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*Editor in Chief*

Dr. Manoj Kumar

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# FOREWORD

I am pleased to put into the hands of readers Volume-5; Issue-4: 2020 (Jul-Aug, 2020) of “**International Journal of English Literature and Social Sciences (IJELS) (ISSN: 2456-7620)**”, an international journal which publishes peer reviewed quality research papers on a wide variety of topics related to English Literature, Humanities and Social Sciences. Looking to the keen interest shown by the authors and readers, the editorial board has decided to release print issue also, journal issue will be available in various library also in print and online version. This will motivate authors for quick publication of their research papers. Even with these changes our objective remains the same, that is, to encourage young researchers and academicians to think innovatively and share their research findings with others for the betterment of mankind. This journal has DOI (Digital Object Identifier) also, this will improve citation of research papers.

I thank all the authors of the research papers for contributing their scholarly articles. Despite many challenges, the entire editorial board has worked tirelessly and helped me to bring out this issue of the journal well in time. They all deserve my heartfelt thanks.

Finally, I hope the readers will make good use of this valuable research material and continue to contribute their research finding for publication in this journal. Constructive comments and suggestions from our readers are welcome for further improvement of the quality and usefulness of the journal.

With warm regards.



**Dr. Manoj Kumar**

Editor-in-Chief

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# Comparison among three domestic Wastewater Treatment Plan in Semarang City

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**Abstract**— background: water is a crucial element to uphold the existence of human beings, food production, organism, and economic growth. The wastewater treatment system in the city of Semarang almost completely implements an on-site system in which every house has its own treatment facility in the form of a septic tank. Aim of this study is to find out the management system of the communal wastewater and its chemical and biological features. Method: the study topic about domestic wastewater treatment plan in Semarang city which include simpang lima presented in kpp gunung asri i (rw ix, rt 0i), kpp gunung asri ii (rw ix, rt 04) and kpp cempaka (rw xiii, rt 06) using geospatial data. Variables in this study are, chemical (ph, bod, cod), and biological (e-coli) parameters. Statistical analysis spss and excel to display percentages and graphs. Result: the lowest tds is in inlet samples taken from kpp gunung asri i which is 152 ppm while the highest is middle samples taken from kpp gunung asri i which is 1114 ppm. The lowest turbidity is in outlet samples taken from kpp gunung asri i which is 8.2 ntu while the highest is inlet samples taken from kpp gunung asri i which is 159 ntu. The lowest ph is in inlet samples taken from kpp gunung asri i which is 7.02 while the highest is outlet samples taken from kpp cempaka which is 7.46. The lowest tss is in outlet samples taken from kpp gunung asri i which is 185 while the highest is middle samples taken from kpp gunung asri i which is 299. The lowest cod is in outlet samples taken from kpp cempaka which is 133.3 while the highest is inlet samples taken from kpp gunung asri i which is 1203.3. The lowest bod is in outlet samples taken from kpp gunung asri i which is 70.2677 while the highest is inlet samples taken from kpp gunung asri i which is 373.023. The lowest e-coli is in outlet samples taken from kpp gunung asri i and kpp cempaka which is 0 while the highest is middle samples taken from kpp gunung asri i which is 6400. Conclusion: the worst quality of wastewater is in inlet samples taken from kpp gunung asri i.

**Keywords**— domestic wastewater, treatment plan, Semarang.

## I. INTRODUCTION

Water is a natural resource that is very important for human survival. (Scalon, 2004). Water is a crucial element to uphold the existence of human beings, food production, organism, and economic growth. Hence, water must be managed appropriately (Sharifinia, 2016) (Halder, 2015). The current state of water quality control doesn't reach satisfaction because of the rapidly growing population and anthropogenic occurrence. (Sahu et al., 2016).

Recently, a huge number of cities over the world is encountering water shortage. However, water is needed for approximately 40% worldwide food supply used in manufacture. (Sharifinia, 2016). (Saha et al., 2016).

Thus, obtaining clean and enough water to drink is a main right of all humans. One of the most widely used water sources by humans is the river. The river plays an important role in meeting the various needs of the household, environmental sanitation, agriculture, industry, tourism, fisheries, power generation, water quality control, flood distribution, and as a habitat for flora and fauna ecosystems. The amount of water available on earth is estimated at 96.5% in the form of sea water and fresh water, 1.7% in the form of polar ice, 1.7% in the form of ground water and 0.1% in the form of surface water and in the air (Khair et al. 2019). But, water that can be used directly by humans is only about 31.1%

of the total amount of fresh water that is in rivers, lakes and reservoirs in nature. (DR Maidment, 1988)

Waste water treatment that so far has not yet reached the stage of thinking of the process of handling or reusing the waste. Waste management which so far has only been done by curative means, by treating waste water that is discharged into the environment. This method is less able to overcome the problem of waste water pollution because it can still cause environmental pollution. In order to reduce the potential for pollution due to domestic waste generated by the community, the government also undertakes efforts to manage wastewater both on site (local) or off site (centralized). The wastewater treatment system in the city of Semarang almost completely implements an on-site system in which every house has its own treatment facility in the form of a septic tank.

The city of Semarang, through coordination from the Central Java Settlement of Environmental Sanitation Development since 2005, has built communal wastewater service facilities in several residential areas, one of which is in the Program Development Document Program Community Based Urban Sanitation In 2013.

### **1.1. Problem of the Research:**

The facilities that have been built need to get appropriate management in terms of operations and maintenance so that their performance can optimally process domestic waste. But in practice, the community only uses sanitation facilities and rarely does monitoring. The WWTP monitoring program is important to be carried out with the aim of knowing the WWTP performance in managing domestic waste, whether the efficiency remains or even decreases.

Regarding the efficiency of WWTPs, it is obtained by measuring the quality of wastewater in WWTPs within a certain period / periodically ( $\pm$  6 months). The efficiency of WWTPs is classified as fluctuating to the incoming debit of wastewater, wastewater quality and maintenance of WWTP itself.

Factors affecting the performance of wastewater treatment to produce a stable and consistent wastewater treatment system include, influent characteristics of wastewater, consumption of water usage, treatment capacity, materials and construction and management. And in this study, the writer will take a samples of wastewater in the Settler basin, the Anaerobic Baffled Reactor (ABR), and the Anaerobic Filter (AF) at the Simpang lima WWTP

## **II. LITERATURE REVIEW**

### **2.1. Definition of Domestic Waste**

Domestic wastewater is the biggest pollutants that enters the waters and contributes to increasing pollution. This is because 60 - 80% of the clean water used will be discharged into the environment as wastewater. The results of the national statistical analysis showed that 62.14% of households had access to proper sanitation, but the proportion of households that still discharged domestic wastewater into drains / drainage channels reached 46.7%. The WWTP functions to treat and control domestic waste Domestic wastewater is flowed through the interceptor channel and then discharged into river in a clean condition, so that with the WWTP it is expected that the river will be free from pollution especially domestic wastewater. (AIObaidy, 2015)

### **2.2. Definition of Wastewater**

Wastewater is generated from the use of water for various human activities. Waste water is a source of pollutants originating from various sources. This wastewater comes from residences, institutions, commercial companies and industries. One type of pure wastewater that comes from daily human needs without industrial activity is domestic wastewater (Corcoran, 2010). Domestic and non-domestic wastewater has several characteristics according to the source, the characteristics of liquid waste can be classified into physical, chemical and biological characteristics (Tchobanoglous, 1991) The characteristics of this wastewater vary greatly, so it depends on the source of the wastewater. The time factor as well as the sampling method also affect the characteristics of wastewater. Damaging the environment the most dangerous part of domestic waste is pathogenic microorganisms that are in human feces, because it can transmit various diseases when it enters the human body. (Metcalf, 2008). So to prevent and overcome the problem of water pollution in water bodies, standards for the quality of wastewater are made. Wastewater standard is a measure of boundaries or levels of pollutant elements and / or the amount of pollutant elements that are tolerated differences in wastewater that will be discharged or released into the water source of a business and / or activity. (Tchobanoglous, 1991) The efforts made by the government to restrain the rate of pollution are by imposing the latest regulations on the quality of domestic wastewater. (WHO, 1993).

### **2.3. Domestic Wastewater Parameter Test**

#### **2.3.1.. Chemical Parameters**

The chemical features that have been evaluating in domestic wastewater are as follows Ph, Chemical oxygen demand and biological oxygen demand.

#### a. pH

pH is the relative activity of hydrogen ions in solution and is a measure of the acidity or base of a solution. (Boyd, 1990) The amount of pH between 0-14 where the pH below 7 is acidic and above 7 is alkaline and the pH value 7 is neutral. pH with a value of 6.5-8.2 is the optimum condition for living things. A pH that is too acidic or too alkaline will kill living things. Rainwater as a source of river water is naturally acidic (pH below 7.0) is usually around 5.6 but in some areas it rises to dangerous levels between 4.0 and 5.0 pH due to pollutants in the atmosphere caused by carbon from combustion fossils in the air. Changing the pH value is made possible by pollution generated by industrial, domestic or natural conditions. River water in Indonesia generally has a pH value between 2 - 10. (Boyd, 1990)

#### b. Chemical Oxygen Demand (COD)

COD is the amount of oxygen needed to decompose all organic matter contained in water. COD sources come from the activities of the paper industry, leather tanning, sugar, cutting of fish canning meat, freezing shrimp, bread, milk, cheese and butter, domestic waste and others. (Khelmann, FJ, 2003) The presence of COD in the environment can have an impact on humans and the environment, including the large number of dead aquatic biota due to the low concentration of dissolved oxygen in water and it is increasingly difficult to get river water that meets the criteria as drinking water raw material. COD or Chemical Oxygen Demand or also called chemical oxygen demand is the amount of oxygen needed for waste material in the water so that it can be oxidized through chemical reactions. (Khelmann, FJ, 2003)

#### c. Biochemical Oxygen Demand (BOD)

BOD is the amount of dissolved oxygen in water used by bacteria for the oxidation process of organic materials such as carbohydrates, proteins, organic matter from natural sources and pollution and is expressed in mg / L or (ppm). (Khelmann, FJ, 2003) Organic materials containing carbon and hydrogen from oxidation produce carbon dioxide and water. BOD value of the amount of dissolved oxygen in water used by bacteria for the oxidation process of organic materials such as carbohydrates, proteins, and organic matter from used to determine the level of pollution in a waters this is an indication that the oxidation process by bacteria occurs. Clean, usable water has sufficient oxygen levels and does not contain many bacteria which can be dangerous if consumed.

#### 2.3.2 Biological Parameters

The biological parameters that tested in this study is E- coli in order to recognize the biological status in communal wastewater which involve E- coli;

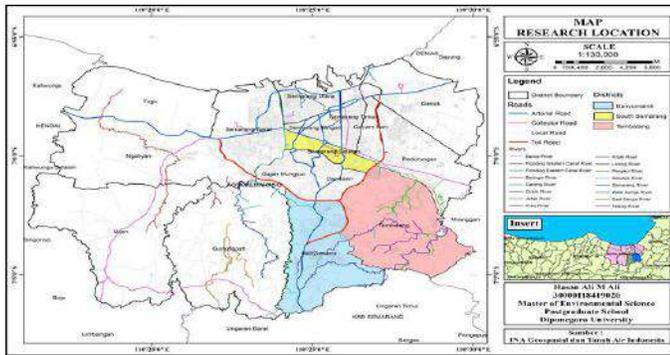
##### a. E- coli

E. coli is a type of fecal coliform bacteria usually found in the intestines of animals and humans. E. coli is an abbreviation of *Escherichia coli*. E-coli bacteria in water come from pollution or contamination from animal and human feces. Dirt can contain many types of disease-causing organisms. *Escherichia coli* enterohemorrhagic (EHEC) is one of the pathogenic intestinal bacteria that can cause diarrhea, hemorrhagic colitis (HC), hemolytic-uremic syndrome (HUS). E. coli bacteria in this case can cause ongoing diarrhea and HUS. Considering the low level of environmental sanitation in developing countries, diarrheal disease caused by pathogenic E.coli bacteria becomes an important problem if an outbreak occurs. This toxin works by removing one adenine base from the 28S rRNA unit, thus stopping protein synthesis. Food contaminated with E. coli bacteria, especially EHEC, causes diarrhea accompanied by luminous, due to the SLT (Shiga like toxin) toxin it produces (Dadang, 2000). As a pathogen, *Escherichia coli* is well known for its ability to cause gastrointestinal disease in humans. Five classes (virotype) of E. coli include enteropathogenic E. coli (EPEC), entero-aggregative E. coli (EaggEC), E. coli enteroinvasion (EIEC), enterohemorrhagic E. coli (EHEC) and each virotype has characteristics its own pathogenicity. EHEC has a moderate (ordinary) invasion power. They do not have colonization antigens, but their fimbria are thought to play a major role in activating the host. This bacterium does not attack the cell mucosa like *Shigella*, but the EHEC strain produces a toxin that is identical to that of *Shigella dysenteriae* type 1 so that it is known as Shiga toxin or Verocytotoxin *Escherichia coli* (VTEC) (Suardana et al, 2007).

### III. METHODOLOGY

#### 3.1. Location and Period

The location of the study in Semarang city, central of java between the latitudes between 110°25E And longitude 6°58s The total of area of the 373.78 km<sup>2</sup>. The period of the study included three months, start from November until April.



### 3.2. Variables

#### 3.2.1. Dependent Variables

The dependent variable includes, chemical and biological features of the communal, therefore the study has addressed three parameters from physical, chemical and biology respectively Ph, COD, BOD<sub>5</sub> and E- coli.

1. pH is the relative activity of hydrogen ions in solution and is a measure of the acidity or base of a solution
2. COD is the amount of oxygen needed to decompose all organic matter contained in water.
3. BOD is the amount of dissolved oxygen in water used by bacteria for the oxidation process of organic materials such as carbohydrates,
4. E. coli is a type of fecal coliform bacteria usually found in the intestines of animals and humans

#### 3.2.2. Independent Variables

The domestic wastewater is the primary source of the problem and acts as an independent variable.

#### 3.3. Data Collection Acquisition

*The research needs two kinds of data to achieve its purpose and it includes primary and secondary.*

##### 3.3.1. Secondary Data

The secondary data that used in this research are the followings: total number of household in respective area, number of the manhole, number of the household that have connected with manhole it was taken from bureau of statistic Semarang

##### 3.3.2. Primary Data

1. Include the data of the environment that collected from the following methods six samples of the domestic wastes from the outlet to discharging area in Simpang Lima presented in;

2. Three (3) samples from KPP Gunung Asri I (RW IX, RT 0I).
3. Two (2) samples from KPP Cempaka (RW XIII, RT 06). And the study supposed to take three 3 but one of sample is solid.
4. While KPP Gunung Asri II (RW IX, RT 04) the study did not take samples because of the absent of the process.
5. Physical inspection: through observation the study will explore the method of manhole working
6. and the way of the domestic wastes going.
7. Global Positioning System (Ground survey): to determine the positions of domestic wastes and convert the data to maps for different purposes such as, distribution of the domestic waste locations, to understand the locations that have high concentration of wastes.

### 3.4 Data Analysis

The study is depending on several kinds of analysis are as:

1. The laboratory analysis: which include many kinds of instrument and method which are: Ph meter, turbidity meter, Gravimeter- Filter paper, Titration, Photometer Flame Photometer, Volumetric Flask, Place.
2. Statistical analysis SPSS and excel to display percentages and graphs.
3. Descriptive analysis to observe the phenomena of the ground
4. Geographic Information System

## IV. RESULT AND DISCUSSION

### A. Results

Research on domestic wastewater treatment plans in the city of Semarang which includes Simpang Lima presented in KPP Gunung Asri I (RW IX, RT 0I), KPP Gunung Asri II (RW IX, RT 04) and KPP Cempaka (RW XIII, RT 06) using geospatial data. This study uses three (3) samples from KPP Gunung Asri I (RW IX, RT 0I) and two (2) samples from KPP Cempaka (RW XIII, RT 06) although three samples from KPP Cempaka should be taken but one sample is a sample solid. While the Gunung Asri II KPP (RW IX, RT 04) study did not take samples because there was no process. This study discusses three parameters from, chemical and biological, , Ph, COD, BOD and E-coli. The following are the results of the analysis for, chemical and biological parameters:

Table 5.1. Result of Chemical and Biological Analysis

Note: \* = Sample from KPP Cempaka, \*\* = Sample from KPP Gunung Asri I

No	Sample	Parameters			
		pH	COD	BOD	E-Coli
1	Middle1	7.31	270	83.7	1400
2	Outlet 1	7.46	133.3	41.323	0
3	Inlet2	7.02	1203.3	373.023	700
4	Middle2	7.15	503.3	156.023	6400
5	Outlet2	7.43	226.67	70.2677	0

### 1. pH

Based on the graph below (Figure 5.3) it can be seen that the lowest pH is in inlet samples taken from KPP Gunung Asri I which is 7.02 while the highest is outlet samples taken from KPP Cempaka which is 7.46.

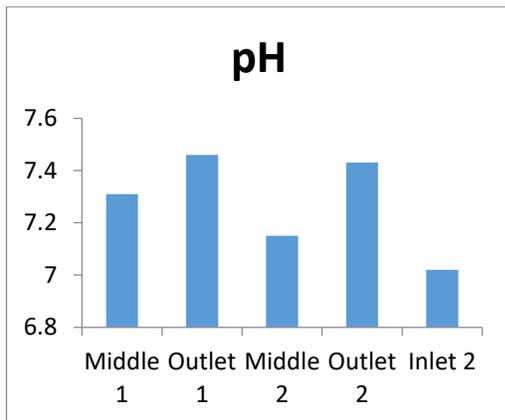


Fig.5.3. Graph of pH

### 2. COD

Based on the graph below (Figure 5.5) it can be seen that the lowest COD is in outlet samples taken from KPP Cempaka which is 133.3 while the highest is inlet samples taken from KPP Gunung Asri I which is 1203.3.

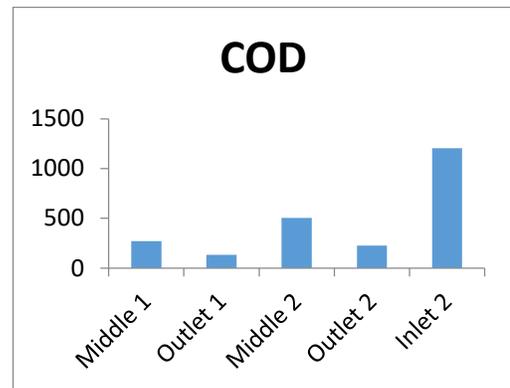


Fig.5.5: Graph of COD

### 3. BOD

Based on the graph below (Figure 5.6) it can be seen that the lowest BOD is in outlet samples taken from KPP Gunung Asri I which is 70.2677 while the highest is inlet samples taken from KPP Gunung Asri I which is 373.023.

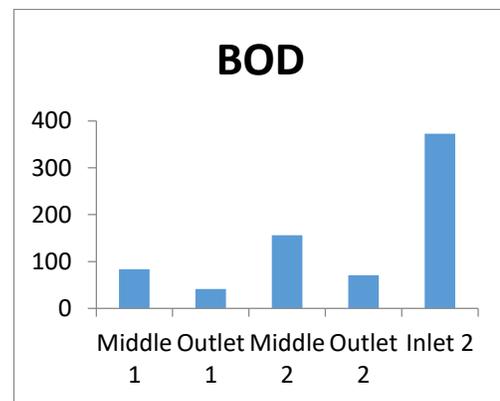


Fig.5.6: Graph of BOD

### 4. E-Coli

Based on the graph below (Figure 5.7) it can be seen that the lowest E-coli is in outlet samples taken from KPP Gunung Asri I and KPP Cempaka which is 0 while the highest is middle samples taken from KPP Gunung Asri I which is 6400.

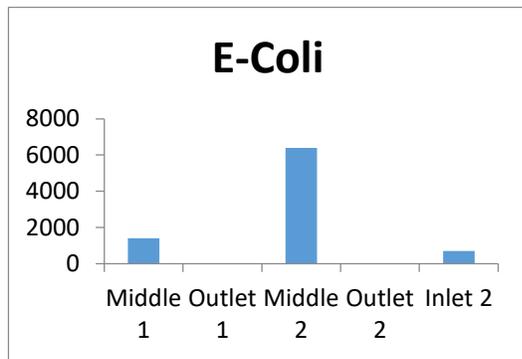


Fig. 5.7: Graph of E-Coli

## B. Discussion

Based on the analysis results of, chemical and biological analysis, it can be seen that the sample that has the worst quality of waste is the waste from KPP Gunung Asri I which has the highest content of, COD, BOD and E-coli which allows that waste management at KPP Gunung Asri I is not going well.

The results of observations and analysis of several sample points obtained pH values between 7-8. The acidity parameter is still within the threshold quality standards of class I to class IV river water according to Government Regulation No. 82 of 2001 which requires water pH ranging from 6-9 for classes I to III and 5-9 for class IV water. The degree of acidity (pH) of water indicates the presence of hydrogen ions in the water. This is because hydrogen ions are acidic. Most aquatic biota are sensitive to changes in pH and prefer a pH value of 7 - 8.5 (Effendi, 2003).

