of his

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destiny in these terms: "I shout that I do not believe in anything and that everything is absurd"[1].

This crisis is reinforced by the political events of the 1940s; the brutality of the defeat (June, 1949) the torpor of the years of occupation until the liberation of 1944 allowed the existentialism that knew the day well before the war to find in the climate of anguish of these dark years an atmosphere conducive to its diffusion:

"The French defeat, the desire for recovery and struggle, the compromises of collaboration, the use of the same words and the same values in the opposing camps, the constant presence of death, torture and treason... The enormity of the military and civilian massacres, the displacement of populations, all these experiences of an unbelievable and universal war broke out the frames of an intelligence which thought itself open and which then discovered in the honour or in the heroism the limits of its understanding. Consciousness manifested an absolute passion for freedom"[2].

Expensive themes of existentialism such as the theme of God and that of his silence in the face of evil prompted Albert Camus to ponder the attitude that the man must take in the absence of any divine assistance.

To study these themes, we chose Albert Camus' The Plague, which, in our opinion, best reflects the author's thought about God and his silence in the face of evil.

God in the Camus Philosophy of Absurde

Before addressing the Camus's philosophy of Absurd, let us briefly recall the story of the Plague.

In Oran, in 1940, the rats just died, bringing with them the disease. The epidemic quickly spreads, making it necessary to quarantine the city. A new life is organized; some are black marketers, preachers like Father Panaloux who denounce divine punishment; Dr. Rieux in the company of Tarrou creates voluntary health training. People are dying in large numbers; In the agony of Judge Otho's son, Father Panaloux discovers that evil is an unjustifiable scandal. Later, this preacher who associates himself in the health organizations of Dr. Rieux will be swept away by the disease.

Just when the epidemic is weakening, Tarrou who aspires to the Holiness will be in turn called for by the plague. After a long fight, the epidemic will be temporarilly defeated and the gates of the city will open again, and the crowd delivered from the plague will be glad. But there is no final victory over evil, and "perhaps the day would come when, for the misfortune and the

teaching of men, the plague would awaken the rats and send them to die in a happy city[3]". Such is the story of the plague presented by Camus in the form of a chronicle whose narrator is Dr. Rieux.

When we look closely at this "chronicle", we see that there is a tangle of themes each of which deserves a careful study. For the moment, what holds our attention is the theme of God and his silence in the face of evil. But it would be superfluous to treat this theme without referring to the Camus' philosophy of the absurd .

Camus devotes an entire essay on the absurd in the Myth of Sisyphus published in 1943. In this essay, he emphasizes the uselessness of life which consists only in the gestures that routine life prescribs, as the Oranians would do before the arrival of the plague:

> "Wake up, daily train, four hours of office or factory; meal; again train, four hours of work, dinner, sleep and then Monday Tuesday Wednesday Thursday Friday and Saturday on the same pace, this route is easily followed most times. One day only, that "why" rises and everything begins in this lassitude tinged with astonishment"[4].

In addition, the certainty of death, this "primitive and definitive side of adventure[5]" also reveals the absurdity of life. "Under the deadly light of this destiny, uselessness appears. No morality, no effort is in fact justifiable before the bloody mathematics of our condition[6]". Moreover, the intelligence that recognized our inability to understand the world also tells us in its own way that this world is absurd, that is, irrational; in other words, everything that escapes the principles of human reason.

For Camus, it is not the world that is absurd but it is the confrontation of consciousness, a desperate desire for clarity with this irrational: "Thus the absurd is neither in man nor in the world but in their common presence. It is born out of their antinomy.

What is Camus's response to this experience? He rejects suicide; because it destroys consciousness. Life does not make sense, but you have to live. Camus also rejects the other attitudes of escape, that is to say, the doctrines that place out of this world the hopes that would give meaning to life. In other words, he rejects the religious belief he will call "philosophical suicide"? Existentialists such as Karl Jaspar, Chestor, Kierkgard who try to deify the irrational by making the criterion of the other world.