## V. CONCLUSION

Based on the result above can be concluded that:

1. The lowest pH is in inlet samples taken from KPP Gunung Asri I which is 7.02 while the highest is outlet samples taken from KPP Cempaka which is 7.46.
2. The lowest COD is in outlet samples taken from KPP Cempaka which is 133.3 while the highest is inlet samples taken from KPP Gunung Asri I which is 1203.3.
3. The lowest BOD is in outlet samples taken from KPP Gunung Asri I which is 70.2677 while the highest is inlet samples taken from KPP Gunung Asri I which is 373.023.
4. The lowest E-coli is in outlet samples taken from KPP Gunung Asri I and KPP Cempaka which is 0 while the highest is middle samples taken from KPP Gunung Asri I which is 6400.

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# Ecofeminism: Exploitation of Women and Nature

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**Abstract**— *Ecofeminism fuses ecology and feminism into one and seeks to draw parallels between the exploitation of the environment and the exploitation of women. It believes that the earth is interconnected, and nature does not recognize human boundaries. It holds that one of the reasons for the destruction of the Earth is that patriarchy only values the masculine traits of conquering and dominance and devalues the 'feminine' traits of life-giving and nurturing. The patriarchal culture has been habitual to see women and nature as 'objects'.*

**Keywords**— *Environment, Ecology, Exploitation, Feminism.*

Ecofeminists believe that male-dominated culture thrives on sexism, racism, class-exploitation, and environmental destruction. Exploitation of women and nature is severely protested by the ecofeminists world over.

Ecofeminism calls upon women and men to reconceptualise world, in non-hierarchical ways. In this, the feminist movement and the environmental movement are seen to work together, on the assumption that they both stand for egalitarian, non-hierarchical systems. Indeed the liberation of women and of nature is seen as intimately linked.

In practice, there is enormous evidence historically of women's subordinate position. These inequalities relate in particular to three aspects: 1) the gender division of labour; 2) property rights, especially in land; 3) juridical authority and access to public decision-making forums. In Indian context, all three types of inequalities continues in the present period and critically influences where women are placed in relation to institutions for environmental change today.

These three elements of gender inequality not only underline in substantial degree the noted negative gender effects of environmental degradation, they underlie the little attention being given to women's concerns even in the emergent village institutions for environmental protection. The gender division of labour underlies the increase in women's time and energy in fuel and fodder collection. Women's lack of ownership in private land critically increases their dependence on common property resources. And their marginal representation in public decision-making forums makes them mostly takers not

makers of laws and rules for natural resources management being framed.

Ecofeminists feel that a more promising approach for an ethics of nature would be to remove the concept of rights from the central position it currently holds and focus instead on less dualistic moral concept such as respect, sympathy, care, concern, compassion, gratitude, friendship and responsibility.

Browsing the literature we find ecofeminism variously described as a political stance, a take-it-to-the streets movement, a feminist spiritual affirmation, an inspirational wellspring for women's activism, a retrieval of womanist earths wisdom, a feminist theory, an applied scholarship, a feminist rebellion within radical environmentalism, an oppositional positionality, a praxis, and a remapping of women's relationship to place and ecology.

The very term ecofeminism typically invokes strong reactions - and generally precipitates a rush to 'for' or 'against' camp making. There are three touchstone issues that separate ecofeminism- embracers from ecofeminism distancers : the prominent association of ecofeminist thought with womanist spirituality, the (putative) essentialism of the ecofeminist affirmation of a meaningful nature woman connection, and the old gown/town split between the presumptive sophistication of theory building and the presumptively a theoretical naivete of social movement and activist practices.

As conceptualized by ecofeminist pioneers such as an Ynestra King, ecological feminism held promise as a bridge across the analytical divide between radical cultural

and social feminism. King identified ecofeminism as a 'third direction', neither serving the connection between woman and nature nor reinforcing it: "the liberation of women is to be found neither in serving all connections that root us in nature nor in believing ourselves to be more natural than men." Early articulations of the intersectional and interdependent oppressions of ecology, race, sex and class pointed to a path that transcended the dichotomous rendition of the human / nature relationship, the classic subject / object split at the heart of Western philosophical inquiry. By the late 1970's, then, ecofeminism was on a roll, full of promise and intellectual excitement.

For many women, the eco-focused feminism emerging in the 1980s was necessarily rooted in a reawakening of earth honoring and earth caring, involving a rehabilitation of nature-centered traditions and invoking anew salience of earth goddess, women - wise spirituality. For these women, the central project of what they called ecofeminism was reclaiming the sacred and celebrating women's nurturing – and special – relationship with earth forces and life forces. Ecofeminism put spirituality, earth goddesses, nature / culture identities, and debates about essentialism, antiessentialism and maternalism on the feminist front burner.

As this school of thought emerged under the rubric of ecofeminism, a peculiar elision occurred. Inexplicably, even as the association of ecofeminism with a spiritually inclined school of thought became more fixed, that word also remained in circulation as a term to refer indiscriminately to all manner of feminist environmentalisms. The word ecofeminism thus became a dual signifier, both meaning the specific spiritually centered school of environmental thought and also being used as a generic term for all feminist environmentalisms.

This meant that by the late 1980s 'ecofeminism' had become a fighting word. For every woman who reveled in the association of ecofeminism with earth goddesses. There was one who winced. Many women rejected ecofeminism, particularly academics in social and biological sciences whose engagement with environmentalism was forged in a rationalist tradition, and who feared that talk of goddesses and life forces would undermine their hard-won but precarious professional credibility. For many political feminists, ecofeminism was a word to define against; the spiritual side of ecofeminism was derided as mystical bunk, dangerously apolitical and atheoretical.

The contributions of ecofeminism to feminist environmentalism are myriad, and ecofeminism itself is clearly an enduring part of the feminist environmental mix.

Contemplation and contestation of the issues provoked by ecofeminism have produced a robust and challenging literature: on anthropomorphism, on the 'sex – typing' of the planet, on encounters between feminism and deep ecology, on the nature of nature. The philosophy of ecofeminism is a well – developed field.

'Ecofeminism' as a term indicates a double political intervention, of environmentalism into feminism and feminism into environmentalism, that is as politically important as the designations 'socialist feminism' and 'black feminism' were. Most feminists who pursue scholarship and activist work on the environment – whether from 'ecofeminist' portions or not – share common interests, among them a commitment to illuminating the ways in which gender, class and race mediate people's lived experiences in local environments; an interest in examining the ways in which human – environment perceptions and values may be mediated through 'gendered' lenses and shaped by gender roles and assumptions; an interest in examining the gendered nature of constellation of political, economic and ecological power in institutions that are instrumental players in the state of the environment; and interest in exploring the interconnectedness of systems of oppression and domination. The best of the recent feminist environmental scholarship engages with and extends transnational, postcolonial and poststructuralist deconstructions and challenges.

## CONCLUSION

Ecofeminism says that women are closer to nature than men are. This closeness, therefore, make women more caring and nurturing towards their environment, some indicate the biology of women as the reason behind the closeness, while others credit culture and historical factors. The social activist umbrella term of "Ecofeminism" takes the energy from the feminist movements of the 1960's and 70's and channels it into the study and deconstruction of the means and methods used to subjugate the human and non-human members that fall under the power and influence of the patriarchy and then acting to create a change. Vandana Shiva makes it clear that one of the missions of ecofeminism is to redefine how societies look at productivity and activity of both women and nature. Ecofeminists actions address the contradiction between production and reproduction. Women attempt to reverse the assaults of production on both biological and social reproduction by making problems visible and proposing solutions. Women challenge the ways in which mainstream society reproduces itself through socialization and politics

by envisioning and enacting alternative gender roles, employment options and political practices.

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# Sudha Murty's 'Three Thousand Stitches': A Chronicle of Social Reformatations

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**Abstract**—A chairperson of Infosys, member of public health care initiatives of the Gates Foundation, a philanthropist who has been honored by Padamshri Award is **Mrs SudhaMurty**. 'Three thousand stitches' was published in 2017, this book consists of eleven stories. Her personal experiences and her works are woven in these stories. Devdasi culture existed sometime in the 7th c, in the reigns of Cholas's and Pandas. Those so called devdasi were ignorant of their future, they were left out with the acceptance of their sufferings and their belief in their Goddess, but their ignorant firm belief that Goddess will protect them became true with the entrance of SudhaMurty into their world. SudhaMurty in this brief autobiography is concerned only with those incidents and experiences in her life that has helped to develop her personality, and a thought process. A strategy was made long before in her mind and implemented later in life.

**Keywords**— chairperson, culture, ignorant, autobiography, implemented.

A chairperson of Infosys, member of public health care initiatives of the Gates Foundation, a philanthropist who has been honored by Padamshri Award is **Mrs Sudha Murty**. A powerful signature in India known for her hard work and dedication and her concern for the social reforms. Her work of social reforms includes almost all the fields i.e. health care, emancipation of women, public hygiene, poverty, art and culture, rural development in association with Karnatak Government etc. She has significantly contributed to the literature of Kannada and English. Her novel 'Dollar Bahu' was adapted as a television series by Zee T.V. in 2001. She was invited on 'Kaun Banega Cropati Show' Season 11 in its Karmveer Episode. 'Three thousand stitches' was published in 2017; this book consists of eleven stories. Her personal experiences and her works are woven in these stories. Several incidents in her life had laid deep impact on her mind, has framed her mind as such that it became a source of inspiration and motivation in later years. Her struggles are obvious and noted by people who know her, and all the stories have an honest confession of her thoughts and their transformation into a positive outcome.

Three thousand stitches is the title story of this collection written by a social worker for the betterment of the neglected woman of devdasi culture. Devdasi culture existed in sometime in the 7<sup>th</sup> c in the reigns of Cholas's and Pandas. A respected culture was held high status in society, but in modern days it is thrown into prostitution.

Those so called devdasi were ignorant of their future they were left out with the acceptance of their sufferings and their belief in their Goddess, but their ignorant firm belief that Goddess will protect them became true with the entrance of SudhaMurty into their world, and thought of for their reformation. She was Goddess for devdasi but in reality a woman who had struggled hard to make them realize their value as a human being. Initially Devdasi rejected her, they didn't listen to her as, "—they all suffered at the hands of a society that exploited them and filled them with guilt and shame as a final insult. (p. 14). Later when she changed her appearance and became an Indian woman, "I wore a two-hundred-rupee sari, a big bindi, a mangalsutra and glass bangles. I transformed myself into the 'bharatiyanari', the stereotypical, traditional Indian woman, and took my father along with me to meet the devadasis. (p. 13), they accepted her listened to her and followed her. An autobiographical note written in First person narration is so powerfully written that makes hearts move. In this story the helplessness of the author is beautifully narrated when those devdasis rejected her presence, also her cry and her constant effort, ultimately her victory, with an old devdasi's oration and the precious gift they gave to her. This experience has definitely shown the path to many people around who can't raise a huge empire of refuge for sufferers but at least can become a helping hand. The title of the story is justified in last few lines by old devdasi, said, 'We want to give our akka a special gift. It is an embroidered embroidered

bedspread and each of us has stitched some portion of it. So there are three thousand stitches.” (p. 19). A linear presentation with a single theme of reformation of neglected class, efforts made by a single woman who has lost the battle initially becomes winner with the support of her father and her co-worker Abhay. Her change over into sari gives a message how Indian culture is accepted and deep rooted even today of which every Indian is proud of. Indianess is emphasized by the use of hindi and kannadawords “They called me akka or ‘elder sister’ in Kannada. the ‘bharatiyanari’, ‘Namaskaram, Amma. Kalash , bhandara ‘man—bahunjanhitaya, bahunjanhitaya—it must provide compassionate aid regardless of caste, creed, language or religion. (p. 8), as if she wants to make it and be sure that she is Indian irrespective of the English language, she has chosen for narrating her success of reforming devdasis.

“How to beat Boys” Second story in the collection is titled “How to beat Boys” deals with the Theme of feminism, rather re-enforced experience that says nothing is impossible, for any woman can Beat the Boys. Emphasis is laid on woman education with the message when she can do why not others to make a community of a successful woman.

She doesn’t hesitate instead is confident and proud for being a student of “I smiled. “I’m talking about the BasappaVeerappaBhoomaraddi College of Engineering and Technology in Hubli, a medium-sized town in the state of Karnataka in India. Murty, Sudha. Three Thousand Stitches.” (p. 20). A touch of humour or rather a proud humour by giving details of importance of studying at a small place engineering college and emphasizing the importance of Family being a core of ‘Indian culture’

Her fight against male dominance started with her admission in engineering college but eventually ended with the importance of family as like all Indian woman does, ‘acceptance with awareness. The restriction imposed on her before her admission to engineering college were “.....ask her to wear a sari to college as it is a man’s world out there and the sari will be an appropriate dress for the environment she will be in.” (p. 23). Later she proved herself better than boys “I found that I performed better than the boys, (p. 28). Finally, it was the lack of ladies’ toilets on campus that made me understand the difficulty faced by many women in India. (p. 23). Her observance and experience was not a forgotten past as when she became capable of, “Eventually, this would lead me to build more than 13,000 toilets in Karnataka alone!” (p. 23). Importance of religious rituals was also observed and done by her mother “Meanwhile, my mother chose an auspicious day for me to pay the tuition fee. It was a Thursday” (p. 23). “

touched the feet of all the elders at home and prayed to Goddess Saraswati (p. 24). Along with she has read Hindu scriptures Sacred Bhagwad Gita, she has quoted a few quotes associating them to her experience in life. Bhagavad Gita where Krishna says, ‘Atmaiva hi atmanobandhuaatmaivaripuatmanah’. (p. 24). In this brief Autobiography, Murty’s college days experiences are beautifully narrated in the First person Narration, It is an inspiration to the young girls of today. Her struggle in male dominated society has made her a strong woman. She got remarks from boys, for her it must have been painful then, today she proudly quotes their ‘foolishness’ by answering them, becoming a successful woman in the world of Man.

Food for Thought is an interesting experience of the author that gives an insight into mystical importance of nature with the religions and culture, mythology, Trishanku state of man and myth associated with it. As “Vishwamitra created a new world for Trishanku and called it Trishanku Swarga. He even created vegetables that belonged neither to the earth nor heaven. (p. 36). Story of the origin of banana fruit and the power of sage to create a fruit and the myths related to it is mentioned through the story of sage Durvasa, “farm—one was a chilli called Gandhar or Ravana chilli” (pp. 35-36) Importance of modern technology is also narrated as well “Today, Google is like my grandmother. I log on to the website any time I require an explanation of something I don’t understand or want to learn about.” Discussing dishes from Mysore state also mention the etymology of the dessert “Gulab Jamun in Moghals reign Kashmiri Kheer, discussion on dishes of Maharashtra, Her visit to her friend house gathers interesting information that gives the impression of National Integration. It’s simply an informative experience with no particular theme to emphasize.

Three Hand Fulls of Water this story shows the importance of Hindu rituals that cannot be ruled out, a story narrating the importance of Kashi and river Ganges with author’s experiences and her conversations with her grandmother and the way she taught her the importance of these religious places. “Kashi is one of the most sacred places on earth. The river Ganga flows there. It is believed that Lord Vishwanath, the Lord of the universe, resides there and gives boons to everyone. (p. 43). “Kashi is protected by Bhairavnath, who is a great and loyal servant of Lord Shiva. If you go to Kashi and don’t see the Kaal Bhairav temple, your yatra or journey is considered incomplete. (p. 43-44). And beliefs associated with it is told. Author has much read and heard about Kashi and its religious importance about the sacredness of this place, she has also read Buddhism and its philosophy. “.....I started reading extensively and became completely fascinated with

Buddhism.”(p 45) Because of her inquisitive nature she tried to find the traces to connect Buddha with Kashi through her own interpretations. Later years after she herself visited Kashi testing its importance on the belief of her Grandparents and ultimately surrendered to their beliefs By releasing Ganga water back into river. This story is more a travelogue finding the facts of beliefs.

Cattle Class is an experience deals with a moral and social conduct. A small incident written on the deceptive appearance and boastfulness. One shouldn't judge people on the grounds of money and pompous appearance others may have a grounded personality with little show off. Moral teachings, a lesson for the so called sophisticated class that money is not everything.

A Life unwritten is A heartfelt experience of Murty's father performing his duties as a doctor with a generous heart. It is about a woman's struggle and how a kind hearted Mentor can change one's life. A woman who wanted to die as she has suffered in the hands of a man and so her daughter will also have to suffer 'Oh my God! It's a girl!' she cried. 'Her life will be just like mine—under the cruel pressure of the men in the family. And she doesn't even have a father!'(p. 62). Fate of a woman and here a Doctor's help became life changer. Also throws light on Sudha Murty's moral education along with academic, to fight back till one becomes a winner. She too became a mentor and helped many people, innumerable, particularly woman.

No Place Like Home is author's kind heartedness and sacrifice, Murty meets some woman who had been taken to middle east as maids. And their tortures and helplessness has touched her so much that without wasting time she arranged one way fare for these tortured women to bring them back to India, keeping aside a construction of her new office.

A Powerful Ambassador is about Sudha Murty's interest in films and her keen and observing nature has perhaps taught her and given her a training to become a writer of class. Extensive traveling all over the world helped her to know the various cultures as well as importance of “Bollywood” everywhere and its deep rooted impact. She herself accepts, “Necessary prerequisites consist of a tight story, good music, crisp conversation, excellent script and dialogues, fine acting by the lead roles, appropriate costumes, outstanding direction and careful editing.” “My deep interest in films took me to the next level—assessing the acting abilities of the heroes and the skills of the director.” (p. 84).

Rasleela and the Swimming Pool a helpless Grandmother who narrates two stories of Indian mythology to her

grandchildren. She told those stories to them which her grandmother had narrated, “I thought that they would visualize the scenes just like I had.”(p. 94), ‘the same tale of Lord Krishna and the gopikas’ gopikas. Since I had their attention, I added the story of Akshaya Patra too.(p. 94). Retelling of the stories by the two grandchildren changed the whole westernized version and made the author spellbound as now it was impossible for her to explain them importance of Indian mythology and the moral lesson has no place nearby.

A Day in Infosys Foundation gives the picture of author's busy schedule where she cannot have her social life, cannot justify her social commitments in the family. She invites her childhood friend Shobha to spend sometime and without spending some leisure time her friend leaves the office as Murty has to do some more work herself in the office, Her friend advise her, ‘Tell me, why do you continue to give your remaining years to this thankless job?’ she asked. ‘You can sit back, relax, spend time with your grandchildren,” (p. 112). Her friend's suggestion is rejected then and there, “The truth is that I am the luckiest of them all. I love what I do and...”(p.113).

I Can't, We Can -In a family wedding, Author's cousin wanted to introduce her to her friend's daughter, Murthy interrupts but, ‘My friend's daughter is a bright student and . . .’ ‘Is she planning to apply for a job at Infosys?’ I interrupted her. ‘Because I really can't . . .’(p. 115) This needs to be mentioned because the word in title used is ‘I can't,’ which is later converted into ‘We Can’ when she visits AA organization, and then when the girl said, ‘Ma'am, my father was an alcoholic.’ (p. 116). Social reformer herself Murthy came to know about the organizations of Alcoholic Alcohol. She attended their meetings and was impressed by their determination. Though this story directly has nothing to do in this brief autobiography of hers but definitely her appreciation for other such organization meant a lot for people who are struggling hard to come out the devil's grip.

Sudha Murty in this brief autobiography is concerned only with those incidents and experiences in her life that has helped her to develop her personality, and a thought process. A strategy was made long before in her mind and implemented later in life. What makes Sudha Murty different from the other contemporary women writers is that she's basically an engineer, an Information Technology professional. So therein lies the difference of mind set. Her language is simple first-hand experience with no ornaments used; purpose is to be understood by masses. Other women writers at large are concerned with the inner world, psychology, inner consciousness; and little emphasis is laid on social needs whereas in this particular book only

social reform, social set up is of major concern. What is common with all other woman writer is the autobiographical element in their writings, basically A WOMAN.

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# Affective Factors in Foreign Language Education: The Role of Anxiety

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**Abstract**— *This study investigates the role of affective factors in language education. Specifically, it studies the influence of anxiety on EFL learning. It examines students' speaking and test anxieties and whether it prevents them from engaging in the classroom communication activities or not. The study was carried out in a Moroccan EFL class. Twenty students participated in the study. They answered a closed-ended likert-scale questionnaire that gathered data about the target phenomenon. The results showed that students' level and feeling of anxiety differed from an educational and instructional situation to another. They also showed that most Moroccan EFL students have low anxiety levels and feelings towards English, because their attitudes towards it are generally positive.*

**Keywords**— *anxiety, foreign language learning, speaking, affective factors.*

## I. INTRODUCTION

Foreign language learning faces many challenges related to the student, the teacher, the course content or the curriculum as a whole. One of the recurrent problems students face in EFL learning is the impact of affective factors, as found in Skehan (1991), such as anxiety, motivation, attitude, self-esteem, age, attitude, and so on and so forth. These affective factors have been the focus of a significant body of research for many years now. They were studied by several researchers, like Stevick (1989), Dörnyei (2001), Day & Lee (2011), Chemi & Lund (2015) and Bellocchi et al. (2017).