So, for Camus there is no God because the notion of God and that of the absurd are incompatible with each other. According to him, if there is one, he is

wicked and deliberately silent. Camus has already addressed this problem of silence of God before the evil in his play "The Misunderstanding". In this play, the old servant embodies the God who is foreign to the sorrow of men, who assists in doing nothing with the unfolding drama. Let's mention Jean Onimus while analyzing the play[5].

> "The servant only comes out once of his muteness at the moment when the curtain falls, when everything is lost. Maria fell on her knees, she uttered the cries of imploring:
>
> " Oh my God, I can not live in this desert. Have pity on me ... please help me ". Then the old man dares to open his mouth, but it is to say "no!"

What we have just quoted illustrates, in any case, the eternal silence which is for Camus the sinister attribute of divinity. In the light of this conception of Gods of the Absurd, let us study the concept of God as it was exposed in "The Plague".

The Attitude of the Organs Before God

We have mentioned previously the characters who fought against the plague thus testify their revolt against the evil. Their attitude before God will be analyzed in the end. Apart from these characters, another one that deserves our full attention and which is no less important is the Oran community that Camus always ironicly calls "our fellow citizens".

The attitude of these before the religious faith and before God deserves as much attention as that of the characters mentioned above. From the beginning of the novel, Camus highlights the routine life of Oranese: It is a population that wants to spend their days without difficulty in their routine as much as possible.

Going to Mass is one of their routines. Oranans who were always indifferent to death and who spent their lives in search of pleasures were completely appalled by the epidemic. The city was quarantined. At the height of the epidemic, we go from a state of plague to a state of siege. The fear of death gave them renewed vitality to religious sentiments and superstitions. At first, the ecclesiastical authorities decided to fight against the plague by their own means by organizing a week of collective prayers. "Panicked, the people of Oran who were not particularly pious in ordinary times rushed to the churches. The general opinion was that anyway "it can not hurt".

In the long run, when the disease reached its climax, most people turned to superstitions: "Most people ... had replaced ordinary practices with

unreasonable superstitions. They were more likely to wear protective medals or Saint Roch amulets than they would go to mass. Far from God and religious practices, the Oranans had become not only superstitious, but dared to find new interpretations of the epidemic and consulted the prophecies of Nostradamus and Sainte-Odile. It was thus passed from hand to hand to Saints of the Catholic Church. Journalists gave free rein to their imagination in spreading false news. When history itself was short of prophecy, it will be appreciated as the journalists who at least on this point were as competent than that of their iconic predecessors.

The visits of Oranese to the churches became more and more rare: "A dozen small black shapes came out of the church." Panaloux's second sermon took place at the church, which was only three-quarters full.

As death was imminent, belief in God seemed to them much less urgent than the enjoyment of pleasures. They engaged in violence and vandalism. "Thus the illness which, apparently had forced the inhabitants to a solidarity of besieged, broke at the same time the traditional associations and returned the individuals to their solitude. When the plague receded, Oran returned to the old habits they had before the outbreak of the epidemic. The "fellow citizens" behaved as if nothing happened. "Cinemas and cafes did the same thing and faith in God fell back into old social practices:" In the churches, thanksgiving was recited ".

In short, one could say that the Oran have never sincerely practised religion. Belief in God is simply one of the social forms that falls within the framework of their daily schedule.

Let us examine now the attitude of the characters of Dr. Rieux, Jean Tarrou, and Father Panaloux before God.

God Before the Characters of "The Plague"

Camus said in 1945, two years before the publication of "The Plague": "I am not a philosopher. I do not believe enough in reason to believe in a system what interests me, it is to know how one can behave when one does not believe in God, nor in the reason"[6].

According to these lines, we see that Camus does not claim to bring a complete philosophical system or a theory to a particular problem, which preoccupies Camus's thought in this novel, it is the attitude that the man must take before the evil in the absence of God.