As maintained in Horwitz et al. (1986) and Young (1986), one of such affective factors that has a direct and unequivocal influence on learning a foreign language, and education at large, is anxiety. It is triggered by feelings of nervousness and stress in class, and it is widely common among language learners; in the sense that it is highly unlikely that a foreign language learner does not experience learning anxiety. This implies that almost all FL students feel anxious at a certain time about whether they can speak the target FL in class without thinking too much about making mistakes or feeling embarrassed in front of their classmates. It is an indication, then, that there is a close relationship between anxiety and learning a foreign language or a second language.

## II. FRAMEWORK

This study was inspired by the research conducted by Horwitz et al., (1986) about anxiety in foreign language education. Anxiety is a “major obstacle to be overcome in learning to speak another language” (p. 125). According to Horwitz et al. (1986), researchers identified several anxieties related to foreign language learning: ‘communication apprehension’, ‘test anxiety’ and ‘fear of negative evaluation’. Copious psychological and educational issues may certainly be the causes for such a feeling. Foreign language learners may feel strange, awkward or uncomfortable speaking the language. This is particularly for young learners who are too keen on their image before their peers, and who are in constant need for acceptance and recognition by their friends and classmates. This is what makes them feel embarrassed when they make mistakes or unhappy when the teacher keeps correcting them all the time. The situation can get worse if the learner cannot harbor a feel of estrangement towards the target language, for they may find problems understanding or pronouncing the foreign language. Stevick (1989) cites the example of Arabic as a foreign language learner who was tutored with ‘printed material’ to on Arabic pronunciation, whose “main value was that having them relieved her anxiety, and so allowed her mind to accept and work with the incoming sounds more readily” (p. 121). Besides, foreign language learners may have a constant feeling of

apprehension about failing their FL test, which invariably puts them under pressure and develops a feeling of anxiety.

### III. METHODOLOGY

#### Participants

20 EFL students participated in the study. All the students belonged to the third grade level, and they studied in the same class. Twelve participants were females, while eight were male students.

#### Type of data collection

A Lickert-scale closed-ended questionnaire, as recommended by Creswell (2012), was used to collect data from students. It was built on five scales: agree; strongly agree; undecided; disagree; strongly disagree. It was based on and adapted from the Foreign Language Classroom Anxiety Scale (FLCAS) developed by Horwitz et al., (1986). The questionnaires were distributed to students in their English as a foreign language classroom, in which they responded to them. The students were asked to check the corresponding response that best suited their opinions and feelings towards anxiety in the foreign language classroom.

The questionnaire statements identified students' feelings of anxiety or relaxation in their EFL class. There were 14 statements that addressed the topic of the study. They are as follows:

- I feel confident when I speak in my foreign language class;
- I feel excited to speak in my English class;
- I don't feel nervous when I make mistakes;
- I feel I cannot speak in my English class;
- I feel tense when my teacher starts to point at students for answers;
- I feel nervous when I don't understand what the teacher is talking about;
- I feel relaxed in my class even if I don't understand what the teacher is saying;
- I usually feel absent-minded in my foreign language class;
- I tremble when I speak without preparation;
- I feel nervous whenever I step in my English class;
- I always think about failing my English class;
- I feel embarrassed when I make mistakes;
- I always think that others are better than me;
- I feel upset when my teacher keeps correcting me all the time.

#### Type of data analysis

The SPSS statistical software package was used to analyze the obtained data from closed-ended questionnaires.

### IV. RESULTS

Table 1: I feel I cannot speak in my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	3	15,0	15,0	15,0
undecided	4	20,0	20,0	35,0
Valid disagree	12	60,0	60,0	95,0
stronglydisagree	1	5,0	5,0	100,0
Total	20	100,0	100,0	

Table 1 shows that more than half of the class believed that they can speak and interact in the foreign language classroom. 4 students were undecided about whether they could use English to interact in class. Only 3 students felt anxious about their ability to talk in English in their FL classroom.

Table 2: I don't feel nervous when I make mistakes in my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	10	50,0	50,0	50,0
stronglyagree	1	5,0	5,0	55,0
Valid undecided	4	20,0	20,0	75,0
disagree	5	25,0	25,0	100,0
Total	20	100,0	100,0	

Table 2 reveals that half of the class revealed that they do not feel nervous when they make mistakes in their English class, whereas 4 students were undecided about their opinions. 5 students expressed anxiety over this issue, saying they do feel nervous when they make mistakes.

Table 3: I feel tense when my teacher starts to point at students for answers

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	7	35,0	35,0	35,0
undecided	5	25,0	25,0	60,0
Valid disagree	7	35,0	35,0	95,0
stronglydisagree	1	5,0	5,0	100,0
Total	20	100,0	100,0	

Table 3 explains that different opinions were revealed in responding to the statement 'I feel tense when the teacher starts to point at students to answer'. 7 students showed agreement, while 7 others showed disagreement with the statement. 5 others were unsure about their opinions, whereas only 1 student responded with strong disagreement.

Table 4: I feel nervous when I don't understand what the teacher is saying

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	10	50,0	50,0	50,0
Valid undecided	4	20,0	20,0	70,0
disagree	6	30,0	30,0	100,0
Total	20	100,0	100,0	

Table 4 demonstrates that while half of the group (10 out of 20 students) was nervous about not being able to understand the teacher's talk, 6 others were not nervous at all. 4 other students were not sure about their opinions.

Table 5: I usually feel absent-minded in my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid agree	5	25,0	25,0	25,0
Valid undecided	8	40,0	40,0	65,0
Valid disagree	7	35,0	35,0	100,0
Total	20	100,0	100,0	

Table 5 shows that students expressed precarious opinions towards whether they feel absent minded in their English class. 5 of them revealed that they felt absent minded, while 7 others did not feel absent minded. Surprisingly enough, 8 students were not sure if they ever were absent minded during the English class.

Table 6: I feel relaxed in my class even if I don't understand what the teacher is saying

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Agree	12	60,0	60,0	60,0
Valid stronglyagree	1	5,0	5,0	65,0
Valid Undecided	3	15,0	15,0	80,0
Valid Disagree	4	20,0	20,0	100,0
Total	20	100,0	100,0	

Table 6 reveals that more than half of the group (12 students out of 20) showed agreement that they felt relaxed in class even if they did not understand the teacher's talk, whereas only 4 students expressed disagreement with that statement. Besides, 3 others were undecided about their responses, while 1 was very anxious about not being able to feel relaxed, as he / she could not understand the teacher's talk.

Table 7: I tremble when I speak without preparation

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Agree	8	40,0	40,0	40,0
Valid Undecided	3	15,0	15,0	55,0
Valid Disagree	9	45,0	45,0	100,0
Total	20	100,0	100,0	

Table 7 shows that eight students think that they tremble when they speak English without preparation, while 9 others show that they are not anxious at all about using English, even if they may not be well prepared. 3 other students are undecided about whether they feel nervous or not.

Table 8: I feel nervous whenever I step in my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
Agree	3	15,0	15,0	15,0
undecided	1	5,0	5,0	20,0
Valid disagree	11	55,0	55,0	75,0
stronglydisagree	5	25,0	25,0	100,0
Total	20	100,0	100,0	

Table 8 illustrates that more than half of the students did not feel nervous when they get into their English class, and 5 other students responded with strong disagreement that they do not have anxiety at all when they step in the English classroom. Moreover, only 3 students felt anxious once they arrive at their English class.

Table 9: I'm always thinking about failing my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
Agree	9	45,0	45,0	45,0
stronglyagree	1	5,0	5,0	50,0
Valid Undecided	5	25,0	25,0	75,0
Disagree	4	20,0	20,0	95,0
stronglydisagree	1	5,0	5,0	100,0
Total	20	100,0	100,0	

Table 9 shows that almost half of the class felt anxious about failing their English class, while 5 other students did not think about that at all. In addition, 5 other students were not sure if they always think about failing their English test or not.

Table 10: I feel embarrassed when I make mistakes

	Frequency	Percent	Valid Percent	Cumulative Percent
Agree	5	25,0	25,0	25,0
stronglyagree	1	5,0	5,0	30,0
Valid undecided	2	10,0	10,0	40,0
disagree	12	60,0	60,0	100,0
Total	20	100,0	100,0	

Table 10 clarifies that most students (12 out of 20) said that do not feel embarrassed when they make mistakes in their English class, whereas only 5 others said they did. Besides, 2 more students were not sure if they feel embarrassed once they make mistakes in the presence of their classmates.

Table 11: I always think that others are better than me

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	6	30,0	30,0	30,0
undecided	3	15,0	15,0	45,0
Valid disagree	7	35,0	35,0	80,0
stronglydisagree	4	20,0	20,0	100,0
Total	20	100,0	100,0	

Table 11 reveals that students have different opinions about this statement. While 6 of them believe that other students are better than them, 7 others did not agree at all, and 4 other ones showed strong disagreement with the statement. Only 3 students were undecided about their opinions.

Table 12: I feel upset when my teacher keeps correcting me all the time

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	8	40,0	40,0	40,0
stronglyagree	8	40,0	40,0	80,0
Valid undecided	2	10,0	10,0	90,0
disagree	2	10,0	10,0	100,0
Total	20	100,0	100,0	

Table 12 demonstrates that almost all students do not like the fact that the teacher keeps correcting them all the time. 8 of them expressed agreement and 8 others chose strong agreement. Only 2 students said they disagree, and 2 others were not sure about their responses.

Table 13: I feel confident when I speak in my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	11	55,0	55,0	55,0
stronglyagree	3	15,0	15,0	70,0
Valid undecided	3	15,0	15,0	85,0
disagree	3	15,0	15,0	100,0
Total	20	100,0	100,0	

Table 13 illustrates that more than half of the students (11 out of 20) demonstrated that they felt confident when they spoke in the English class, and 3 others revealed that that they felt highly confident. Only 3 students said they did not feel confident speaking in their English class and 3 others were undecided about whether they felt confident or not.

Table 14: I feel excited to speak in my English class

	Frequency	Percent	Valid Percent	Cumulative Percent
agree	10	50,0	50,0	50,0
stronglyagree	4	20,0	20,0	70,0
Valid undecided	4	20,0	20,0	90,0
disagree	2	10,0	10,0	100,0
Total	20	100,0	100,0	

Table 14 shows that most of the students felt excited to speak English in class. In this regard, 10 of them said they agree with the statement, and 4 others expressed strong agreement. Only 2 students did not feel excited to talk in the classroom, and 4 others were not sure about their opinions.

## V. FINDINGS AND DISCUSSION

As shown in tables 1 through 14, the relationship between anxiety and foreign language learning is obviously close. It affects most students in particular classroom educational areas, but does not impact others in other instructional situations. Students' level of anxiety differs from one to another depending on their English language proficiency and their psychological state of mind. As explained above, students generally strive for acceptance among their peers (Stevick, 1989). This is why a lot of them, as shown in table 12, feel anxious and stressed when the teacher keeps correcting them all the time. It creates a feeling of anxiety among them because it touches their image, which may push them to exempt from speaking at all.

Additionally, many students appear to have a permanent feeling of test anxiety as illustrated in table 8. This is one of the types of anxiety that was mentioned in Horwitz et al. and in several other researchers such as Young (1986), Gardner (1987), Skehan (1991) and Ganschow (1996). This is one of the highest levels of anxiety since it is constant and since it stays for a long duration; from the beginning of the foreign language course to the end. The more the test closes in on students, the more anxious they become.

However, in other classroom situations, as shown in tables 10, 13 & 14, most students do not feel insecure or embarrassed about making mistakes. They also feel confident and excited to talk in their EFL class, because their attitude towards EFL in Morocco is highly positive, (Buckner, 2011). This perception is enhanced by a feeling to compensate for the Moroccan students' overall weakness in French level of proficiency. This is why they find

English as another alternative to make up for their low achievement in French.

## VI. CONCLUSION

This study reveals that there is a close relationship between anxiety and foreign language learning. It is an affective factor that influences students' communication in class, their desire to participate and their willingness to learn the foreign language altogether.

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# Literation Information in Learning Indonesian Language in the Junior High School: Case Study in SMPN 1 Cilacap, Indonesia

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**Abstract**— *Literation is an important concern in current Indonesian education, where the level of literacy in Indonesia is considered low and has not been internalized in the daily life. The problem experienced by students in Indonesia is the interests and habits of reading, writing, listening and low critical thinking. While, Indonesia's literacy rating in the world is also very low. This research aims to know how to integrate information literacy in the Learning Implementation Plan (RPP) and Indonesian language learning process in junior high school. The method used in this study was a case study with a qualitative approach. Research conducted in state Junior High School 1 Cilacap, Indonesia. The data collection techniques used consist of observations, interviews and documentation. The results showed that SMP Negeri 1 Cilacap has integrated information literacy in every subject, including Bahasa Indonesia. Information literacy has integrated from the learning plan, the learning process in class, and assessment.*

**Keywords**— *Literacy, literacy information, learning Bahasa Indonesia.*

## I. INTRODUCTION

The problem of literacy is an important concern in current Indonesian education, where the level of literacy in Indonesia is considered low and has not internalized in daily life. Literacy is an important means of communication that allows individuals, communities, and institutions to interact over time and throughout the space using languages in the social network (Benavot, 2015). The problem experienced by students in Indonesia is the interests and habits of reading, writing, listening and low critical thinking. Based on Data PIRLS 2011, Indonesia ranks 45 from 48 countries with an average score of 500 for reading literacy tests that measure aspects of understanding, using, and rehabilitating reading in writing (Mullis, Martin, Foy, & Drucker, 2012). Research conducted by the *Program for International Student Assessment (PISA)* in 2015 also showed that Indonesia ranked 62 with a score of 397 from a total of 70 country participants for the literacy category (PISA, 2015). Also, Indonesia's literacy rate data in 2016 according to Central Connecticut State University, placing Indonesia ranked to 60 from a total of 61 countries researched (Miller & McKenna, 2016). A low level of literacy shows if education in Indonesia has not been able to develop competency and interest of students in knowledge. In the

meantime, the application of information technology in education is needed to obtain information quickly, broadly, and improve communication cooperation with others, foster a personal habit of active learning and lifelong learning.

In the current era of globalization, almost everyone in their activities cannot be separated from information, because the information has become the primary need of the community. Every aspect of life is related to the availability of information (Artana, 2003). Advances in information technology encourage the industrial society (industry society) to switch to the information society (information society) slowly. This shows that information has gained an important place in community activities. It also shows that today many people are looking for information. That means, the demand for information is so important that information has a high economic value as well.

Law of the Republic of Indonesia Number 20 of 2003 concerning the National Education System (National Education System) emphasizes the need to improve the quality of human resources (HR) through education (Law of the Republic of Indonesia, 2003). Improving the quality of human resources associated with efforts to anticipate the effects of globalization and the development of science and

technology requires all nations in the world to adapt and respond to any progress of civilization in various fields (Bachtiar, 2006: 105). Godwin (2008: 5) calls the current generation "web generation" or "Google generation". The Google generation considers that what is written and listed on the web must be true. This generation of Google, according to Godwin, does not care about ethics in the use of the contents of these sources because they do not understand or do not care about the content or accuracy of the data sources. Although the information is currently abundant, this information cannot be fully used or utilized, especially used as reference material by academics. Therefore, Carr (2011: 180) appealed to information users to be able to choose and sort information according to what is needed. These skills referred to as "information literacy".

A student is expected to acquire information literacy skills, so that they can develop critical thinking skills and solve problems, and increase motivation for learning. The skills to look for and find information become supporting factors and facilities for learning more actively and efficiently. Farmer and Henri (2008: 16) also revealed how information literacy influences students' reading activities. In addition to improving students' reading comprehension, information literacy that is integrated and collaboratively designed in academic activities will improve their learning abilities and research products. Also, students who are taught the competency of information literacy programs on an ongoing basis will be more successful in higher education than those who did not gain the literacy knowledge and experience beforehand. Information literacy for the world of education is needed so that national education can compete at the global level. So that commitment to change can be fostered, a shared vision needs to be born on how to improve the situation and shared goals towards the future (Sulaksana, 2004: 157).

Lately, information literacy studies are very noted in the educational world. Various schools today have already and are designing information literacy programs. With the ability of information literacy, students can think critically and logically and not easily believe in the information obtained so it is necessary to first evaluate the information obtained previously (Jonner, 2008: 34). Given the importance of information literacy skills, educational institutions are interested in implementing this information literacy capability. An example is a program designed by the Ministry of Education and Culture in July 2015 called the School Literacy Movement (GLS). GLS strengthens the movement of ethical character as stipulated in the Minister of Education and Culture Regulation number 23 year 2015 (Kemendikbud, 2015). One of the activities in the movement is the 15-minute activity of reading non-

book lessons before the learning time begins. This activity is conducted to foster student interest and improve reading skills so that knowledge can be mastered better.

Since the government encouraged the GLS program, SMP Negeri 1 Cilacap directly cultivate it in each school citizen. In addition to being a school that has implemented the GLS, SMP Negeri 1 Cilacap has been awarded Adi Wiyata and the integrity school which is certainly a top school in the city of Cilacap. In addition, many other achievements have been achieved by the state Junior high School 1 Cilacap. Based on the explanation above, how to SMP Negeri 1 Cilacap Integrating information literacy in learning is an interesting topic to be discussed. This research illustrates how information literacy is included in the learning and literacy of what information can be integrated. The results of this study are expected to be a reference for teachers in secondary school to integrate information literacy into the teaching and learning process.

## **II. LITERATURE REVIEW**

### *2.1 Information literacy*

The skills to look for and find information are important factors to support learning effectively and efficiently. Information literacy is generally interpreted as literacy or literacy of information (Hasugian, 2008: 34). Someone who is information literate will be able to explore information that is increasingly broad and developing, both from print and electronic sources (Forster, 2015: 62-73). Mastery of information literacy will create skills that include the ability to find information, choose information sources, and use and present information ethically (Crebert et al., 2011).

The concept of information literacy was first introduced in 1974 in America by Paul Zurkowski (president of the Information Industries Association). The concept of information literacy is used in a proposal addressed to the USA's National Commission Libraries and Information Science (NCLIS) (Zurkowski, 1974). Zurkowski agreed, people trained in the application of information resources to their work can be called information literate. They are learned techniques and skills for utilizing the wide range of information tools as well as primary sources in molding information solutions to their problems (Zurkowski, 1974). From this, what is meant by information literacy is people who are trained to use information sources in completing their tasks which are also called information literacy people.

The definition of information literacy develops along with the development of information technology. One of

the most widely used definitions of literacy is the definition put forward by the American Library Association in 1989, "... to be information literate, a person must be able to recognize when information is needed and have the ability to locate, evaluate and use the needed information effectively" (Behrens, 1994: 315). This definition further clarifies the skills that need to be possessed for information literacy, including an attitude to realize the need for information. In addition, critical thinking skills are needed to be able to understand and assess information.

Understanding information literacy based on an educational perspective was conveyed by Bruce, Edwards, & Lupton (2006: 3), he said that information literacy defines as the ability to access, evaluate, organize and use information in order to learn, problem-solve, make decisions in formal and informal learning contexts, at work, at home and in education settings. This understanding shows that information literacy is an ability to access, evaluate, organize and use information in the learning process, problem-solving, homework or in education.

## 2.2 Elements of Information literacy

Some types of information literacy according to Eisenberg (2008: 7) are instrumental in the elements of information literacy, i.e. Visual literacy which is an ability to understand and use images including the ability to think, learn, and express the images. Visual literacy is differentiated into three namely visual *learning*, visual *thinking*, and visual *communication*. Media Literacy, an ability to access, analyze, and produce information for specific outcomes according to the National Leadership Conference on Media Literacy. Computer literacy is an ability to create and manipulate documents and data using word processing software, databases, and so on. Digital literacy, a skill that relates to mastering resources and digital devices. Those who are capable of pursuing and mastering the latest digital devices are imaged as a future handheld, and vice versa will be increasingly narrow chance to achieve progress. Network literacy, which is an ability to access, place, and use information in a networked world such as the Internet, users must master this skill.

According to (Eisenberg, 2008), The characteristic of a network literate person is: (a) realization of the breadth of use of the services and networking resources, (b) have an understanding of how networked information systems are created and managed, (c) may perform certain information reappointments from the network with Use a series of information retrieval tools, (d) can manipulate networked information by compacting it with other sources and enhancing the value of the information for a particular

purpose, (e) can use networked information to analyze and resolve issues related to decision making, for both duty and personal purposes, and to produce services capable of improving the quality of life, (f) has an understanding of the role and use of networked information to solve problems and facilitate basic activities of life. The five types of literacy above are collaborations so one forms a skill and becomes part of the elements of Information literacy. Information Literacy is an inclusive term, to master it then a number of skills above can be reached more easily. The relationship between information literacy with its elements is complementary and inseparable, but not a procedure.