It poses this problem to the reader's consciousness and shows different attitudes to this problem, different behaviours in the presence of a concrete

situation. Before approaching God as it was conceived by the characters, let us try to define the notion of "The Plague". This definition of evil is necessary for us, because its presence on earth is intimately associated with the existence or absence of God.

What is evil in the plague?

This is obviously the plague that tortures and kills men by the thousands. But the epidemic is only a transparent symbol. It represents everything that causes death and all that kills: the death of children, victims of epidemics, the advent of fascism, especially the Nazi oppression, the material conditions of life in France under occupation, etc.

Among the characters of "The Plague", it is the R.P. Paneloux who, in his capacity as a preacher, tries to propose an interpretation rather than a meaning to the evil of which the Oranais are affected.

During a first sermon, Paneloux develops the traditional idea that the plagues are sent by God for the atonement of the sins of men:

"My brothers, you are in misfortune, you have deserved it"[7].

This exordium is eloquent and brutal. Paneloux first shows that the plague is an effect of God's wrath. "Too long this world has composed with evil ... God has just averted his gaze "and nothing not even" vain human science can not prevent the angel of the plague from striking Oran. Then, Paneloux tries to soften the image of vengeful God by saying that the anger of God proceeds from a "devouring tenderness. God punishes because he loves, because his love has been disappointed in his waiting. Finally, the preacher adds that the plague "manifests the divine will which, without failure, transforms evil into good". And the Reverend Father concludes that words of love must be addressed to heaven.

After listening to the Jesuit's preaching, Rieux believes that the problem of evil was not really addressed by the priest. In addition, Dr. Rieux reveals, during his conversation with Tarrou, his conception of God and that of his silence in the face of evil:

Paneloux is a learned man. He did not see enough to die and that is why he speaks in the name of a truth. But the least rural priest who administers his parishioners and who has heard the breathing of a dying person thinks like me. He would heal misery before he wants to demonstrate excellence, "says Rieux, because the difference in attitudes to evil does not come from the priest's faith and from the physician's agnosticism but from the difference in their life experiences. While Paneloux is a knowledgeable man, Rieux, who has a

concrete experience of the evil judge that in the face of misery there is only valid conduct, fight against evil. The duty of man is not to justify God's evil in the world, but to fight against this evil.

But then why fight for others at the risk of perishing oneself, if there is no God to punish or reward men, objected Tarrou who wants to know the fundementals of the thought of Rieux.

He answers that it is precisely because there is no divine intervention to hope that everything must be done to stop the evils of the world:

> "... but since the order of the world is regulated by death, perhaps it is better for God that we do not believe in him and fight with all his might against death without lifting the eyes to the sky where everything is silent.

For Rieux, the revolt against a scandalous human condition is the very soul of the struggle. ... you have to be crazy, blind or coward to resign yourself to the plague ".

Paneloux, who is involved in health facilities, attends the city of Rieux on the death of a child, that of Judge Othon. At this death, Rieux reacts violently "Ah, that one at least, was innocent, you know it well," The doctrine of the expiation of sins is difficult to sustain in the face of the suffering and death of the innocent. And Dr. Rieux, the spokesperson of Camus, revolts: "I will refuse until death to love this creation where children are tortured.

Evil is suffering and death, no doubt, but above all, it is unjust suffering. There is no escape: If evil was wanted by God, we must recognize the responsibility of God in the suffering and death of children, Paneloux understands this and in a moment shaken:

> "It is outrageous because it surpasses our limit. But maybe we should like what we can not understand," he replies to Rieux.

An eyewitness to the massacre of the innocent, Paneloux gives his second sermon. He is now speaking as a man meditating on the meaning of suffering. Faith is no longer seen as a comfortable certainty but as a tragic hope. So the approach of the sermon ceases to be a beautiful rhetorical order to gain pathetic.