## 2.3 Information literacy in Indonesian language learning

The ability of an educator is indispensable in choosing a learning resource for his students. Not only does monotonous use any of its references, but it must be rich in the source, with the source of information that educators should use. Information can be displayed in several formats and can be incorporated into documented sources (books, journals, reports, videos, voice recordings, and so on). All of it should really be utilized by educators in learning activities. Learning is an attempt by teachers or others to teach students (Hasanah, 2012: 85). Indonesian language learning is already in line with the current curriculum, which is text-based learning. The text is a complete expression of the human mind where there are situations and contexts. Text is not just the development of grammar or a collection of sentences, but is the realization of the value system, social norms, social processes with their Social objectives (Ramadania, 2016: 225).

For the optimal Indonesian language learning, teachers must make a learning plan or commonly known as RPP. According to Combs (Harjanto, 1997) Learning Planning is a rational application of systematic analysis of the process of educational development with the aim that education is more effective and efficient according to the needs and objectives of students and their society. Learning planning can be regarded as a *blueprint* to achieve the learning objectives, in which various aspects include: (1) the content or the purpose, (2) organization, (3) materials and equipment, and (4) activities and Roles (Suwandi, 2009: 26). Every teacher is required to create an RPP, this makes them need to define what information will be integrated and what method or model of learning will be used to support the integration of such information literacy. Once RPP is created, the next step is to perform a learning process that integrates the type of information literacy. Nevertheless, a good RPP will not run if the teacher does not perform what he planned in the RPP. RPP is very important as a guideline for teachers, but the process of

learning is the main thing because it is where students interact directly and feel the experience of studying directly.

### III. METHOD

#### 2.4 Sample / Participants

The study used a sample of 31 people, with details of two Indonesian teachers and 29 students.

#### 2.5 Data collection procedures

Data retrieval using a combination of 3 techniques, namely observation, interviews and documentation. The observation done to observe the process of integrating information literacy in Bahasa Indonesia learning in Basic competency (KD) short story text. The next step is an interview with Bahasa Indonesia teachers to explore information about the concept of information literacy in Bahasa Indonesia learning.

#### 2.6 Data analysis

This research uses data or source triangulation, i.e. data sourced from observations of learning activities, interviews on the informant, and document analysis.

### IV. RESULTS AND DISCUSSION

The implementation of information literacy in SMP Negeri 1 Cilacap has been integrated into each subject, including Bahasa Indonesia. Information literacy has been integrated from the learning Plan, the learning process in class, and assessment. The Learning Plan to be analyzed in this study is the implementation of the Learning Plan of Basic Competency Cerpen (KD) 3.6 and KD 4.6. Information literacy that appears in THE RPP is explicit and implicit.

The type of information literacy in RPP is the image literacy of the core activities. It is shown in the following quotation:

"Learners listen to short story reading videos." (RPP-01)

The teacher screens a short story video titled "Last Prize for Mothers", students listen to the video carefully to get into every storyline, not a few students bring the atmosphere to tears when viewing the video that the teacher is serving. This indicates that the teacher is already integrating information literacy.

In addition to image literacy, there are also types of information literacy in RPP on core activities, namely media literacy. It is shown in some quotations as follows:

"Learners look for information relating to the structure and linguistic of short-story text". (RPP-02)

"Learners collect technical information modifying or modifying short stories". (RPP-03)

"Learners gather technical information on the short story of the House". (RPP-04)

"Learners collect information about how to compile a short story". (RPP-05)

As it is known together that media literacy (media literacy) is an ability to access, analyze, and produce information for specific results. Students are required to seek out and gather information in order to be more resourceful in accessing, analyzing and producing information. Nowadays, the information circulating is very much and fast, therefore we must be completely selective in choosing any information. If the least amount of information is chosen, it will be fatal.

The learning media used in RPP, in addition to the short story text example has also been listed learning media in the form of LCD, it shows that teachers and students are equally able to use and apply the tool. In addition to the learning media, there is also a learning resource that is mentioned that in addition to the Indonesian book as a Learning Resource, teachers have already included a meaningful link in the learning process of teachers already integrating learning with information literacy.

Table 1. Types of information literacy and its description

Types of Information literacy	Description
Image literacy ( <i>Visual Literacy</i> )	An ability to understand and use images including the ability to think, learn, and express these images
Media Literacy ( <i>Media Literacy</i> )	An ability to access, analyze, and produce information for specific results according to the National Leadership Conference on Media Literacy.

Computer literacy (computer <i>Literacy</i> )	An ability to create and manipulate documents and data using word processing software, databases and so on.
Digital Literacy ( <i>Digital Literacy</i> )	A skill related to the mastery of the source and digital devices.
Network <i>Literacy</i> .	An ability to access, place, and use information in a networked world such as the Internet, users must master this skill.

Although not all types of information literacy are explicitly mentioned in the RPP text Cerpen, all types of information literacy in the learning activities are already integrated. As the research progresses, researchers observe the process of learning the Indonesian language from start to finish. In each learning process there are measures of activities such as introduction, core, and cover. Preliminary activities include greeting, mutual prayer, and introduction to the material to be discussed. Sang Indonesia Raya song, Salam PPK, and attendance by teachers if at the first hour of learning. It is shown as follows:

"Assalamualaikum Wr. Wb." (GR-01)

"Please lead the class of prayer so that the learning activity today goes smoothly" (GR-02)

"My head is taking over ready moves! (All students stand up) Greetings PPK, intelligent, character, fun, amazing, great! Pat PPK, religious, nationalist, independent, gotong royong, integrity, PPK! Referral School, I think, I guess I can I can, I guess, I think I could I can I can! SMP Negeri 1 Cilacap, with character, achievers. Back sitting ready for motion!" (Students-01)

"To this day who does not goes to school?" (GR-03)

"Both my children's learning today talks about short stories, which are about short story elements. Before proceeding, you have questions about the short story "(GR-04)

Examples of preliminary activities in the learning process of SMP Negeri 1 Cilacap where the teacher initiated the study with greetings to give the introduction of the material is to be discussed in this study.

After the preliminary activities, I continued on the core activities. During the study, students were formed in groups. Teachers share the names of the groups in various fruit names in each group. Each group consists of five to six students, each group has a laptop and online to find and access all the information that the group needs. In each group, students are also required to be active and participate in their respective groups. This shows that SMP Negeri 1 Cilacap has integrated information literacy in every study including Bahasa Indonesia. Time allocation in the learning of short story text IX A SMP Negeri 1 Cilacap as many as 3 times a meeting each has a purpose of learning. The following forms are integrating information literacy into core learning activities.

Table 2. Form of integrating information literacy into core learning activities

Time allocation	Core activities and types of information literacy integrated into Indonesian language learning
First meeting	<ul style="list-style-type: none"> <li>- Teachers show a short story video (a form of integrating image literacy)</li> <li>- Teachers ask student responses to the videos he saw</li> <li>- Teachers assign students to search, browse short story structures, linguistic features of various web (it is a form of integrating media literacy, digital literacy and network literacy)</li> <li>- Students discuss with groups and search for information on books, laptops and online (the form of integrating media literacy, digital literacy and network literacy)</li> <li>- Students present discussion results and other students respond (the form of integrating digital literacy)</li> </ul>
Second meeting	<ul style="list-style-type: none"> <li>- Teachers invite students to a school library to search for short story books (a form of integrating information literacy)</li> </ul>

- Guru provides material in the form of short story text that is in the house through PowerPoint (PPT) (it is to be an integration of digital literacy)
  - Students discuss with the group and search for information through books, short storybooks that have been sought in libraries, with laptops and online (a form of integration of media literacy, digital literacy and network literacy)
  - Students present discussion results and other students respond (the form of integrating digital literacy)
- Third meeting
- Students read short stories in groups
  - Group students gather information on how to compile short stories using books, Laptops and online (a form of integrating media literacy, digital literacy and network literacy)
  - Students compose short story text based on group illustrations (a form of integrating media literacy, digital literacy and network literacy)
  - Students present discussion results and other students respond (the form of integrating digital literacy)
- 

Based on table 2 above, in each meeting, students with the group always present the results of discussions that have been discussed together. But because each learning time meeting is not enough if all groups are presenting the results of the discussion, then the teacher chooses only a few groups to present on each study and other students respond.

After the core activity, proceed to the closing activity. In the closing activities, teachers always evaluate the learning activities that have been done together, such as structures in the short story, the feature of the short story, the way to continue the text of short stories in the house, how to create skeletons and make short stories well and so on. In the closing activities, besides the teacher conducting the learning evaluation, the teacher also did feedback or *feedback* in the short story learning process, then the teacher also delivered the task to work at home with instructions to search the Internet and teachers convey the learning activities at the next meeting. It is a form of integrating information literacy conducted by teachers in the learning process of Bahasa Indonesia and outside learning (assignment in students).

From the assessment system, the assessment of information is done by the teacher:

"If we judge if one text is done, one text is usually paired yes, namely KD knowledge and skills, and one text is there are four KD. For example, a short story, if it is finished, then the assessment is held, meaning that one text is done. It is only later when our judgment is what the knowledge, which is the skill, because later in the assessment there is an attitude, there is knowledge, there is

still a part of each. And for the assessment of Attitudes (daily), we use an observation journal where there are assessments of extreme upper and extreme bottom, then in addition to the value of attitude, there is value for skill, eg in the short story preparation activities, it's one of the Skills, then other skills such as in-class IX there is a persuasive speech means his skills are two there, namely the product of writing a script, and then when they display it, it is also a skill value. Because for that skill there are several techniques, ranging from the product, they can practice, even the writing is also biased ". (GR-01)

Essentially, the term "literacy" has the meaning of expanding over time. Literation is now not only interpreted as writing and reading ability but "... *has instead come to be considered synonymous with its hoped-for consequences* " (Aronoff, 1995:68). Literacy at SMP Negeri 1 Cilacap has been going well. The School Literacy Movement (GLS) which has been designed by the Ministry of Education and Culture in the form of a reading activity 15 minutes before the lesson began to be actively applied. All students exit the class before the lesson begins, gathered on the school grounds and read nonfiction books. Literacy skills also occur not only during GLS and class lessons. Information literacy is also not only happened at the time of learning, when researchers conducted research, one of the extracurricular in SMP Negeri 1 Cilacap, the extracurricular KIR (adolescent scientific work), has also integrated information literacy in the implementation.

## V. CONCLUSIONS

Based on the research above, it can be concluded that information literacy has been integrated into Indonesian language learning in SMP Negeri 1 Cilacap. In the study plan for short story text, information literacy appears explicit and implicitly. The Explicit form found in short stories is the Type of image literacy and the Type of media information literacy. Although not all types of information literacy are explicitly mentioned in the RPP text Cerpen, in the learning activities, all kinds of information literacy are already integrated. As the research progresses, researchers observe the process of learning the Indonesian language from start to finish. In each learning process there are measures of activities such as introduction, core, and cover. Teachers have already implemented a lot of information literacy in learning, such as applying image literacy, using power points to provide materials to students, assigning students to search for information from a variety of media not limited to books, bringing students to the library to search for short stories, and so on. Each group in search of information not only with Indonesian books, but they are proficient in using laptops and online. After searching for a variety of information assigned by teachers, students also present the results of the discussion. In the assessment, where the teacher judge if one text is finished, then the judgment is held, meaning that one text is done. It is only later when the teacher's judgment is what the knowledge, which is the skill, because later in judgment there is an attitude, there is knowledge, there is still a part of each.

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# Psychoanalytic contributions to the monitoring of foster families: A literature review

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**Abstract**—The purpose of this article is to highlight some collaborations that psychoanalytic literature offers for the issue of foster family for children and adolescents. Taking as a starting point the conceptualization of family according to the theories of John Bowlby and Winnicott and their description of the infantile psychism and attachment. Foster family is seen as a qualified alternative to institutionalization, so that psychological monitoring is necessary during this period. Psychoanalysis brings several advances in the area of the reconstruction of the family psyche with the arrival of a new member. We also observe the work of interpreting the individual fantasies of each member of the family about what it means to temporarily foster a child or adolescent and then be able to establish the role and significance of the new family in the life of the recent member and vice versa.

**Keywords**— Foster Family, Psychoanalysis, Child Institutionalization.

## I. INTRODUCTION

Currently, the children and adolescents living in the city of São Paulo, Brazil who have been removed of their families have the possibility of being allocated in foster families or institutional care.

Foster care provides an improved option instead of institutional care. It is a social protection service, in which families go to multidisciplinary training and monitoring in order to receive children and adolescents removed from their families of origin because of negligence or abuse. And those delivered to social assistance services in maternity hospitals.

The biological parents of these children have their family power deprived in most cases because abandonment or social risk, consequently guardianship is given to the public power represented by the Child and Youth Courts, who refer the children to the registered family or institutional care service in the city. Family care programs is chosen for those children who are most likely to reintegrate into their original family, according to Law No. 12,010 of August 3, 2009.<sup>1</sup>

The National Council for Social Assistance in conjunction with the National Council for the Rights of Children and Adolescents, developed the main objectives of the reception service.<sup>2</sup>

In general, it was decided that the technical team is responsible for providing assistance to the foster families, the family of origin, and the children. Focusing on strengthening the healthy bond between those involved in the process.

Also according to Law No. 12,010, of August 3, 2009, institutional reception should not extend for more than two years, unless there is the necessity, duly substantiated by the judicial authority.

In article 19, item III of the same law, is described that the reintegration for biological family will have preference in relation to any other measure, being understood by family the parents and the extended family, those besides the parents and children unit, formed by relatives close to which the child or adolescent already has an affective bond and affinity.

In article 34, item I of the same law, is detailed that the family care program will have preference over institutional care, in view of the temporary and exceptional character of the measure.

The Municipal Secretary of Assistance and Social Development is responsible for the administration of the vacancies available in the types of reception described above. According to the criteria pre-established by a special committee, requests to receive the children are studied case-by-case. Only after individual analysis the child is allocated in institutional care or family care.

According to the National Plan for the Protection, Promotion and Defense of the Rights of Children and Adolescents, families that intend to enter the family care program need to meet some prerequisites, such as: flexibility, motivation, emotional availability, healthy standard of care, attachment and detachment relationships and emotional stability.<sup>3</sup>

The child is not an independent organism, their survival is linked to the satisfaction of basic needs such as

shelter, food and protection, as well as their emotional needs, such as living in an atmosphere of affection, strengthened bonds and security.<sup>4</sup>

The attachment behavior is a way for the child to approach another individual better able to deal with the world. It is common for this attachment relationship to happen between mother and child, bringing a sense of security and enabling the child to explore the outside world.<sup>5</sup>

The child internalizes a standard of security, in the sense that if the outside world causes him or her some kind of suffering he or she will have someone to comfort or encourage if there is a threat. Around the age of three, the consequence of the attachment relationship is building a feeling of trust in yourself and those around you.

Affection is extremely important in the mother-child relationship. The mother's mature personality is already structured and provides her baby with support and a favorable climate for development. The mother figure is one that represents the environment and mediates the stimuli of the external world and the baby.<sup>6</sup>

The construction of the affective bond in the foster family requires dedication and reciprocal emotional availability among all involved. The construction and permanence of satisfactory affective relationships is linked to vital function. In other words, the healthy experience of the human being is intrinsically connected to good family relationships and a welcoming environment.<sup>7</sup>

A welcoming environment and nurturing good family relationships can be experienced by substitute bonds, not just biological ones. Being a mother has no direct and unique relationship with biological ties, it is related to a feeling of comfort, security, care and affection.<sup>8</sup>

Children who are in foster care seek in foster mothers what they did not obtain from their biological mothers. It is common for foster children to have a history of physical or emotional neglect or inefficient attachment relationship.<sup>7,8</sup>

Foster parents undergo extensive training and follow-up before receiving foster children. Emotionally it is common for moments of anxiety to anticipate the child's arrival. When it comes time to approach, the child or adolescent, demands love and attention, which contributes to the formation of the affective bond between everyone.

So that, in view of the affective demands that the infant himself/herself presents, the foster mothers and fathers dedicate themselves to the same extent as that required by the children foster.

## II. PSYCHOANALYTIC ANALYZE

The family and couple clinic emerged as an extension of individual care, based on the texts of Freud, Bleger, Pichon-Riviere, Winnicott, Klein and Bion theorized, that the members of the family group, either substitute or biological, present a collective unconscious mechanism, which guide actions and attitudes.<sup>9</sup>

Puget based on his doubts and concerns in clinical practice, realized that the simple displacement of individual analysis would not meet the requirements of family bonds.<sup>10</sup>

Gomes and Levy wrote about groupality, which is a determined sharing of rules in carrying out any activity together. they also developed the expansion of the transfer in order to designate the one that occurs between family members.<sup>9</sup>

Freud started the study of the transference phenomenon as a way of resisting psychoanalytic care only. Later he recognized the phenomenon in the analytical relationship, recognizing it as a reissue of past psychic traumas. In the individual and traditional setting, the transference is directed only to the therapist, while in group contexts it takes on a different attribute.<sup>11</sup>

The transference phenomenon becomes expanded and multilateral, as it comprises the relationship with the therapist and the members themselves. Its meaning is also crossed because it takes into account a divergence of experiences of meaning, that is, it is associated with previous events and repressions.<sup>11</sup>

The therapist who takes care of the foster families, must handle the transfers presented by the family members and deal with their own countertransference towards this group. Like Winnicott who argued about the mother being good enough to tolerate certain negative behaviors of the child, the therapist must tolerate the negative transference feelings of his patients and then interpret them.<sup>12</sup>

Psychoanalytic therapy works beneficially in the construction of a sensitivity in foster parents towards their adopted child. The sensitivity is also known as tuning, the ability to read the subtle and often non-verbal signals of the minor.<sup>13</sup>

So that the ability to trust yourself and people around you are built. Sensitivity can be improved through intervention. As a two-way street, it can be described about the analyst's sensitivity as the one that operates the analyst's subjectivation process, that is, it develops small perceptions that come in the atmosphere of the analysis, since this, the sensitivity provides the countertransference and thus provides the leading pair of the analysis to act.

The role of the psychoanalyst in social assistance, raised the premise that it is through listening that the subject empowers himself of his essence and power.<sup>14</sup>

Psychoanalysis, therefore, creates a space for listening to the subject's history and possible anguish, consequently producing narratives about the evil or well-being of experiencing an unprecedented situation.

In other words, in the face of the demands of foster families, psychoanalysis provides a clinical device for social assistance, because those treated within the foster program for foster families did not seek psychoanalytic care, but had a link with an assistance institution.

There is an intervention on which the subject's real demand would be the foster mother or father in the face of psychoanalytic care. Based on the questions raised by them, it is that psychoanalysis can assist in the promotion of consciousness, through a better understanding of your unconscious and patterns of emotions.

Such qualified self-knowledge helps foster parents to better deal with the demands exposed by the child or adolescent, so that, when dealing with their own demands, living with others gains a curative functionality.

Family coexistence is a right for everyone, so, foster families help in the possibility of the minor having family experience, being deprived of his family of origin.

Family is as an extension of the individual, in this case, the family therapist, would be the one who causes and emerges conflicting questions and possible family secrets, which would not otherwise be revealed.<sup>15</sup>

About the technique for serving families, conceptualized inter-fascination that would be the meeting point for the individual ghosts of each family member. A transitional space of exchange is created, in which antecedent stories about each one and the ancestors and their unfolding in the family routine emerge.<sup>16</sup>

In practice, this concept indicates that the family becomes a unit when there is a problem, based on collective and individual anxieties that are structured and the family life cycle develops.

Each family has its particularity and from the creation of its specific problem, ways of dealing with each other are created. It is from living together at home that one learns to deal with one's own perceptions about the environment and the perceptions of the external world.

Family refers to intimate configurations that contribute to the feeling of belonging, of roles in the world, of rules to be followed or broken. In summary, family is related to behavior patterns and influences on how to communicate and solve problems.<sup>16</sup>

The family group is increasingly integrated with narcissistic and libidinal investments, a fact very common in family dynamics. The narcissistic investment is where there is an identification of the ego with an idealized internal objective, that is, in the family sphere there is a collective self-investment.<sup>17</sup> Thus, when structuring the narcissistic bond each member of the family is the psychological support of the other, all contributing to the strengthening of the group. Libidinal investment, on the other hand, is that directed towards objects, no longer myself, in this way the positions and functions of its members are created within the family psychism. Such investment provides the unconscious sharing of being together and organizes the functioning of the family group as a unit.

Foster family reflects a context of previous destructuring, rupture, distancing and changes. However, it is an experience that provides the opportunity to build new family bases, represents the chance to reframe and include one more member in the form of psychic investment as explained above.<sup>18</sup>

The foster family is also a space for interaction with exchanges, activities that used to be commonplace such as lunch or a walk in the park take on new colorful shapes for the foster family.

Each new family activity makes the bond stronger and stronger. Daily affective exchanges express loving reciprocity between foster parents and foster children.

When you feel loved, sharing and assuming responsibilities with other people is a good enough environment to live, a psychically healthy adult develops.

The formation of a subject does not occur by itself, the environment where he was inserted has a function of reliable care where someone perceives the needs of the children and provides receptivity in a sufficiently good way, in which the child can create emotionally a personal world to live.<sup>19</sup>

These impressions are marked in the child's unconscious and make him a citizen capable of specific skills to live. The mother or her substitute when showing affection protects the infant's ego and allows the construction of an integral personality and with a pattern of existential continuity.<sup>19</sup>

### III. CONCLUSION

As a child or adolescent inserted in the foster family feels in a warm and comfortable environment, developed or improved their ability to share in others and in themselves. The reciprocal affectivity moves away like fantasies of neglect, abuse and violence. The tools to improve traumas are dedication, convenience, attention and affection.

The foster mother and father assist in the construction of a new reality, provide emotional support, and prepare the child for further separation. It is like a moment of mutual learning.

That's because foster parents gain a lot with the experience of foster a child and adolescent for a period. They have the opportunity to develop their empathy and bonds, since they know from the beginning that the child will be with them only for a certain period.

The emotional bond built between everyone involved does not break, even when the child leaves. Memories and learning remain active in everyone's mind. It is a relationship of mutual gratitude.

The relationship with the foster family does not replace the relationship with the biological family. The construction of the bond with the biological family is emotionally influenced all the time.

The family psychoanalytic helps in the elaboration of the individual suffering of the members in building a new family, it also helps in the restructuring of expectations regarding the new and in the construction of future plans.

From the point of view of the child or adolescent, psychoanalytic support helps in the insertion of the new family environment, in affective exchanges and child symbolization. The foster family is a temporary environment, but it can collaborate in a healthy way for the child development.

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# A Review of Research on Multimodal Translation

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**Abstract**— By means of the documentary analysis method, the paper reviewed domestic and foreign multimodal translation studies systemically. It found that film translation had received the most attention, followed by translation of illustrated texts, advertisement translation and literary translation. Apart from the four topics, multimodal translation studies in other fields were rare. Based on the research status of multimodal translation, the authors believe that present researches still need to be deepened and new areas are worthy of exploration. It is anticipated that scholars responsible for future multimodal translation studies could define “multimodal translation” and its research content, expand its research subject into other fields, and strengthen its theoretical construction, with a view to broadening and deepening multimodal translation studies.

**Keywords**— Multimodal translation; research; review; future research directions.

## I. INTRODUCTION

In the 21<sup>st</sup> Century when the technologies of network-based information, multimedia and translation service are booming, interlingual translation which are restricted to words cannot fully satisfy the needs of cross-cultural communication and transmission. Under the circumstance, it's time for multimodal translation to show up, because products of multimodal translation integrating words, images, sounds and other semiotic resources effectively will make up for the insufficiency of traditional communication modes, in order to realize the best communication effects. In the recent dozen years, multimodal translation has been paid close attention from scholars both at home and abroad. Firstly, the paper will figure out the basic concepts in multimodal translation studies and summarize the remarkable characteristics and significant values of multimodal translation. And then it's going to point out the research gap after having reviewed the present research outcomes, followed by the discussion on the future research directions of multimodal translation

at last.

## II. BASIC CONCEPTS

Concept is the footing stone of a subject. Multimodal translation studies, as a subdiscipline of translatology, include at least the following basic concepts: modality, multimodality, multimodal discourse, multimodal discourse analysis and multimodal translation.

Modality derives from five sensory channels of humanity: vision, audition, olfaction, gustation and tactility. When the five sensory channels are applied into communication, five modalities of communication including visual modality, auditive modality, olfactory modality, gustatory modality and tactile modality are produced (Wang & Qiao, 2018). Modality is considered to be any organized or regular communication mode (Jewitt, 2009). While Gu (2007) defines it as the mode adopted by human beings to interact with external environment through sensory organs. Specifically, modality refers to the

channels and media of communication which include language, technology, image, music and other semiotic resources (Zhu, 2007).

Multimodality means multiple semiotic resources appearing in one discourse, including verbal resources, like oral and spoken language, and non-verbal resources, like images used to construct textual meanings (Baldry & Thibault, 2006). According to Kress & van Leeuwen (2001), it refers to the combination of different modalities when designing a sign or an event. In the communication of multimodalities, modality can play its role independently and interdependently, constructing meanings by itself or through interacting with each other (Chuang, 2006).

Multimodal discourse indicates the discourse applying two or even more modalities simultaneously (Zhu, 2007). In multimodal discourse, varied modalities coordinate with each other and construct the whole meaning of discourse (Braun, 2011).

Multimodal discourse analysis requires that we need to incorporate image, movement, expression in one's eyes, posture and other non-verbal symbols into the communication process of meanings, and pay attention to the relationship between verbal and non-verbal symbols in the meanwhile when conducting discourse analysis (Jewitt, 2009).

Up to now, it seems that no scholar has given multimodal translation an explicit definition. Liu (2011) holds that multimodal translation indicates that translators deliver verbal information through visual elements, in other words, translating texts with images. Obviously, he ignores the meaning construction function of auditive elements. Xu (2017) came up with three implications of multimodal translation: 1) translation of multimodal discourse; 2) transformation/integrated combination among different modalities; 3) flexible application of multimodal theories into translation teaching and practice. The first two implications are worthy of reference to some extent, but the third implication belongs to the category of translation teaching which couldn't be the part of multimodal translation.

### III. CHARACTERISTICS AND VALUES OF MULTIMODAL TRANSLATION

The characteristics of multimodal translation are embodied in three aspects: text composition, synthetic technology and communication effect. First of all, the translated products contain several multimodal elements such as text, image, sound, color and so on. If the original work is a purely verbal text, translators need to convert it into a multimodal product with the help of non-verbal semiotic resources. Another situation is when the original work is a multimodal one, translators should consider the cultural background of target readers, adjusting some multimodal elements and the layout of translated work in addition to bilingual transformation, so as to reduce the barrier to understanding caused by cultural differences. Additionally, the integration of varied modal elements involves the cooperation between translators and technical experts. While conducting multimodal translation, translators have to adjust some multimodal elements in the original work or even create new ones in accordance with target culture. Special tasks, like synthesis of verbal and non-verbal symbols, design of layout, audio processing, editing and test of translated product with multimedia technology and so on, are in need of the support and coordination from technical experts. Last but not least, translated products with multimodality will produce two-dimensional or three-dimensional communication effects. When a translated product involves two modalities of text and image, target readers could obtain information from the two symbols, which generates a kind of two-dimensional communication effect. Apart from text and image, some translated products even turn to the auditive channel for delivering original messages, and thus a three-dimensional communication effect is realized.

Multimodal translation studies are of distinct disciplinary values. As a new field of translation studies, multimodal translation studies expand the scope of translation studies which are no longer confined to a single modality of text. In the past dozen years, more and more scholars have explored translated works from the perspective of multimodality, which promotes the complementary and joint development of multimodal

studies and translation studies. In the meantime, the essential value of multimodal translation in terms of cross-cultural communication can not be ignored. For instance, applying Multimodal Discourse Analysis Theory to translating the profiles of human landscape not only conforms to the trend of the times, promoting the development of relevant researches, but also does benefits to the dissemination of Chinese culture in the western world (Li, 2013); It is hard to achieve the international communication of Chinese mythology merely through the interlingual translation of classic texts. Only under the macro system of multimodal narration, combining it with intralingual translation, intralingual intertextual rewriting and intersemiotic translation, can the multimodal intertextual reconstruction of Chinese mythology and its dissemination in foreign countries be facilitated (Wang & Luo, 2107); By virtue of multimodal modes like video, the translation of technical terms could be interesting, which

will provide a specific and vivid context for foreign readers (Liu, 2108). Generally speaking, multimodal translation with the help of multimedia and network-based information technology, integrating varied non-verbal resources like image, music and sound effects, could achieve more feasible and effective dissemination.

#### IV. RESEARCH FIELDS OF MULTIMODAL TRANSLATION

With “multimodal translation” as the key word, we have collected 38 articles of relatively high quality on CNKI and Google Scholar, which can be categorized as follows: film translation (15 articles), translation of illustrated text (9 articles), advertisement translation (6 articles), literary translation (5 articles) and other fields (4 articles).

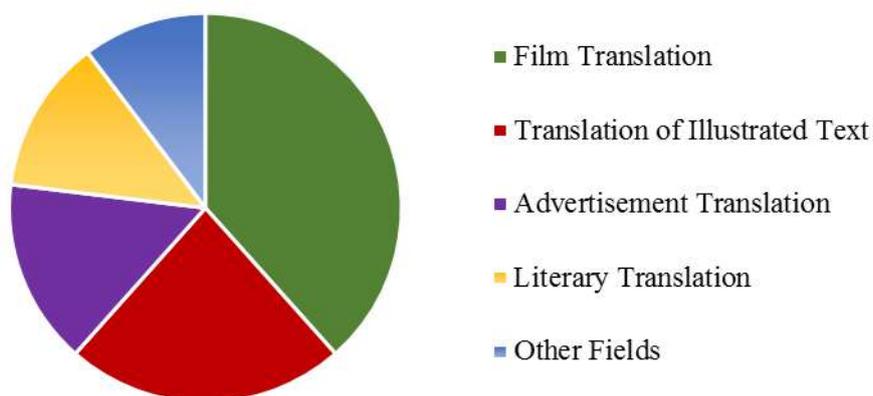


Fig.1: Research Fields of Multimodal Translation Studies \*

\*Collecting Date: 2019-09-01

#### 4.1 Film Translation

As typical multimodal discourse, the translation of film and television works cannot be separated from the coordination of visual modality and auditive modality. Only when the non-verbal resources of film and television works are taken into consideration, can a translator fully reproduce the meanings contained in the multimodal texts of source language to target audiences (Taylor, 2016). Subtitle translation could be regarded as intersemiotic translation in essence, and varied semiotic resources

involved in film and television works construct meanings according to their specific functions (Chuang, 2006). Therefore, translators should pay attention to the specific meanings generated by different symbols when dealing with subtitle translation.

Many scholars have adopted professor Zhang Delu’s Comprehensive Theoretical Framework for Multimodal Discourse Analysis to study subtitle translation of films or documentaries from the four aspects of culture, context, content and expression. For example, Lv and Wu (2012)

explored subtitle translation of the film *The Flowers of War* and found that the subtitle translator had combined words with image and sound to convey its humanistic concern to target audience better. Huang & Du (2019) and Chen (2017) discussed subtitle translation of documentaries and explored the characteristics of their subtitles towards which the latter put forward corresponding translation strategies. It is believed that studies on the translation strategies of subtitles helps to strengthen the readability of translated subtitles, so as to present the most favorable effects of storytelling. Taylor (2003) studied the translation strategies of film subtitles from the perspective of Multimodal Transcription Theory, which shows that the theory is conducive to representing the multimodal information of original discourse. In addition to theories related to multimodal discourse analysis, there are scholars who conducted studies on the multimodal translation of film and television discourses based on corpus. Jimenez Hurtado & Soler Gallego (2013) applied the multimodal corpus linguistics into the translation studies of audio description, having proved that multimodal corpus linguistics is a feasible and effective research method. Hurtado & Martínez (2018) selected 52 international films of different types and then carried out corpus-based analysis on the translated subtitles that are specially targeted at hearing-impaired or deaf people, which concluded that corpus analysis on marked multimodal texts is an effective tool for exploring the cognitive characteristics of intersemiotic translation. Balirano (2013) integrated the methods of multimodal analysis and corpus analysis to study the humorous utterance in the American sitcom *The Big Bang Theory* and its Italian dubbing version. The multimodal framework constructed in the research will provide worthy reference for adaptors' translating audio-visual humor utterance.

The role played by image in the translation of film subtitles also received the attention from many scholars. Mubenga (2009) stated that image could supplement or explain the meanings of shots constructed by verbal modality. Chuang (2006) made an attempt to probe how the interaction of image and words influences the translation of subtitles, but the research is limited to the relationship analysis of image and words in static scenes.

Chen & Wang (2016) investigated further the influence of dynamic scenes on the translation of subtitles from the three respects of representational meaning, interactive meaning and compositional meaning, and they found six types of semiotic interplay which produced varied influence in subtitle translation in line with their specific functions. Chen & Zhang (2017) compared two Chinese versions of the American cartoon *The Croods* to discuss how the relationship between image and words could affect the translation of subtitles. It has been found that image not only determines the content of subtitles to some extent, but also endows image with the logical function to keep the correlation of information delivered by images and words in varied scenes and thus ensure the integrity of the narrative flow.

Research on the multimodal translation of film and television discourses requires comprehensive analysis frameworks as theoretical foundation, but related theoretical studies are rare. What is noteworthy is that Lv (2016) constructed macro-medium-micro contextual parameters and deeply analyzed the meaning-generating mechanism of subtitle translation in specific cases. The three-level contextual parameters have integrated visual modality and auditive modality into the meaning-generating mechanism of subtitle translation, and thus the idea could offer feasible theoretical model and technical map for subtitle translation.

#### **4.2 Translation of Illustrated Texts**

Apart from film translation, translation of illustrated texts has received scholars' concern. The first category is the translation of picture books. On the basis of multimodal discourse analysis and intersemiotic translation, Chen (2018) studied the translation of texts and pictures of *Mulan* in two bilingual picture books *Song of Mulan* and *Hua Mulan*. As a result of the research, *Mulan* was transformed from the legendary image of Chinese heroine to the image of American tomboy through bilingual transformation and visual adaptation, the image enjoying high popularity among global audiences. Under the guidance of Visual Grammar and Descriptive Translation Studies, Van Meerbergen (2009) explored how words and pictures interplay during the translation of picture books and how the semiotic meanings of pictures are changed in

translated version to adapt to the discourse and socio-cultural context of target language. Mateo (2015) made a comparative study on two Spanish versions of a picture book for children *The Story of Ferdinand*, with the aim of figuring out how words and images satisfy their specific communication needs in two versions respectively.

The second category is the translation of comic books. Yang & Qin (2018) took the comic book *Zhuang Zi Speaks—More Music of Nature* adapted by Tsai Chih-Chung and its English version as research objects, and explored translation strategies of different modalities including words, pictures and font design. As a result, the domestication strategy had been adopted to transform words and font design with taking the acceptability of target readers into consideration, while the foreignization strategy was used with respect to pictures due to the influence of economic cost. Tang (2014) analyzed how Tsai Chih-Chung constructed the image of Confucius and his thoughts through non-verbal symbols in the comic book *The Analects of Confucius*, claiming that picture as a kind of non-verbal symbol could be an auxiliary means for translating Chinese classics into foreign languages. Borodo (2015) explored the relationship between the verbal modality and visual modality, focusing on how the two modalities interplayed to construct the whole meaning of discourse together.

The third category is the translation of illustrated texts related to technology. Ketola (2016) discussed the cognitive meanings of translating illustrated technical texts, investigating the meaning construction of multimodalities during the cognitive process of obtaining meanings of varied modalities. Wang & Liu (2019) took three sub-categories of Chinese technological and scientific classics, agronomy, military and medicine, as their research object, with the methods of qualitative research and case analysis, exploring how to coordinate the verbal and non-verbal translation strategies in order to facilitate the foreign dissemination of Chinese technological and scientific classics.

Additionally, there are scholars who have studied the multimodal translation of illustrated political texts. Chen & Dong (2107) combined the Multimodal Intersemiotic  
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Model and Comprehensive Theoretical Framework for Multimodal Discourse Analysis to investigate the process and paradigm of translating words with pictures in *Xi Jinping—The Governance of China*. The research certainly expands the traditional research pattern which is limited to textual modality. However, we hold that a conclusion drawn from a larger number of corpora will be more reliable and persuasive.

### 4.3 Advertisement Translation

In most different forms of advertisement especially magazine, the visual elements play a distinct role. A responsible advertisement translator has to consider the corresponding transformation of other symbols from the intersemiotic perspective in addition to finishing interlingual translation (Torresi, 2008). Zhai (2017) compared the Tea Expo Website of Shanghai and American Global Tea Expo Website, and put forward that the translation of website is not just the transformation at the linguistic level and that all-round display of dynamic pictures, audio information and video materials is in need of consideration. Sun & Cao (2019) summarized the difficult points and principles related to the modal coordination of multimodal discourse and the translation of business advertisement discourse, towards which they came up with six effective translation methods from the angle of modal coordination including literal translation, free translation, omission, amplification, transliteration and calque.

Apart from business advertisement discourse, there are some scholars conducting studies on the multimodal translation of magazine discourse. Chueasuai (2013) combined Systemic-functional Grammar and Visual Grammar to discuss the transformation of varied symbols in the Thai version of American female magazine *Cosmopolitan*. With the method of questionnaire survey, Liu (2011) studied the multimodal translation of bilingual flight magazines published by Greater China, exploring the interplay among modalities and the complex interaction among translator, editor and designers of pages, which contributes to researchers' and practitioners' understanding of the translation process in another different situation.

Undoubtedly, practical research on the translation of

advertisement discourse based on the multimodal perspective has broadened the research horizon of the field, but it should be noticed that theoretical research plays an equally significant part which could provide adaptive operational guideline and research map for the translation of multimodal advertisement discourse. Through figuring out the relationship between pictures and words and the translation process of multimodal print advertisement based on picture-word coordination, Ling (2018) explored the influence of picture-word coordination on delivering advertisement originality and proposed four translation strategies directed against multimodal print advertisement, accompanied by a model of translation process constructed by the scholar: recognizing coordination, analyzing effects, clarifying purposes and choosing strategies.

#### **4.4 Literary Translation**

In the era of big data, it's not only necessary to study translation from the perspective of multimodality, but also to study multimodal expressions from the angle of translation (Lee, 2013). When it comes to studies on the multimodal translation of literary works, scholars have carried out relevant researches on poems with paintings, picture books about myths and legends, literary works for children and illustrated novels respectively. Jia & Gong (2015) studied the English translation of *The Painted Hawk* written by Du Fu from the perspective of multimodality, and explored the problems existing in the English translation process of poems with paintings as well as possible translation strategies. Wang & Luo (2017) adopted the methods of qualitative research and case study, with cultural presupposition as the starting point, and made a multi-dimensional text analysis on the English versions of *Shan Hai Jing*. Lu (2018) analyzed specific cases to explore translation methods and strategies of literary works for children from the field of discourse, tenor of discourse and discourse expression in multimodal context. Chen & Hu (2018) applied the multimodal model for intersemiotic translation to discuss the rhetorical features of multimodal translation in Lu Xun's novels, which could provide useful reference for further studies on his novels.

#### **4.5 Other Fields**

Previous researches have demonstrated that

multimodal translation studies mainly include film translation, translation of illustrated texts, advertisement translation and literary translation. Although some scholars have been involved in other fields, there are few literatures. In terms of tourism translation, Gong & Jia (2015) explored how to translate the introduction of scenic spots in Forbidden City from the multimodal perspective guided by Comprehensive Theoretical Framework for Multimodal Discourse Analysis. They emphasized that multimodality is a conspicuous characteristic of human landscape translation, and thus translators need to improve the communicative quality of translated texts in addition to favorable translation quality. Li (2013) discussed the multimodal characteristics and multimodal translation strategies of tourism translation, which implies that research on the multimodality of tourism translation is of essential practical meanings and theoretical values. Zhu (2015) compared the five English versions of *The Peony Pavilion* mainly from the perspective of visual modality and auditive modality. In order to avoid "double distortions" in the translation of Kunqu opera, she created a multimodal translation framework of Kunqu opera with the main principles of recognizing multimodal signs in the original text and contextualizing such signs in the target text. Evans (2013) took the card game *Caylus Magna Carta* as an example to investigate the translation of board game text that is a kind of multimodal text. He found that the multimodal elements in the handbook of game rules and game cards could help participants understand the rules and steps of game in order to ensure that the same game could go on smoothly in other different languages. And thus the scholar held that translators just need to transform the verbal information into another language. However, we believe that participants from varied cultural backgrounds may have different understanding towards the same modality, so the single language transformation can not produce satisfying communication effects in target audience.

Although scholars at home and abroad have made some achievements in multimodal translation studies, we find that there are some deficiencies in current researches. Firstly, it seems that no one clarifies the definition and research content of multimodal translation, which has led

to the problem that some articles are seemingly in harmony but actually at variance. In another word, the titles contain the words "multimodal" and "translation", but the articles doesn't discuss translation questions from the multimodal perspective or discussions guided by multimodal theories have nothing to do with translation. Secondly, previous research topics are limited to film translation, translation of illustrated texts, advertisement translation and literary translation, and thus the values of multimodal translation especially its value of cross-cultural communication and dissemination are not fully deployed or displayed. Last but not least, most existing studies are characterized by practical exploration, but theoretical researches are infrequent, the lack of which has restricted the further development of multimodal translation studies.