Paneloux poses the problem of evil as a scandal; he acknowledges that he does not receive the satisfactory explanation, that he claims an act of faith:

> "There is the necessary evil and the seemingly useless evil. There is Don Juan plunged into hell and the death of a child. "
>
> "... My brothers, the moment has come. We must believe everything or deny everything. "

> "God made today his creatures the favor of putting them in a misfortune such as they had to find and assume the greatest virtue that is that of all or nothing".

The Christian must prove his faith by accepting for himself the suffering sent by God. The conclusion of the sermon reveals the tragic greatness of this faith.

For Paneloux, there is therefore an explanation for evil, but men are condemned to ignore it. Only God can give this explanation and it is thus that the very scandal of the problem of evil affirms the existence of god, because without God, suffering would be insane and man can not do it. While with God the suffering becomes necessary, the man must assume the greatest virtue of the all or nothing, that is to say to submit himself to the suffering, risking his life to save the others. Tarrou foresees in this second preach that the priest will not lose his faith and that he will go to the end.

Indeed, Paneloux agrees with his conduct. In his turn, suffering from the plague, he refuses the help of medicine and dies as a Christian.

Faced with Christian Paneloux who accepts everything because he chose to love God, Rieux represents the man who prefers to deny God or hate him. His conversation with Tarrou at the beginning of the epidemic leaves no doubt on this point. What interests Rieux is neither the problem of the existence of God nor his personal destiny, it is the suffering of men, it is what he experiences as an evidence: "I have lived too much in hospitals to love the idea of collective punishment ...

When Rieux said to Tarrou, "maybe it's better for God that we do not believe in him ... we can guess that the metaphysical foundation of his thought is the eternal dilemma:

> - Or is this good God impotent against the evil of the world, and what have I to do with an impotent God to fight against evil?
> - Or this God is all-powerful and bears full responsibility for evil in the world he has created, and the moral attitude is then to rebel against him, fighting against evil.

At the limit, it can be said that if Rieux could believe in God, he would choose to hate him for the sake of men, For, for Rieux, there is no justification for evil.

Another character interests us as much as that of Rieux is Tarrou. United by the will to fight evil, the two are distinguished, however, from each other both by their social origins and by their experiences of life. Misery teaches life to Rieux, the son of a workman; on the other hand, "understanding, that is, the understanding of others based on morality, teaches it in Tarrou. Both agree

that one could only win temporary victories over evil. As we know, Rieux expresses his faith in action: "The essential thing was to do one's job well," "his role was to diagnose" and to heal "as quickly as possible".

Tarrou, partner on the side of the vanquished, is the man on the fringes, symbolizes look and vigilance. Broke very young with his family, he lived all ideals and bankruptcies. "I did a thousand jobs to make a living. Tirelessly fighting death. There remains only one reason or thirst for him, that of being lucid until the end so that we do not escape the evil of death, "I chose this stubborn blindness while waiting for see more clearly ...

Above all, Tarrou who refused to be like everyone wanted to surpass himself. In search of peace, he is haunted by the only question that seems to be constantly asking him is this: Can one be a saint without God?

When Tarrou wants to know if one can become a saint without God, this question nevertheless surprises Rieux who answers him:

"But you do not believe in God?"

According to Rieux, the idea of a saint or holiness must be normally linked to that of God. The definition given in the dictionary Le Petit Robert confirms the point of view of Rieux:

> "In the Catholic religion, no one who after his death is the object, on the part of the Church, of a public and universal cult (called worship of dulia) because of the very high degree of Christian perfection that it has reached during his life[8]".

This effort of Tarrou to get out of it, towards a transcendence did not matter much to Rieux who wants that the service rendered to others is on the human scale: "I feel more solidarity with the losers than with the saints. I have no taste, I believe, for heroism and holiness. What interests me is to be a man".

The absence of animosity, the self-denial, the desire to surpass oneself, the communion with the victims, the march towards death with lucidity and courage, having a smile on the lips, oblige us however to consider Tarrou as a perfect man whose holiness is founded, if not on God, at least on morality on the scale of man.

Conclusion

The struggle against evil, suffering, injustice, solidarity with the weak and the oppressed are the great imperatives that emerge from Camus' "The Plague" and constitute what can be called their social morale. The author of "The Plague" tries to oppose moral action to Christian morality to which he blames himself for losing interest in happiness and preaching

resignation. In the eyes of Camus prayer is a spirit of resignation. In Oran, delivered to the plague, people suggest that it should be thrown on their knees; and the narrator to answer "... it was necessary to fight and not to kneel".

An analysis of the novel reveals that Camus seems to sometimes rub shoulders with Christian positions, although he says that "The Plague" is the most anti-Christian of all books. Charity, self-denial, communion with those who suffer, aspiration to holiness, themes of the novel, are also themes of the Christianity. If we analyze closely the words of Dr. Rieux, we can see in him a certain moderation which is revealed in the comparison he makes between Paneloux and a campaign priest. He is angered only once against religion, especially when he is a witness, alongside Paneloux, of the death of Othon's child. But he will pull himself together immediately, to apologize to the shaken priest. What shocked Camus the most is the death of the children. In the essay he titled The Unbeliever and the Christians, he wrote: 'I share with you the same horror of evil, but I do not share your hope and I continue to fight against this world where children suffer '.

This is what makes Camus refuse the optics offered by Christianity and base his religion on him, which is total humanism. Without expecting anything for man beyond earthly life, he expects everything from him in this world. At twenty-two, he was already declaring: "All my kingdom is of this world"[9].

Despite Camus's option for a religion based strictly on humanity, the attitude of Rieux and Tarrou "does not fail to offer, on a moral level, the chances of a dialogue with Christians, since some and the others end up agreeing on the same practical values: justice, goodness, courage, and finding, on different paths, the hope of a possible salvation of man"[10].

Foot notes:

[1] A. CAMUS., L'Homme Révolté, Paris: Gallimard, Pp.32.
[2] EDOUARD MOROT-SIR, Littérature française, Paris: Larousse, tome 2, 1968, Pp.309.
[3] A. CAMUS., La Peste, Paris: Gallimard, 1947, Pp.279.
[4] A. CAMUS., Le Mythe de Sisyphe, Paris: Gallimard, 1942, Pp.29.
[5] Jean LUC CHALUMEAU., Introduction aux idées contemporaines. Paris: F. Nathan. 1969. p.41.
[6] PAUL LE COLLIER, "Sur La Peste d'Albert Camus" in Les Cahiers rationalists, no. 1243, Janvier 1967, Pp.22.
[7] A. CAMUS., La Peste, Paris: Gallimard, 1947, Pp.91.
[8] Le Petit Robert, p.1732.
[9] A. CAMUS., L'Envers et l'endroit, Paris: Gallimard,
[10] P.H. SIMON., Témoins de l'Homme, Paris: A. COLIN, 1963, Pp.193.

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INDIAN NATIONALISTS IN PONDICHERRY

P. Raja
Puducherry

A speck on the map of India, Pondicherry, now known by its old name Puducherry, meaning a new hamlet, had in all these years created records good enough to go into the Guinness Book of World Records. The fact that 55 languages are spoken in this small Union Territory comprising four enclaves that the French (lovers of good food, old wine and beautiful women) brought together for their maritime trade – Pondicherry and Karaikal in Tamilnadu, Mahe in Kerala and Yanam in Andhra Pradesh, speaks volumes about this speck's cosmopolitan outlook. What Pandit Jawaharlal Nehru remarked long back: "Pondicherry is a pleasant place and a peaceful place in this turbulent world"[i] still holds water. To know that Tamil, Telugu, Malayalam, French and English are the five official languages of Pondicherry certainly raises our eyebrows. In spite of this linguistic plethora there is no confusion but absolute harmony. Call it Unity in Diversity. There are very few streets in Pondicherry not sanctified by the precincts of a temple or a church or a mosque. Many temples here are ten centuries old and a few churches date back to the end of the 17th century. Festivals are recurrent; people from all religions regardless of their caste and creed join the celebrations, and thereby spread a festive mood all around. The region that saw the confluence of different peoples has grown into a repository of a very high standard of art and culture.