## V. FUTURE RESEARCH DIRECTIONS

Based on the review of studies on multimodal translation at home and abroad, it is not difficult to find that studying translated works from the multimodal perspective has greatly promoted the collaborative development of multimodal research and translation research, especially having broken through the limitations of traditional translation studies and opened up a new research field. As a consequence, we hold that multimodal translation is of great research value and that its disciplinary significance and value of cultural dissemination should be fully excavated and utilized. For the sake of expanding the research scope and improving the theoretical depth of research, we propose that future multimodal translation studies could focus on the following respects (Figure 2):

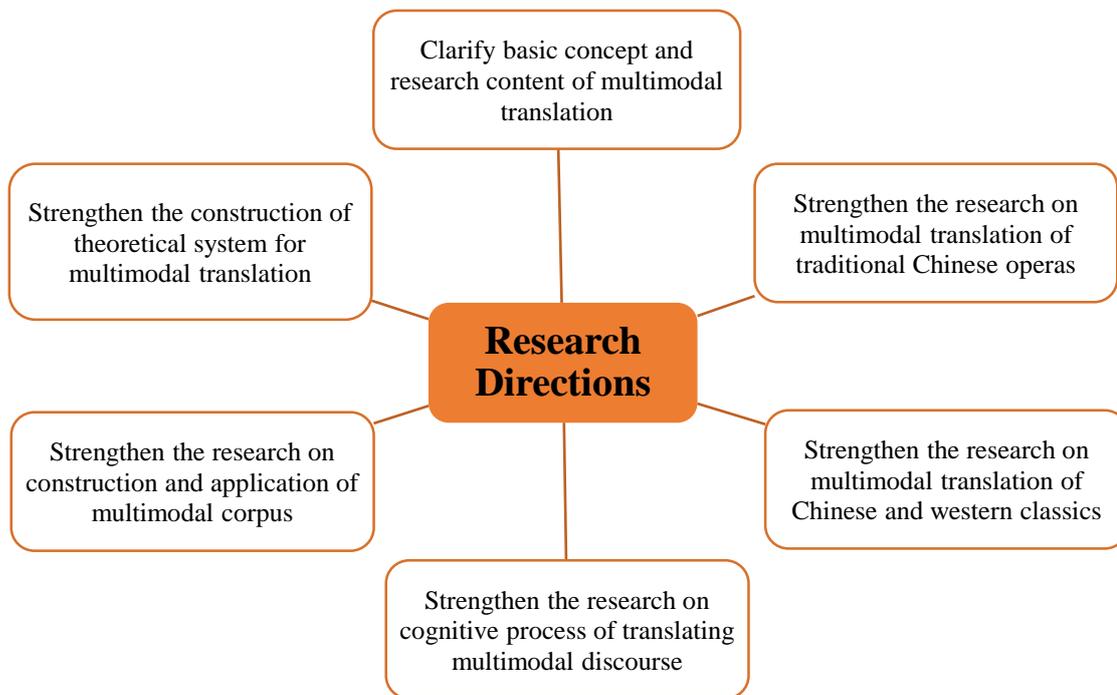


Fig.2: Research Directions of Future Multimodal Translation Studies

(1) Clarify basic concept and research content of multimodal translation. Only by this way, will the problem of disagreement between title and content be solved, and then the overall level of related researches as well as reference value could be enhanced.

(2) Strengthen the research on multimodal translation of traditional Chinese operas. As a

comprehensive art, traditional Chinese operas consist of language, music, singing, performance, props, setting and other elements, which could be regarded as a combination of multiple modalities and semiotics (Zhu, 2017). We believe that exploring the representation strategies of multimodal information in traditional Chinese operas should be the priority of both translators and researchers.

(3) Strengthen the research on multimodal translation of Chinese and western classics. At present, domestic and foreign scholars have not fully realized the theoretical significance and application value of multimodal theories for the translation of classics. For instance, a large number of scientific and technological classics contain varied modal elements like language and pictures. Therefore, related multimodal theories have strong explanatory power for the research of classics translation, which could be used to guide the translation and cross-cultural communication of classics.

(4) Strengthen the research on cognitive process of translating multimodal discourse. In fact, foreign scholars have paid attention to the research direction, such as Ketola (2016) and Hurtado & Martínez (2018), while it is almost blank in China. Research on cognitive process of translating multimodal discourse could reveal the roles played by varied modalities in terms of understanding original works and constructing translated versions (Xu, 2017).

(5) Strengthen the research on construction and application of multimodal corpus. Foreign scholars have built corpora of different scales and made many achievements in the aspects of corpus collection, processing and marking. However, there are a few large-scale corpora and the marking tools, processing efficiency and search function of small-scale ones need to be improved. After building multimodal corpora, we could apply them to conduct language research, teaching research, humanities and social sciences research (Huang, 2015).

(6) Strengthen the construction of theoretical system for multimodal translation. We consider that multimodal translation studies are surely in need of improved and integrated theoretical foundations. In addition, the analysis and evaluation of translated multimodal discourse should be guided by more reasonable analytical models.

## VI. CONCLUSION

The paper reviewed previous studies on multimodal translation both at home and abroad with the documentary

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analysis method. It found that multimodal translation studies concentrate on film translation, translation of illustrated texts, advertisement translation and literary translation, while researches of other fields like tourism translation and translation of traditional operas are relatively few. There are also some deficiencies existing in previous studies, including inexplicit definition and research content of multimodal translation, limited research fields and shortage of theoretical research. In the end, we proposed six research directions for future multimodal translation studies based on the research status: clarifying the basic concept and research content of multimodal translation; strengthening the research on multimodal translation of traditional Chinese operas; strengthening the research on multimodal translation of Chinese and western classics; strengthening the research on cognitive process of translating multimodal discourse; strengthening the research on construction and application of multimodal corpus; strengthening the construction of theoretical system for multimodal translation. It is highly anticipated that the research scope of multimodal translation could be expanded and the research depth could be enhanced, so as to promote the formation of theoretical foundation for multimodal translation studies and the construction of disciplinary system.

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# A Comparative Study of Working Capital Management of Steel Companies in India

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**Abstract**— For an effectualness operating of a business concern, working capital plays a vital role as a life blood of organization. I even have created efforts during this paper to review the varied assets and liabilities elements to find out the outcome of working capital management policies on profit of BSE/ NSE listed steel corporations of India. This study is predicated on secondary information collected from annual reports of various steel corporations for the year 2009 to 2016. During the study of this paper I have used ratio analysis technique to investigate and interpret the data, to spot the considerable effects of current assets and current liabilities management on the profit. The management of assets is important because it may enforce an, on the spot impact on profit and liquidity. Within the study, six private and public sector steel corporations operative in India have been hand-picked.

**Keywords**— BSE, Current Assets, Current Liabilities, NSE, profit etc.

## I. INTRODUCTION

The developing economies are typically faced with the matter of inefficient utilization of resources in the market. Capital is the scarcest productive resource in such economies and efficient utilization of these resources promotes the role of growth, cuts down the value of production and particularly improves the potency of the productivity system. Capital required by commercial enterprises is divided into 2 categories: one is fixed capital and the second is working/ functioning capital. Thus, fixed capital and working capital are the dominant contributors to the capital of a developing country. Fixed capital investment generates productive capability, whereas assets make the use of that capability potential and thereby to take care of the continuity of the cyclical flow of production and sales. Therefore, working capital /assets are understood as life blood of business. The earlier attention of financial management was a lot of on a protracted term financial decisions. Working capital management, that deals with short term financial decisions, seems to possess been comparatively neglected within the literature of finance. Leslie R Howard, justifiably points out that a deeper understanding of the importance of working capital and its satisfactory provisions will cause not solely a fabric saving within the economical use of capital, however conjointly assist in furthering the ultimately aim of business, particularly that

of increasing financial outcome or return with the use of minimum quantity of resources.

A simple and enforced working capital management includes a vital role for firms' profitability also on sustains liquidity powers. The vital element of finance is functioning capital management; since it directly influences firm's profit also as liquidity in everyday activities. In any business concern, it's apparent that there should be spare assets to run day to day operation. Therefore, to perform the business activities swimmingly, working capital of firm's should be plenteous. It's obvious that, the importance of economical current assets and liabilities management is unquestionable to any or all business activities. Because, business capability depends on its ability to effectively use of current assets such as cash, inventories, and current liabilities such as creditors, bills payables etc.

Thus, working capital ought to neither too high nor too low. Excessive assets indicates an accumulation of idle current assets (resources) that don't contribute in generating financial gain (profit) for the firm throughout the operating period. On the opposite aspect, inadequate assets harm the creditors' trustworthiness of day to day activities of companies and this could cause financial breakdown (bankruptcy).

## II. MEANING AND DEFINITION OF WORKING CAPITAL

Working capital means subtraction of current liabilities from current assets. In accounting terminology, it is the difference between inflow and outflow of funds. Prof. H. G. Guthmann and H. E. Dougall, point out working capital as the excess of current assets over current liabilities. Mayer J.N. define working capital as the amount of current assets that would remain in a firm if all its current liabilities are paid. L. N. Chopde, D. H. Choudhri & Sandeep Chopde said “Working capital is descriptive of that capital which is not fixed but, the more common use of working capital is to common use of working capital is to consider it as the difference between the book value of the current assets and current liabilities.”

In short, working capital is the difference between current assets and current liabilities. It suggests that if we've got one hundred fifty lacks current assets and one hundred lack current liabilities, the working capital is fifty lacks. Thus, working capital is the quantity of current assets that stay within the firm whereas firm's all liabilities are paid. It suggests that once working capital stays within the firm, firms don't have any liabilities to pay.

## III. OBJECTIVES OF ANALYSIS

- 3.1 To establish a relationship between **working capital** Management and **profitability** during eight years from 2009 to 2016.
- 3.2 To make comparative study of financial ratios of six steel **corporations** of India.

## IV. RESEARCH METHODOLOGY

The Management of working capital is essential as it has a direct impact on profitability and liquidity. The study is based on secondary data collected which had been collected from annual reports of different steel companies for the period 2009 to 2016. With the help of **Current ratio and Quick ratio**. It can be interprets that the working capital management is an important aspect which is very crucial for the success of different steel companies. The following hypothesis are tested here for conclusion and findings-

**H<sub>0</sub>** : Current Ratio of Indian Iron & Steel Companies does not differ significantly among the years.

**H<sub>1</sub>** : Current Ratio differ significantly among the various Indian Iron & Steel Companies over the years.

**H<sub>0</sub>** : Quick Ratio of Indian Iron & Steel Companies does not differ significantly among the years.

**H<sub>2</sub>** : Quick Ratio differ significantly among the various Indian Iron & Steel Companies over the years.

## V. ANALYSIS FOR STEEL COMPANIES IN INDIA

### 5.1 CURRENT RATIO

Current assets divided by current liabilities gives the current ratio. Current liabilities means liabilities repayable within a year and current assets are the assets which are convertible and meant to be converted into cash within a year. An ideal current ratio is 2:1 which means that current assets should be at least twice the amount of current liabilities.

$$\text{Current Ratio} = \text{Current Assets} / \text{Current Liabilities}$$

Graph 1.1 Current Ratio

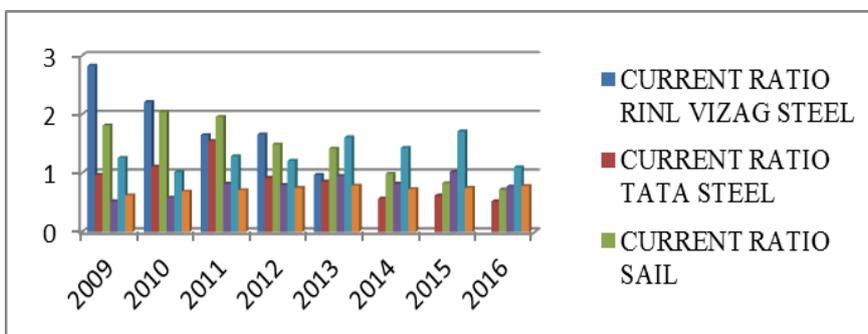


Table 1.1 Current Ratio

	March 2009	March 2010	March 2011	March 2012	March 2013	March 2014	March 2015	March 2016
RINL Vizag steel	2.83	2.21	1.65	1.66	0.97	-	-	-
Tata steel	0.97	1.11	1.55	0.92	0.86	0.57	0.62	0.52
SAIL	1.81	2.04	1.96	1.49	1.42	0.99	0.83	0.72
JSW	0.52	0.58	0.82	0.80	0.95	0.82	1.02	0.77
Jindal steel	1.26	1.02	1.29	1.21	1.61	1.43	1.71	1.10
Surya Roshni	0.62	0.69	0.71	0.75	0.79	0.73	0.75	0.78

Table 1.2 : Report for mean and standard deviation

	VAR1	VAR2	VAR3	VAR4	VAR5	VAR6
Mean	1.8640	.8900	1.4075	.7850	1.3288	.7275
N	5	8	8	8	8	8
Std. Deviation	.69633	.33899	.51475	.16801	.23985	.05471

Here

Var 1- RINL VIZAG STEEL

Var 2- TATA STEEL

Var 3- SAIL

Var 4- JSW

Var 5- JINDAL STEELS

Var 6- SURYA ROSHNI ltd.

## 5.2 QUICK RATIO

Quick ratio is the measure of the instant debt paying ability of the firm. Thus it is also known as Acid test ratio. This ratio establishes the relationship between quick assets and liquid liabilities. Quick ratio 0.50:1 is considered as an

ideal ratio. If the quick ratio is 0.50:1, the financial position of the firm seems to be sound and good. On the other hand if the quick ratio is less than 0.50:1, the financial position of the firm is unsound.

$$\text{Quick Ratio} = \frac{\text{Quick Assets}}{\text{Current Liabilities}}$$

Graph 2.1 Quick Ratio

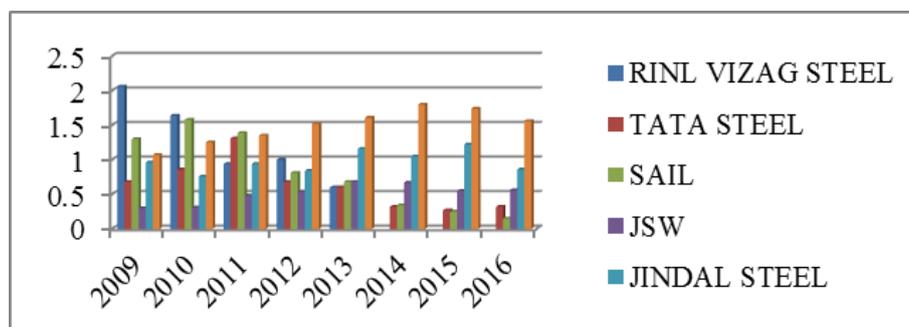


Table 2.1 Quick Ratio

	March 2009	March 2010	March 2011	March 2012	March 2013	March 2014	March 2015	March 2016
RINLVizag steel	2.06	1.64	0.94	1.00	0.60	-	-	-
Tata steel	0.68	0.86	1.31	0.68	0.60	0.32	0.27	0.32
SAIL	1.30	1.58	1.39	0.81	0.68	0.34	0.25	0.15
JSW	0.30	0.31	0.48	0.54	0.68	0.67	0.55	0.56
Jindal steel	0.96	0.76	0.94	0.84	1.16	1.05	1.22	0.86
Surya Roshni	1.07	1.25	1.35	1.52	1.61	1.80	1.74	1.56

Table 2.2 Report for mean and standard deviation for Quick Ratio

	VAR00013	VAR00014	VAR00015	VAR00016	VAR00017	VAR00018
Mean	1.2480	.6300	.8125	.5113	.9738	1.4875
N	5	8	8	8	8	8
Std. Deviation	.58934	.34703	.55502	.14367	.15991	.24852

## VI. CONCLUSION

It is observed from the above table 1.1 that the average current ratio (mean) of these steel companies are as follows- RINL (1.86), TATA (0.89), SAIL(1.41), JSW(0.79), Jindal steel (1.33) and Surya Roshni Ltd. (0.73). This present study indicates good liquidity condition of RINL, SAIL and Jindal steel companies because the current ratio of these companies are more than 1 i.e. It represents that the companies can meet the short-term liabilities at maturity without fail.

During this study it is also observed that the solvency condition of TATA, JSW and Surya Roshni ltd. Is not as good as their average current ratio is >1 i.e. it represents that these companies can not meet their short- term liabilities at maturity.

The standard deviation of current ratio for RINL (.69633), TATA (.33899), SAIL (.51475), JSW(.16801), Jindal steel (.23985) and Surya Roshni ltd. (.05471). The SD of current ratio of RINL, TATA and SAIL are greater than the industry average of 0.33544 indicating a large change during the study period. On the other hand the SD of current ratio of JSW, Jindal steel and Surya Roshni ltd. is less than industry average that indicates less inconsistency for the companies during the study period.

Thus, I accepted alternative hypothesis i.e.  $H_1$ , Current Ratio differ significantly among the various Indian Iron & Steel Companies over the years and rejected Null hypothesis i.e.  $H_0$  Current Ratio of Indian Iron & Steel Companies does not differ significantly among the years.

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A quick ratio which is greater than 1 means that the company has sufficient quick assets to pay for its current liabilities. These Quick assets (cash and cash equivalents, marketable securities, and short-term receivables) are current assets that can be converted into cash very easily. Thus, companies having good quick ratios are favored by creditors.

In the above table 2.1, the average quick ratio of RINL with 1.2480 and Surya Roshni Ltd. with 1.4875 shows that these Companies have enough current assets to cover their current liabilities. For every Rs.1 of current liability, the company has Rs. 1.24 and 1.48 of quick assets respectively to pay for it.

The average quick ratio of TATA with 0.6300, SAIL with 0.8125, JSW with 0.5113 and JINDAL Steel with 0.9738 shows that these companies have not sufficient current assets to cover their current liabilities during this study period.

The ideal quick ratio depends greatly upon the industry that the company is working in. A company which is operating in an industry with a short operating cycle generally does **not** need a high quick ratio. Financial ratios should be compared with industry standards to determine whether such ratios are normal or deviate materially from what is expected.

As shown in the table 2.2 the standard deviation of Quick ratio for RINL (0.58934), TATA (0.34703), SAIL (0.55502), JSW (0.14367), Jindal steel(0.15991) and Surya Roshni ltd. (0.24852). The SD of Quick ratio of

RINL, TATA, and SAIL are greater than or equal to the industry average of 0.34 indicating a large change during the study period. On the other hand the SD of quick ratio of JSW, Surya Roshni Ltd. and Jindal steel is less than industry average that indicates less consistency for the companies during the study period.

Thus, I accepted Alternate hypothesis i.e.  $H_2$ , Quick Ratio differ significantly among the various Indian Iron & Steel Companies over the years and rejected Null hypothesis i.e.  $H_0$ , Quick Ratio of Indian Iron & Steel Companies does not differ significantly among the years.

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# A Critical Study of Victorian Approaches to the Problem of Perception in Gerard Manley Hopkins' Poetry

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**Abstract**— This article addresses how Hopkins's concept of inscape interacts with issues of Perception in 19th-century scientific discourse. The researcher addresses the problem of attention, a tool deemed essential for scientists during this period. Attention can be defined as an act of will toward an object of Perception that will overcome subjective conclusions and produce more reliable, objective knowledge. In this essay, the paper considers how attention influenced the development of Hopkins's inscape and demonstrate how four poems, "The Candle Indoors," "The Lantern Out of Doors," and the sonnets "The Windhover" and "As kingfishers catch fire," attempt to solve the problems of sustaining attention to achieve actual knowledge about both the physical and the metaphysical reality contained within God's creation.

**Keywords**— attention, Gerard Manley Hopkins, metaphysics, Perception, science, Victorian.

## I. INTRODUCTION

The Victorian Age witnessed the emergence of conflicting ideas that affected the interpretation of the visual world. The first was an increasing reliance on scientific observation and its ability to gather objective data from the external world; the second was an increasing awareness that visual observation was subjective and particular to the individual observer. In an untitled poem, Gerard Manley Hopkins directly addresses the paradox that Perception created for the Victorian. The science of Perception influences Hopkins's subject; the poem discusses rainbows, a topic that was much discussed by natural philosophers and

Those interested in the physiology of Perception, unusually light and colour theory.<sup>1</sup> The poem reads,

It was a hard thing to undo this knot.

The rainbow shines, but only in the thought

Of him, that looks. Yet not in that alone, For who makes rainbows by invention?

And many standing around a waterfall See one bow each, yet not the same to all,

But each a hand's breadth further than the next.

The sun on falling waters writes the text

Which yet is in the eye or the thought.

It was a hard thing to undo this knot. (29)

The poet directly adopts the subjective Perception of rainbows as his theme. Two observers may each see a rainbow, but each "sees one bow" and it is "not the same to all." The rainbow cannot reside, however, solely in the individual's imagination, for no one "makes rainbows by the invention." Something objective, something external to the observer, does exist to be seen, but it is inextricable from subjective Perception. The opening and closing lines, however, suggest that the speaker has come to a resolution. He states that "it was a hard thing to undo this knot," not "it is a hard thing." Although the solution is not stated (and is far from satisfactory),<sup>2</sup> scientific discourse provided Gerard Manley Hopkins with a language with which to discuss the problems of Perception.

Gerard Manley Hopkins, like many Victorian writers, took advantage of the detailed observation that science encouraged to write more accurately about the world around him. His writings about Perception during his time at Balliol and in the few years after he left Oxford show a thinker determined to consider Perception from many angles of inquiry, including the scientific. From 1864 to 1883, Hopkins seeks a balance between the material and the metaphysical: Perception is neither a passive action of

physiology nor is it entirely a product of the subjective mind. I should clarify that I am using the term “metaphysics” as it would have been used in many Victorian discussions of Perception; the metaphysical is that which is beyond the physical. In other words, a strict materialist would define anything that cannot be observed through physiological sensation as a part of metaphysics, including any action of the mind in Perception. Although Hopkins does incorporate metaphysics into his discussions of Perception, his writings still show an attraction for arguments that depend upon physiology.<sup>3</sup> Hopkins’s Balliol education and his undergraduate essays demonstrate his ability to approach contemporary scientific discussion intelligently. Several of the poems and prose writings that emerge from this period at Balliol and in the few years following demonstrate that Hopkins was concerned with how varying theories of sensation and perception<sup>4</sup> affected knowledge acquired through vision. This article will address the two undergraduate essays, “The Probable Future of Metaphysics” and “The Tests of a Progressive Science,” to demonstrate how Hopkins more formally entered scientific discussion while in school. Specifically, in “The undergraduate influence,” The analysis will discuss how Hopkins offers a critique of pure materialism and upholds the role of the subjective mind; at the same time, Hopkins acknowledges that physiology does play an essential part in Perception—he seeks a balance between purely physiological and purely subjective theories of Perception and asserts that physiology works in concert with the mind. The paper will also briefly address Hopkins’s concept of *inscape* and *instress*, his idiosyncratic approach to Perception that he developed concurrently with undergraduate essays. *Inscape* and *instress* offer ways that Perception can affirm both the external world while acknowledging that which is beyond physiology and the material (or the metaphysical). Successful *inscape*, however, requires enormous amounts of attention, a method of intense observation that scientists relied upon for accurate Perception. The remaining two sections of the essay (“Light and the mind: ‘The Lantern Out of Doors’ and ‘The Candle Indoors’” and “Catching fire: ‘The Windhover’ and ‘As kingfishers catch fire’”) will concentrate on Hopkins’s growing mistrust of the power of attention as demonstrated in sonnets written after Tyndall’s infamous “Belfast Address” (1874) and before Hopkins’s last letter to the journal *Nature* (1884). The distrust of attention turns Hopkins towards a reliance on the divine, the supremely metaphysical. He negotiates a delicate balance between the physical and the metaphysical that affirms the role of each in Perception.

A very brief definition of the spectrum of Victorian responses to the problems of Perception that Hopkins addresses are helpful. The researchers who endeavoured to respond to Perception often confronted these physiological developments from positions that appear incredibly unusual today. Science and natural philosophy incorporated many disciplines, not all of which would be recognised by modern science. When the Academy announced on February 14, 1874, that it would devote one-quarter of its pages to “Scientific Matters,” it indicated that this “Science” section would “embrace Natural Philosophy, Theology, and the Science of Language” (188). The problems of Perception were addressed from physiology, from the developing science of psychology, from theology, from philosophy, and philology. Discussions often centred on whether Perception provides any objective knowledge regarding the external world. Commenting on the subjectivism that all but the most conservative theories allowed to inhabit Perception, Richard F. Clarke wonders in *The Month* whether it is ever possible to escape the “magic circle of self” (202). Is the human mind locked within its subjective interpretation of the world? Despite the different methods of engaging the problem, two basic approaches to Perception may be identifiable: one based primarily in more philosophical discussions and the other in the scientific materialism that was rapidly becoming the dominant discourse in Perception.

Both philosophical and more materialist positions were strongly influenced by each other; in fact, the moderate positions within both were often very similar. Within more philosophical discussions, the extremely conservative theorists located Perception entirely within the mind, asserting that there can be no right objective knowledge gained from external reality.<sup>5</sup> While continuing to assert that Perception occurs within the mind, however, most philosophical commentators ultimately rejected the idea that the external world may not be objectively observed and laboured to reconcile this idea with recent advances in science.<sup>6</sup> The more materialist theories fully embraced the implications of a science that was increasingly relying on interpretations of the world that were entirely material or physical, rather than metaphysical. Paradoxically, some of these thinkers often came to similar conclusions as to the most conservative philosophical thinkers and concluded that the external world might never be objectively perceived. Instead of asserting that the process of Perception lies within the mind, however, these scientists located Perception within physiological sensation; however, the flawed physiological means by which the human views the world forever taints accurate perception.<sup>7</sup>

Moderate positions, whether philosophical or materialist, insisted that something external to the senses existed objectively, while also acknowledging the powerful influence of subjective interpretation. As Hopkins's writings demonstrate, arguments based in physiology maintained a strong influence on his thinking about Perception.

## **II. THE UNDERGRADUATE INFLUENCE (1867–88) THE PRIMARY SIGNIFICANCE OF THE SUBJECTIVE MIND IN PERCEPTION:**

It will always be possible to shew how science is atomic, not to be grasped and held together, “scope less,” without metaphysics: this alone gives meaning to laws and sequences and causes and developments—things which stand in a position so peculiar that we can neither say of them they hold in Nature whether the mind sees them or not nor again that the mind finds them because it first put them there.

(“The Probable Future of Metaphysics” JP 118)

In “The Probable Future of Metaphysics” (1867), Hopkins attempts to reconcile metaphysics with a current scientific theory that deemphasises or completely denies the importance of metaphysical thinking. He responds directly to the physiologists that were contributing to the theories of scientific materialism—theories based upon the belief that the study of the material world, was the only reliable road to knowledge. Hopkins counters that these beliefs are “short-sighted”: “Material explanation cannot be refinable into explaining thought, and it is all to no purpose to show an organ for each faculty and a nerve vibrating for each idea” (JP 118). Hopkins is attacking a “purely material psychology” that seems to be threatening any study of metaphysics (JP 118). Although Hopkins's argument addresses a specific discipline, the emerging science of psychology, Hopkins's argument here reflects that of William Whewell's more general criticism of an overemphasis upon physiology within specific sciences.<sup>8</sup> Whewell acknowledges that “the fundamental principles of several sciences depend upon the assumption of a medium of perception,” but “these principles do not at all depend upon any special view of the process of our perceptions” (284). Physiology is “extraneous” and may in fact “mislead the inquirer” (285). Just as Hopkins indicates the futility of finding a “nerve vibrating for each idea” within psychology, Whewell contends that “no anatomical analysis of the corporeal conditions of vision, or hearing, or feeling warm, is necessary to the sciences of Optics, or Acoustics, or Thermotic” (285). These sciences depend more on theories governing wave motion rather than upon

strictly physiological considerations. Hopkins contends in this essay that it would be impossible for a purely material science to explain all phenomena because it would first have to “resolve force and matter into one thing and then afterwards to approach that which to all appearance alone has the power of disposing of force itself, that is mind, and subsume that too under the head of the material” (118). Even if scientific materialism, or “physical science and Positivism,” are indeed led by “the ideas Fact and Law,” a supposition Hopkins appears to affirm without argument, its “most formal expressions are half physical and concrete” (119). Hopkins clearly states that the positivists address only part of the equation; the mind, and by extension, its function in Perception, only relies in part upon the physiological sensations that it receives.<sup>9</sup> Perception may be analysed physiologically, but such an analysis will never yield a complete picture of Perception. “Laws and sequences and causes and developments” demonstrate the significance of the subjective mind. They are “things which stand in a position so peculiar that we can neither say of them they hold in nature whether the mind sees them or not nor again that the mind finds them because it first put them there” (JP 118). Abstract thought and the workings of the subjective mind, avoided by the positivists and materialists as metaphysical, are necessary to give meaning to the laws and sequences used to study the natural world.

Hopkins's undergraduate essay, “The Tests of a Progressive Science” (1867), further emphasises the limitations of knowledge gained by observation of the physical world alone. In this essay, Hopkins focuses on the development of scientific theory and method over the mere fact-gathering that observation may encourage. Observation alone does not lead to genuine progress in science: “the observation of parthenogenesis in aphides two generations longer than had before been found possible shews little progressiveness” (181). This sort of observation simply adds more data but does not significantly change biology. Instead, science is best served by “widening its connection” or by an “extension of class-division over a field lying on the outskirts of science” (181). When the mind begins to extend the application of science, when it makes new connections, observation may lead to actual progress. The example Hopkins gives of continuous observation comes from optics: “the spectral analysis by which the chemical composition of non-terrestrial masses is made out is a development of optics which cannot be called supplemental but a complete widening or alteration of its beat” (181). The discovery of spectral analysis extends the contribution of optics; both chemistry and astronomy

benefit. It is the sort of science for which Hopkins had the most respect—the scientist was making connections with his mind. Whether it was progressing in science or Perception, Hopkins insists upon considering the influence of a subjective mind in interpreting objective facts.

According to Whewell, observation could still be relied upon despite the influence of the subjective mind. The mind was, in fact, necessary for ordering and making sense of sensations so that they could be perceived as knowledge. The eyes, for example, allow “various shades and colours and shapes” to be seen, but “the outlines by which they are separated into distinct objects of definite forms, are the work of the mind itself” (Whewell 25). Hopkins makes these distinctions within language as well. In his “Notes on the history of Greek Philosophy,” he defines the word as “the uttering of the idea in mind”. He then proceeds to divide the “idea” into “the image (of sight or sound or scapes of the other senses), which is physical and refined energy accenting the nerves, a word to oneself, an inchoate word, and secondly the conception” (JP 125, emphasis in original). Even within a word, mind and sensation come together to present the whole idea. The mind possesses an “energy” that accents the nerves and so completes the process of Perception.

### III. PHYSIOLOGICAL PERCEPTION AND THE EXISTENCE OF AN EXTERNAL WORLD:

...it seems reasonable to suppose impressions of sight belong to the organ of sight...(Journal entry on December 23, 1869, JP 194)

Although knowledge of the external world is interpreted and formed by the subjective mind, this does not suggest that the external world is entirely within the mind or even that the mind is in complete control of the data received by sensations. The subjective mind structures knowledge into a form, like a word within Hopkins’s discussion of language, that permits analysis; however, some sensations occur beyond the full control of the subjective mind. Hopkins’s note within “Notes on the history of Greek Philosophy” makes confident that there is a distinction between the image deliberately formed by the mind and the involuntary image sensation produces within the sense organs “from without” (JP 125). The image contained within the word is part of the mind’s interpretive process and is deliberately called forth. The physiological sensation may produce images that are the “involuntary working of nature” (125).

In this same note, Hopkins curiously places images in dreams as an additional example of the “involuntary working of nature” (125). Dreams would seem to suggest

the workings of a subjective mind, but Hopkins seems to interpret them as afterimages of sensation. In other words, the subjective mind is working with the images produced through sensation by the external world. The mind deliberately recalls the images, but they are not created there. An 1869 journal entry more fully explores the origination of images found in dreams. Despite Hopkins’s seeming indifference to the importance of physiology in essays like “The Probable Future of Metaphysics,” the journal relies upon physiology to explain the images brought before the mind. Hopkins is indeed open to physiological explanation, perhaps more so than are writers like Whewell; it is apparent that the undergraduate essay criticises extreme approaches that limit Perception either to physiology or to abstract theories of mind. In his journal, Hopkins finds that there is a difference between dream images and those “brought by the ordinary use of the function of sight” (JP 194). The images in dreams “appear to have little or no projection, to be flat like pictures, and often one seems to be holding one’s eyes close to them.” There is a difference between images formed through the senses and those formed, or even recalled, by the mind. These images are not, however, independent from images formed by the eye; Hopkins describes these images as a ghost of the previous sensation. He speculates that these images are created “by a reverse action of the visual nerves” for “it seems reasonable to suppose impressions of sight belong to the organ of sight.” The images have been “stalled”—or stored—by the mind. Interestingly, the mind may not create them

“at will” when awake,

for the real effort and advertence would be destructive to them since the eye in its sane waking office kens only impressions brought from without either from beyond the body or from the body itself produced upon the dark field of the eyelids. (JP 194)

The functioning eye knows only that which stimulates it from beyond the body—the mind cannot force the eye to recall any image at will when the body is awake. The active visual sensation works in concert with the mind; the mind and vision do not act separately without one becoming “destructive” to the other. Hopkins does allow that occasionally the mind does bring forward images involuntarily, but these are “coarser and simpler, and something like the spectra made by bright things looked hard at.” Immediate sensation of an image is different from the image when recalled by the mind. The physiological process remains essential to Perception.

Hopkins ends this passage with a statement that succinctly answers one of the difficulties of both scientific and more

philosophical analyses of the Problem of Perception. If the mind and the sensations are so intertwined, how is it possible that the mind can distinguish the difference between that which is outside of the mind and that which is not? How does one make an accurate distinction between the objective and the subjective? Hopkins uses an analogy from optical physiology to resolve the issue:

It is not, in reality, harder for the mind to have ken at the same time of what the eye sees and also of the belonging images of our thoughts without ever or almost ever confounding them than it is for it to multiply the pictures brought by the two eyes into one without ever or almost ever separating them. (JP 194)

Hopkins states that the mind can be aware of both the physiological image and the “belonging,” or corresponding, images within the mind without confusing them. Hopkins is as comfortable with this paradox as the one which explains the binocular vision. The use of a physiological explanation assists him in accepting that the relation of physiology and mind are indistinguishable within Perception even if it is possible to discuss them separately. The conscious mind is unaware of the dual images binocular vision necessitates; it is always seen as a single image unless something intervenes to make the dual images apparent. It is still possible to understand that binocular vision is a fact, even if it is difficult to separate the two inexperience. Hopkins finds in this fact of optical physiology the analogy he needs to express the unified experience of mind and physiology within Perception

#### **IV. INSCAPE AND INSTRESS: THE NECESSITY OF ATTENTION**

Hopkins’s first descriptions of the concepts of inscape and instress appear concurrently with these Oxford essays in his notes on Parmenides, written in the same notebook as “Notes on the history of Greek Philosophy” (JP 127). These notes reveal as much about Hopkins’s thought and his response to 19th-century philosophy—and theories of Perception—as they do about Parmenides. Hopkins reflects upon his ideas and uses his terminology, as might be expected in a student’s notes, to explicate the Greek philosopher. Hopkins finds Parmenides’s “feeling for instress, for the flush and fore drawn, and for inscape” as “most striking” (127). The “great text” of Parmenides, according to Hopkins, is “Being is, and Not-being is not” (127). Hopkins places this in his own words, perhaps “a little over-defining” Parmenides’ meaning, by indicating that this means “that all things are upheld by instress and are meaningless without it” (127). Inscap and instress are strongly connected with perception<sup>10</sup>, and the notes on

Parmenides mention them in the context of establishing a reality beyond the confines of the mind. Hopkins describes the connection between the mind and the object as the stress expressed by instress and inscape. He indicates that without stress there

would be no bridge, no stem of stress between us and things to bear us out and carry the mind over: without stress, we might not and could not say/ Blood is red/ but only/ This Blood is red/ or/ The last Blood I saw was red/ nor even that, for in following language not only universals would not be real but the copula would break down even in particular judgements. (JP 127)<sup>11</sup>

Hopkins’s notes show him using Parmenides’ thought to clarify further how one comes to recognise universal truths about the external world, despite being expressed and given form by the subjective mind. Universal statements such as “blood are red” would be impossible without some bridge between the mind and an object. Hopkins finds this bridge in stress and expresses it through inscape and instress. Inscap refers to that within an object that expresses its uniqueness. Instress identifies the stress that upholds an object’s inscape or the stress that allows an object’s inscape to be made known.<sup>12</sup> A lack of inscape is equivalent to a lack of being and “not-being” is, in Parmenides as interpreted by Hopkins, “a waste space which offers either nothing to the eye to foredraw or many things for drawing away from one another” (129). Thus, Being, the reality or uniqueness of the object, involves something offered to the eye that can be “fore drawn” by the mind. Again, the union of the subjective and the physiological is shown to be present in Perception without a loss to external reality. The use of the word “fore drawn” also suggests tension, in the sense that something is either being drawn apart or drawn together.<sup>13</sup> The fact that one does know, or recognise, or name an object proves its existence (“To be and to know or Being and thought are the same,” 129).

The process of recognising inscape and instress requires an enormous amount of attention to develop knowledge about the objective world. Briefly, attention can be viewed as an act of will toward the object of Perception. The observer makes a conscious effort to contemplate an object.<sup>14</sup> Attention was seemingly necessary for all acts of Perception. Helmholtz in “The Physiological Causes of Harmony in Music” defines it as a “universal law of the perceptions obtained through the senses” (92). Attention must be paid to an object before it reaches the conscious mind. In “Notes on the history of Greek Philosophy etc.,” Hopkins describes the intense attention necessary to perceive, or contemplate, a complex object: “The more intellectual, less physical, the spell of contemplation the

more complex must be the object, the more close and elaborate must be the comparison the mind has to keep making between the whole and the parts, the parts and the whole” (JP 126). Complexity requires increasingly abstract, or “less physical,” contemplation. The more difficult an object is to know, or perceive, the more the observer relies upon subjective conclusions. Attention requires the influence of the mind,<sup>15</sup> but Hopkins cautions against becoming distracted from the object. He calls close attention expressed in the “object”—this could also be called its inscape—as a “saner” mode of contemplation (126). Losing sight of what is “really” expressed by the object appears in the only instance of what Hopkins discusses, in a journal entry just three years after the Parmenides’ notes, as “false in stress” (March 1871, JP 204). “False in stress” appears to occur when the mind becomes taxed while concentrating with attention upon an object and the observer fails to comprehend the inscape. Hopkins writes that “what you look hard at seems to look hard at you, hence the true and the false in stress of nature” (204). When the mind fails to recognise the inscape of the object, when the object no longer “seems to look” back, the mind no longer correctly sees the object.<sup>16</sup> He observes that “unless you refresh the mind from time to time you cannot always remember or believe how deep the inscape in things is” (204). Inscapes and in stress are dependent upon the object possessing a reality that is independent of the perceiving mind. This reality can be perceivable with intense attention; however, accurate knowledge of the object may still be uncertain if the perceiving mind is distracted or fatigued.

Every object has a uniqueness that is separate from the perceiving mind in Hopkins’s development of inscapes and in stress. Hopkins had evolved an idea of Perception depended upon the interpretative power of the mind and the existence of an external world. Hopkins’s acceptance of an interpretation of Perception and sensation that incorporated both physiology and the subjective mind, however, does not allow easy access to the physical world. The insistence upon attention and intense contemplation of an object to grasp inscapes only emphasises the immense difficulty of accessing the external world. In his poetry, Hopkins continues to be fascinated by the physiological process of vision, and, like most of his contemporaries, he relied upon visual Perception for knowledge. At the same time, several of his poems written between 1877 and 1883 reflect the difficulties encountered in perceiving the external world and question the reliability of vision despite the constraints, like attention, deemed necessary to prevent the subjective mind from fabricating in stress and so barring access to the external world.

The poems that the review will reveal an observer who closely follows the process of Perception, both physiological and subjective, and examines the implications of the attention required to unify the subjective portion of Perception with the reality of the object to experience its inscape. The first two poems, “The Lantern Out of Doors” and “The Candle Indoors” (1877–79), focus on how the attention is attracted and the difficulties experienced in sustaining attention. These first two poems emphasise the perceptual process by focusing on how an object garners attention; however, the observer and the subjective mind are ultimately central. The returns the poet to the problem expressed in his brief discussion of false in stress—neither the observer within the poem nor the poet himself can fully transcend the confines of the mind. “The Windhover” and “As kingfishers catch fire,” written about the same time, successfully divert the perceptual event away from the observer’s mind toward the object by framing inscapes in language that concentrates upon the energy exchanged between the perceiving mind and the object. Although these poems, like “The Candle Indoors” and “The Lantern Out of Doors,” begin with an object arresting the observer’s attention. The observer and the object share the centre of the work. These two poems succeed in part because they carefully avoid too strictly analysing the Perception within the observer, whether physiological or subjective. As in “The Windhover” and “As kingfishers catch fire” sonnets, the physical properties of light assure that the limitations of the eye will not prohibit Perception. The observer may be unable to sustain attention, may have to contend with obstacles that bar easy access to the object, and may have to rely upon subjective interpretation; these limitations do not alter the medium between observer and object. If the observer can concentrate on the processes taking place between object and eye, the subjective mind appears to take on its proper role of ordering sensation for an accurate if the limited view of the external world.

Light and the mind: “The Lantern Out of Doors” and “The Candle Indoors.”