The ancient name of Pondicherry was Vedhapuram or Vedhapuri, which suggests that the place was a seat of Vedic learning and culture. In fact, the historical documents like the 'Bahur Plates' issued in the 8th century A.D. speak of a Sanskrit university which was there from an earlier period.[ii] Vedhapuriswara (Lord Shiva) was the presiding deity of Vedhapuri and even today He is one of the oldest deities worshipped here. Legend has it that the great Sage Agastya who came all the way from the North to Vedhapuri only to worship Vedhapuriswara established his ashram here. The French Archaeologist Prof. Jouvea Dubreuil has recorded in his notes that he had reason to believe that the Ashram of Agastya was situated on the very spot where the main building of Sri Aurobindo Ashram stands today.[iii] To Sri Aurobindo, one time Nationalist leader, Pondicherry was something more than a political asylum. It was here he did his Integral Yoga and wrote his literary and philosophical works. With the advent of a French mystic, Madame Mirra Richard, later

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known as the Mother, who had followed the same spiritual path on her own, Sri Aurobindo started his Ashram to train others in his comprehensive and world accepting system of spirituality. No wonder that Sri Aurobindo called Pondicherry as his 'cave of tapasya'.[iv] And it is this Ashram attracting thousands of devotees from several corners of the globe everyday that has put Pondicherry on the world map and thereby made Pondicherry "a window on world culture".[v] Sri Aurobindo, who sought political asylum in Pondicherry, started a monthly journal 'Arya' and enriched Indian writing in English. Apart from his philosophical writings he penned plays, poems and short stories. It was here he dictated his epic 'Savitri' running to 24,000 lines of blank verse and stunned the world of letters with a tale from the Mahabharata which he made a symbol of the human soul's spiritual quest and destiny. It was from Pondicherry that Subramania Bharati, a radical poet, inspired the freedom movement in Tamilnadu through the medium of his glowing and evocative songs on Mother India.

To escape from the tightening net of the British Government, Mahakavi Subramania Bharati reached Pondicherry in 1908 and spent ten years as a political refugee in this peace loving land. He lived here under the patronage of Kuvalai Kannan, Swaminatha Dikshidar and Sundaresa Iyer, Sankara Chettiar, Ponnu Murugesapillai – all admirers of Bharati. Very soon the patriotic Mandayam brothers, Tirumalachariar and Srinivasachariar, who launched a new Tamil weekly, *India* in 1906 with the main purpose of providing a free outlet for Bharati's flaming words, shifted to Pondicherry from Madras and continued publishing *India* from here. After his moving from British India to French India, Bharati felt that he was no more in shackles and that his pen could flow freely.[vi] Every piece he wrote in his weekly was satirical to the core. The British, the spineless moderates in politics and the self-centred Indians who still kept out of the freedom struggle were the targets of his attack. The weekly favoured nationalism, welfare of women and mass education. In every issue what actually took the cake was the cartoon on the cover page. In the history of Tamil journalism, *India* brought out every Saturday, was the first to enjoy cartoons. It is said that every cartoon was drawn under the able guidance of Bharati. Those cartoons spoke in fitting terms of the policy of the journal.[vii]

Bharati's deep involvement in Indian politics gave him the power and strength to voice his opinions boldly. *India* began to enjoy a tremendous popularity. The public loved the cartoons so much that they cut the page, pasted it on a cardboard and displayed it in front of their houses. The British took several measures to stop the printing of the journal. But all such efforts publicised the journal all the more. The French Government in Pondicherry said 'no' to the request made by the British to ban the journal.[viii] It was during his period of stay in Pondicherry (1908 – 1918), Bharati wrote the best of his poetical works like *Panchali Sabatham, Kuyil Paattu* and *Kannan Paattu.* These three verse masterpieces have a common theme: the gloom of tyranny is

dissipated at the dawn of India's emancipation, when Panchali's vow is realized, the reigning despot is dethroned in favour of Dharma Rajyam.[ix] *Kannan Paattu*, however, differs in that it harmonizes rebellious zeal with a love for the arts. While his people are impatient for war, King Kannan indulges himself in music and dance. But when the time to fight comes he takes up arms to rid his kingdom of tyrants so that it can continue to prosper.[x] *Kuyil Pattu* is an idyllic romance that juxtaposes political hypocrisy with an affectionate relationship among the *Kuyil* (nightingale). *Kurangu* (monkey) and *maadu* (bull).[xi]

Bharati's friendship with a like-minded political refugee-cum-intellectual, Sri Aurobindo, made him write his essays in English for the monthly journal, *Arya*, edited by the latter. Sri Aurobindo for his part learnt the Tamil language and translated excerpts from Tamil Classical literature with the help of his poet-friend. Both of them being well versed in the Sanskrit language, they joined their heads for the study of the ***Vedas*** and the ***Upanishads***. The result was the birth of ***Vachana Kavithaigal*** in Tamil.[xii] These prose poems of Subramania Bharati liberate Tamil Literature from the tyranny of prosody. The influence of Walt Whitman's poetry made him enrich Tamil Literature with soulful poetry. His prose poems pulsate with life and are a real feast for the meditative readers.

Bharati found a soul mate in Sri Aurobindo. In those days the elites of Pondicherry thronged to listen to Sri Aurobindo's 'Sat Sang' every evening. While many left after the spiritual discourse, a few intimate ones stayed back with the Yogi for their evening talks. Bharati never missed such an opportunity.[xiii] From spirituality to philosophy, from literature to psychology, from sex to super consciousness, from sociology to what not…their discussions meandered and branched out and the two literary giants thereby enriched each other. Sri Aurobindo called Bharati as 'Ba' and Bharati called Sri Aurobindo as 'Ghosh'. Such was their intimacy.[xiv] It would be appropriate to record here an interesting episode that took place in Sri Aurobindo's house. One day after the evening talks, when everybody left, Sri Aurobindo found his shoes missing. It took little time for him to guess who had walked away with them. He pulled out his letter pad and pen and began writing a letter to his brother Barin in Calcutta: I am in need of a pair of shoes very urgently, for Bharati has bagged the one you have sent me a few days ago. His need is greater than mine.[xv]

The precepts of Mahatma Gandhi certainly had a deep impact on the freedom movement in Pondicherry. Though this place did not have open political networking with British India the storms on the other side of the fence were acutely felt here. In fact, Subramania Bharati was one among the few Indians who were the first to realize the value of Gandhiji and his noble thoughts. Subramania Bharati had in his columns in the 'India' applauded Gandhiji for his agitation in South Africa for the welfare of the Indian society.[xvi] Apart from his writings on Gandhiji and his movement, he had also collected a good amount to fund the Mahatma's agitation. At a time when people were

satisfied with a monthly salary of Rs.8, Bharati had contributed Rs. 5 to go with his collection to South Africa.[xvii]

It was during this period Bharati wrote his song on Gandhiji, “Vazhga Nee Emman” (Live Longer O Great soul!), that became very popular among the Tamil admirers of Gandhiji. ‘India’ weekly issue dated December 18, 1909 carried a cartoon by the poet-editor, Subramania Bharati who was also a skilled cartoonist. In it he had portrayed Gandhiji as a cow surrounded by tigers. And beneath the cartoon appeared the following lines: “This cow named Gandhi had gone to England to speak in favour of his countrymen who are his calves and has come back to Transvaal only to be imprisoned. And the higher officials of South Africa, who have never understood the magnanimity of Gandhi have thrown him behind bars”.[xviii]At a time when many Indians were not aware of a great soul named Gandhi, Subramania Bharati popularized the lofty thoughts of Gandhi through his ‘India’ weekly. In one of his columns Bharati wrote: “The Satyagraha movement of Gandhi is based on Dharma. It admirably reflects Indian culture. He is heaven sent and is the right man to rule over India”.[xix] That was the prophetic voice of Bharati. Finally Bharati tired of his exile in Pondicherry, left for his homeland in 1918. On his death in 1921, poet-politician Sarojini Naidu (1879 – 1949), known as the “Nightingale of India”, remarked “Poets like Bharati cannot be counted as the treasure of any province. He is entitled by his genius and his work to rank among those who have transcended all limitation of race, languages and continent and have become the universal possession of mankind.”[xx]

A group of progressive citizens of Pondicherry who wished to give a concrete shape to Gandhiji’s ideas of social upliftment started the Harijan Seva Sangham in 1933. The volunteers of the Sangham worked among the depressed classes, employed mostly in the textile mills in the town. They visited the slums and villages regularly in order to bring about a qualitative change in their lives. Mahatma Gandhi’s visit in 1934 to Pondicherry boosted the moral confidence of the people and the freedom struggle has got a new impetus. Harijan Seva Sangam volunteers tried to raise funds among the local people so that they could hand over a substantial amount to the Mahatma during his visit. They wanted to express their solidarity with the freedom fighters and social activists of British India through this token of goodwill. Several thousands of people gathered in the Odiansalai Maidan to see and hear the great leader. Gandhiji advised the people to condemn casteism and communalism and fight against the curse of untouchability. He also spoke highly of the noble ideals of quality and brotherhood upheld by the French Constitution.

It is said that the then French Governor, Georges Bourret, had come incognito to this Maidan to hear the Mahatma address the gathering. His car was parked at the Police station near Odiansalai. He climbed up to the roof of his car and stood there to have a glimpse of the Mahatma from a distance. His reactions manifested themselves in a unique fashion two years later. The French

administration instructed the authorities of Cercle de Pondicherry, the White man's club, to offer its membership to all without any racial discrimination or snobbery. As it stands today, Pondicherry is a blend of the Occident and the Orient and a model of Medieval European Town Planning. All roads from the Black Town lead to the Promenade, via the white Town. The promenade, one of the finest in the whole country, is 1500 metres long. It is an irresistible attraction for the young and the aged alike. Midway on the promenade stands the 4.25 metre tall statue of Mahatma Gandhi, flanked by eight exquisitely hewn monolithic pillars facing the sprawling Gandhi Maidan. It is only from here Gandhiji continues to rule over the thoughts of the people of Pondicherry, who enjoy 'Purana Swaraj' (complete freedom).

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[i] Raja, P. 1987. *A Concise History of Pondicherry, Pondicherry: Busybee Books.* P*p.80*
[ii] Ibid, Pp.3
[iii] Ibid, Pp.83
[iv] Ibid, Pp.83
[v] Ibid, Pp.81
[vi] Raja.P & Rita Nath Keshari, *Glimpses of Pondicherry*, Pp.234
[vii] Ibid, Pp.234
[viii] Ibid, Pp.235
[ix] Ibid, Pp.236
[x] Ibid, Pp.236
[xi] Ibid, Pp. 236
[xii] Ibid. Pp.233 (P.Raja has translated all of these into English and gathered between covers under the title *The Sun and the Stars*.)
[xiii] Ibid, Pp.240
[xiv] Ibid, Pp. 240
[xv] Ibid, Pp.250
[xvi] Ibid, Pp.235
[xvii] Ibid, Pp.235
[xviii] Venkatachalapathy. A.R., *Cartoons of Bharati:India 1906-1910*, Pp.190
[xix] Raja.P. *The Sun and the Stars*, Pp.8
[xx] Ibid, Pp.12

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