The companion sonnets, “The Lantern Out of Doors” and “The Candle Indoors,” begin with light-catching the speaker’s eye. Briefly, “The Lantern Out of Doors” describes a lantern that captures the eye of the speaker. He wonders who carries the lantern and where the lantern holder is going, but he is never able to see anything but the light of the lantern. The speaker’s thoughts then turn toward the many people whom he encounters but are unable to see for any length of time before he loses them to death or distance. The sonnet concludes with the consolation that these people are always, eternally within

sight of Christ. “The Candle Indoors” begins similarly: a candle at a window arrests the observer’s eye. The speaker again wonders about the person who is the source of the light. He considers whether the person for whom the candle burns glorify God “just for lack/Of answer.” Like the speaker in “The Lantern Out of Doors,” “The Candle” speaker cannot see the person who has lit the candle. In this poem, however, the speaker’s thoughts turn inward. The poet concludes that he should be more concerned with whether his own heart is glorifying God rather than idly wondering whether others are. Each sonnet begins with a precise material description of light and its motion. Hopkins does not limit the physical encounter with the lantern or candle—an experience that would be familiar to almost every reader—to the mere description of the material elements. He must place them in an accurate scientific context. Only then does he move toward a more subjective reflection upon the experience.

In the first quatrain of “The Lantern Out of Doors,” Lawler finds a split between the material (pure sense experience) of the lantern and a more formal recollection that involves wondering about some mystery (the “who goes there”). He describes the poem as moving from “the material visible to the spiritual conceptual” (225). “The Candle Indoors” follows a similar pattern as do many, if not all, of Hopkins’s sonnets.<sup>17</sup> The reviewer may emphasise that Hopkins is moving beyond a mere description of the visual, and toward a conception of knowledge. The world might be that depends upon an accurate visual experience. He must attempt to grasp the inscape, the “being” of the candle flame that “puts blissful back” the “night is blear all black.” He attempts to accomplish this by close attention to the perceptual experience, attention informed by scientific analysis of physiological sensation. Ultimately, however, the speaker becomes focused on how his mind fails to manipulate the visual experience adequately. In each poem, the speaker can only form a clear picture of the light itself and not its bearer. The speaker then resorts to subjective invention regarding the source of the light. In each sonnet, the emphasis is upon the observer and his process of vision, and this causes the observer to be interested more in his mind and less in the object at hand.

In both poems, the speaker appears to be walking outside in the dark. Dark and black encircle the speaker—the “darkness wide” and “blear-all black” seem to cage the speaker and are reminiscent of “The Caged Skylark.” The object of the speaker’s vision at first appears to be the persons who have produced the light: he wonders “what task what fingers ply” by the light of the candle and “who goes there” with the lantern. The darkness, however,

prevents the poet from catching a glimpse of these persons; the only object he sees is the light emanating from the lantern or candle. Cotter observes that the proper object of inscape “that interests our eyes” in these companion sonnets is the light itself (200). The reader maybe with an image of a man “wondering” in a world of the dark at the light arresting his eyes. The object from which the light is projected is obscured; the only “clear” visual object is the light burning through the dark. The eye had long been regarded as an organ that processes light; the observer could be assured that the eye did actually process light, however many obstacles through which the light must pass. The light was something that could be scientifically analysed, measured, its rays and angles mathematically investigated. The only certainty rivets the poet “wondering,” “plodding” in the dark on his visual horizon.

Motion dominates the description of the light apprehending the observer: the lantern “moves along the night,” the candle “puts blissful back” the “night’s clear all black” and its “tram beams truckle at the eye.” Tyndall opens his work on sound by claiming “We have the strongest reason for believing that what the nerves convey to the brain is in all cases motion” (his emphasis; Sound 1). As an example, Tyndall then demonstrates this statement by describing how light is perceived: “It is the motion imparted by the sunbeams to the optic nerve which, when it reaches the brain, awakes the consciousness of light” (2). The “to-fro tram beams” that “truckle at the eye” may represent the rays of light moving back and forth from the eye as if they were running along train rails.<sup>18</sup> Not only does Hopkins show the light beams or rays to be moving, but he has emphasised this element of visual sensation by placing either the observer or the object producing light in motion as well. There is constant activity, but it is not free motion. The light is also descriptive in ways that suggest it is moving through water; this recalls the fact that light moves in waves. In Hopkins’s time, light waves were expressive as moving through a substance called the ether<sup>19</sup> that behaved like water, creating a metaphor that allowed the motion of light in waves to be apprehensive. The imagery of water is used to more significant effect in “The Lantern Out of Doors,” although the candlelight in “The Candle Indoors” possesses a “yellowy moisture” that pushes back the night. In “The Lantern Out of Doors,” the light is described as “wading” through the darkness. The light must move through obstacles before it reaches the eye—Hopkins carries this quality of light into the second quatrain as he compares the properties of light with the humanity that moves past him. He connects the light with

the inscape of man, the “beauty bright” that “makes” men “rare.”

Again, water imagery reminds the reader of the difficulty of light’s travel, and by extension, the obstacles encountered when one tries to grasp the inscape of anything in the external world, in this instance, another human being. The beams of man’s beauty “rain against our much-thick and marsh air.” Just as light and the information it carries travels through thick and viscous air, so too does man’s “mould or mind or what not else.” The poet is struggling to perceive the imperceptible. The mind is something that cannot be perceivable; the “what not else” may not even be named. There is a progression from what may be easily seen—a man’s form—to what may not be observable—his mind or other skills and talents. The poem has moved from what may be countable upon in visual sensation, the sensation of light, to that which may never be realisable, a man’s mind or other mysteries. The poet also has difficulty naming or identifying the person who must be the source of the light in “The Candle Indoors.” Unlike “The Lantern,” the speaker does not move to generalisations regarding man’s “beauty,” “mould,” or “mind”; the speaker in “The Candle” cannot even give the person who has lit the candle that much substance. The person who sits by the candle begins as “fingers” that “ply” and ends as the non-descript and unidentifiable “Jessy or Jack.” The inability to see the person behind the light leads to idle wondering “just for lack/Of answer.” The failure to see has turned the mind toward frivolous speculation.

After the failure to see in the octave, the sestet of “The Lantern Out of Doors” depicts the tortuous effort required to realise anything, and highlights the limitations of Attention and Perception. The speaker finds that

...wind

What most I may eye after, be in the end

I cannot, and out of sight is out of mind (l. 9–11).

Robert Bridges objected to the description of the eyes “winding” as “queer” (L I 66). Hopkins defended his choice by stating that the eye winds “only in the sense that its focus or point of sight winds and that coincides with a point of the object and winds with that” (L I 67). Although this may resolve the impossibility of winding as “a motion in and of the eyeballs,” it does not remove the convoluted syntax that completes the image. The twisting syntax emphasises the intricate path the eye must take to keep the object in sight. Remaining attentive requires willing the eye to follow an object beyond what seems natural.<sup>20</sup> The speaker not only finds it a struggle but despite best efforts and desire for success, must admit that “in the end”

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attention may not be maintained. It is an impossibility to keep something within the sight indefinitely. The cliché “out of sight is out of mind” suddenly takes on a more literal and more powerful truth: that which is out of sight is literally out of mind. Once the mind becomes fatigued and may no longer attend to an object, the inscape is no longer within the observer’s grasp. The observer is left only with his thoughts, untouched by the external experience. The final tercet picks up the “mind” in the last line and turns it into a verb with Christ as the subject. Christ’s interest “eyes them” but Christ himself, in any physiological sense, does not eye them directly. Perfect attention must be metaphysical, in the sense of beyond the physical. Christ never puts men “out of mind,” instead he has no mind our understanding would comprehend. Again, the mind is a verb, not a noun here. The lack of the physiological in this tercet, however, simply emphasises the failure of the eye to see and the observer to perceive.

“The Candle Indoors” retreats even further from the external world: the eye does not attempt to “wind” after the object.<sup>21</sup> If the object is unknowable, the speaker commands, concentrate on that which possesses a higher likelihood of being grasped, one’s own heart or inscape. The poem issues a call to return inside his own heart where he may be able to perceive something worthwhile for “You there is the master.” The last lines reveal, however, that even here blindness dominates. Although the speaker seems to desire to mend his “close heart’s vault,” it is closed. The final tercet accomplishes no close examination of the interior of the observer; instead, the speaker is left with questions:

What hinders? Are you beam-blind, yet to a fault?

In a neighbour deft-handed? are you that liar

Moreover, cast by conscience out, spend savour salt?

The obstacles remain. The “beam-blind” echoes the tram beams at the beginning of the poem and the passage in Matthew regarding plucking out a mote in a neighbour’s eye while ignoring the beam in one’s own. The “beam” is no longer an object that allows the speaker to escape from the confines of the mind, but an obstacle that “hinders.” The speaker is unable to transcend the mind and finds himself turning further inward only to find that there he is blind as well. The emphasis on “hindering” demonstrates that obstacles remain to clear sight, whether outside or inside oneself. In “The Candle,” attention directs the observer to the counter-productive activity of self-reflection, locking the observer within the darkness of his mind. The speaker in both poems finds himself focused upon his subjective impressions, unable to see anything clearly, including himself.

“Catching fire”: “The Windhover” and “As Kingfishers Catch Fire” (1877)

If “The Lantern Out of Doors” and “The Candle Indoors” fail to transcend the subjective mindfully, each poem represents an attempt to reconcile not only the material and the subjective, but the physical and the metaphysical as well. These two sonnets, as well as “The Windhover,” “As kingfishers catch fire,” and indeed the more significant portion of Hopkins’s body of work, portray the physical world as an appropriate means to probe metaphysical and spiritual matters. Throughout Hopkins’s poetry, the physical world proclaims the divine in the very details of its physicality. The material world, even the scientifically accurate material world, is not outside the realm of the metaphysical but is intimately connected to it in a way that is analogical to the inseparability of sensation and the mind in Perception. In this way, Hopkins’s work during this period may be seen as an answer to John Tyndall’s notorious “Belfast Address” of 1874.<sup>22</sup> In this address, Tyndall describes the progress of science and emphasises the ascendancy of materialism in the present age. He aligns himself with materialism and sets himself against metaphysics and religion as an obstacle to scientific progress. Tyndall recounts that religion has been and can be dangerous to scientific culture and calls for a new form of religion that will satisfy the emotion and not limit science.<sup>23</sup> He asks religion to concede that the physical world—it should be noted that he even argues against any concept of a soul that is distinct from physical processes—is wholly within the jurisdiction of science alone:

All religious theories, schemes, and systems, which embrace notions of cosmogony, or which otherwise reach into its domain, must, in so far as they do this, submit to the control of science, and relinquish all thought of controlling it. Acting otherwise proved disastrous in the past, and it is merely fatuous today. (216)

Hopkins, of course, disagreed. Tyndall’s address, although “interesting and eloquent,” made him “most mad” (Letters III 127). Hopkins criticises Tyndall’s history of science—“he [Tyndall] looks back to an obscure origin, he looks forward with the same content to an indefinite future”—and even speculates that the Darwinism that Tyndall invokes may not be what Darwin means. Hopkins also does not care for the ease with which Tyndall discards earlier authorities:

I notice that he has no sense of relative weights of authority: he quotes Draper, Whewell and other respectable writers for or against Aristotle, Bacon etc as if it were just the same things and you were keeping at the same level—

the Lord Chief Justice rules this way, his parlourmaid, however, says it should be the other and so on. (128)

For a man who had structured his life around submitting to both God and a disciplined religious community, Tyndall’s disregard of earlier authorities must have been particularly galling. Hopkins did not find authority limiting; how he combines the metaphysical and science in these poems demonstrates his willingness to address Tyndall’s admonition against religion and place scientific analysis on an equal footing with the metaphysical inquiry. In “The Lantern” and “The Candle” sonnets, the speaker finds that, despite his best efforts, he cannot transcend his subjective impressions. The sestets in these sonnets turn to God, to the metaphysical divine, and express the hope and belief that Christ may transcend the speaker’s failure. These two sonnets offer the hope, against Tyndall’s censure, that metaphysical analysis will provide more specific knowledge about the physical world. They do not, however, offer anything more than hope and the prevailing impression is that the speaker will always be lost within the world of his mind.

In the two sonnets, “The Windhover” and “As kingfishers catch fire,” Hopkins also begins with a description of the material world that may be strongly connected with physical science. “The Windhover” and “As kingfishers catch fire” focus on light and Perception as do the other two poems, but the light seems to be emitted from a perceivable object that directs the speaker’s attention. The sonnets remain focused upon these objects, and the speaker can describe them with great visual detail. Unlike “The Lantern Out of Doors” and “The Candle Indoors,” the sestets do not turn to Christ out of a failure to see, but because the speaker has been able to perceive the object’s inscape successfully. The successful Perception of inscape allows the speaker to glimpse the inscape of Christ; accurate perceptual analysis of the physical world reflects a metaphysical analysis as if they were two sides of the same coin. Hopkins’s religion does not limit his analysis of the physical world, despite Tyndall’s statements to the contrary, but promotes its success. “The Windhover” and “As kingfishers catch fire” manage to allow the perceiver to transcend the subjective mind and perceive both the physical and metaphysical object.

“The Windhover” has given rise to many different and conflicting readings, but the one thing with which most critics seem to agree is that it represents a successful description of the speaker recognising inscape.<sup>24</sup> The poem describes a windhover’s, or falcon’s, circling flight in detail; the bird’s delight especially strikes the speaker in flight and its seemingly effortless mastery of invisible air currents. The speaker finds, almost to his surprise, that his

“heart in hiding” is affected by the bird and in the sestet, he realises the falcon’s inscape which simultaneously releases a joyous and dangerous connection with Christ’s inscape. The poem ends with the reflection that all things, even ordinary things like dirt and black embers, have the potential to be escaped as well. “As kingfishers catch fire” also shows the successful realisation of inscape in the octave, although in this poem multiple objects are inscaped with a climactic inscaping of both Christ and man achieved in the sestet, where

...Christ plays in ten thousand places,

Lovely in limbs, and lovely in eyes, not his

To the Father through the features of men’s faces.

Successful inscape, as has been seen in Hopkins’s prose writings, is accomplished through a process of Perception that involves a union of the subjective mind and the physical reality of the object. The subjective mind does not change the object, but assists in the complete comprehension of its individuality, or its Nature as it exists externally to the perceiver.<sup>25</sup> In “The Lantern Out of Doors” and “The Candle Indoors,” the speaker’s emphasis on his close attention to the perceptual process has prevented the inscape of any object from being recognised. If inscape requires attention in Hopkins’s schema, how is a similar failure avoided in “The Windhover” and “As kingfishers catch fire”? The speaker in these two sonnets also follows the perceptual process, but the language chosen focuses upon an exchange between the object inscaped and the observer. The perceiver does recognise the inscape of an object, but only because of the object “fling[s] out broad its name.” Both perceiver and object are participating fully as inscape is apprehended by the speaker.

Both sonnets begin in a flurry of activity: everything is in motion, the birds, the air, dragonflies, indeed the inanimate stones tumble “over rim in roundy wells.” Even the tips of the windhover’s wings are “wimpling.” As in the “Lantern” and “Candle” sonnets, Perception begins with the sensation of motion. The only exception to the motion is the speaker’s “heart in hiding.” As in “The Lantern Out of Doors” and “The Candle Indoors,” “The Windhover” and “As kingfishers catch fire” show light as the dominant feature that attracts the speaker’s attention. The windhover is “morning’s minion, king- / dom of daylight’s dauphin.” The kingfisher catches “fire” and the dragonfly the kingfisher chases draws “flame.”<sup>26</sup> The movement, the light, the wind, and, in “As kingfishers catch fire,” the sound, again emphasises the wave motion of light, air and sound by which the perceiver receives his impressions.

Despite a chaotic impression, 19th-century science had shown that the measurable movement of waves orders the movement of sound and light. Wave motion allows the speaker to find a common way by which objects express their individuality and inscape. In “The Windhover,” the windhover’s flight is particularised by its “riding / Of the rolling level underneath him.” The bird can predict and control the waves of air that he encounters “reining” it with a “wimpling wing.” The language chosen indicates both passive and active effort on the part of the windhover to achieve this goal. The bird only “rebuffed the big wind” after a “hurl and gliding.” The falcon must both hurl itself into the wind and glide upon the air currents. This creature of the air cannot conquer the wind but must work with its motion to achieve flight. It is a motion. However, it might seem. Otherwise, that may be predicted; wave motion provides stability to the chaos of the physical world. Sensations may be perceived as motion, it may be challenging to determine the source of that motion as in “The Lantern” and “The Candle” sonnets, but the motion itself will be perceived by the sensations and the mind with equal clarity.

With everything in motion, the first verb in each of these two sonnets becomes even more significant: “I caught this morning, morning’s minion” and “As kingfishers catch fire.” As John Robinson has noted, “catching” for Hopkins is almost always associated with inscape.<sup>27</sup> The verb does not halt the action of the poem, as “caught” may imply, but initiates the movement of the poem. Catching is also, as Daniel Brown has noted, an activity that requires more than one participant. Something may only be caught if it is thrown. As a result, the use of the metaphor of catching “refutes the mutually excluding logic” that requires “that either subjective mind is subordinate to sense impressions or, vice versa, that sense intuitions are organised (or, for that matter, discredited) by mind” (Brown 290).<sup>28</sup> The “I caught” in the first line of “The Windhover” involves the observer more than the interpretation “caught a glimpse of” implies,<sup>29</sup> although this reading does highlight the suddenness that the windhover seems to come upon the speaker. James Finn Cotter suggests that the windhover is “caught and drawn by the poet’s inscape” (178), but this does not fully encompass the effect the bird’s inscape has upon the speaker. There is a meeting of inscapes: one must be prepared to catch something. The speaker has been in touch with his inscape (this may explain his “heart in hiding”); even though he may fail, his constant attention and striving for the inscape of objects has trained him to recognise it when it presents itself. The inscape of the windhover may come upon him suddenly, like a ball

thrown to someone unawares, but a person skilled in catching a ball will possess the reflexes to catch it.

The observer must be prepared and attentive to “catch” the inscape of the object; compare Tyndall’s comments as he tries to establish a “cohesion between thought and Light” in “The Scientific Use of the Imagination” (425). Here, Tyndall also emphasises preparation in the observer before he takes his reader “beyond the boundary of mere observation, into a region where things are intellectually discerned” and before he shows “the hidden mechanism of optical action.” Tyndall assumes that his readers are prepared by the “disciplines of common life” which are “exercises in the relations of space, or in the mental grouping of bodies in space; and, by such exercises, the mind is, to some extent, prepared for the reception of physical conceptions.” It is this preparation which enables the observer to utilise the imagination and so transcend the “domain of the senses.” Like Hopkins, Tyndall begins with the physical world and is therefore adequately prepared to move beyond it: “Urged to the attempt by sensible phenomena, we find ourselves gifted with the power of forming mental images of the ultra-sensible; and by this power, when duly chastened and controlled, we can lighten the darkness which surrounds the world of the senses” (425–26). Tyndall, against strict materialism, does allow for a movement beyond the world of the senses, for a “leap of the prepared imagination” (426).<sup>30</sup> Hopkins follows the very pattern Tyndall describes—close observation of the physical world that leads to a prepared mind—but he is enabled to form both accurate conceptions of the physical world and mental images of the “ultra-sensible” God, to catch the inscape of Christ. In Hopkins’s schema, the physical and the metaphysical are inseparable, and Tyndall’s scientific imagination remains valid for both.

“Catching” also allows the speaker to escape the problem of whether the impressions received are influenced by the mind more than the object. As the windhover must be both passive and active to ride the wind successfully, so too must the observer to “catch” the inscape of an object. The position of the speaker is less clear; the angle of vision is not chosen, and the subjective mind does not appear to be governing the Perception of the object. Rather “catch” allows the emphasis to be placed upon the moment when observer and object meet, upon the moment when knowledge is exchanged.<sup>31</sup> The emphasis upon the moment of meeting further emphasises the communicative Nature of instress and inscape between perceiver and object.<sup>32</sup> Everything in these two sonnets is in communication with something. The falcon is “dapple-dawn-drawn”: the bird seems to be drawn toward the dawning morning as well as drawing the dawn behind it.

This passage also seems to indicate that the windhover’s feathers reflect the dawn’s light in dappled patterns. This exchange of light is also seen in the flight of the kingfisher chasing after the dragonfly: “As kingfishers catch fire, dragonflies draw flame.” Each creature responds to another in a way that may release inscape. The stones, the strings, the bells that “fling out broad its name” require some stimulus—a boy throwing a stone in a well, a musician “tucking” a string, or someone ringing a bell—before they may deal “out that being indoors each one dwells.” This exchange, however, does not occur without stress, even violent stress. The stones must be thrown; they do not ring without tumbling “over rim in roundy wells.” The bells must be struck and the kingfisher and dragonfly exchange flame when each chases prey. The windhover’s inscape is revealed in its flight: a joyous flight, but one that requires the falcon to contend with a strong, buffeting wind. When two inscapes meet and reveal themselves, when a creature “selves” and cries “What I do is me: for that I came,” stress is released.<sup>33</sup> If inscape is that which makes each material object unique, two inscapes cannot exist in the same space, but instead butt against each other.

The notorious “Buckle!” of “The Windhover” may now be read as representative of that moment when inscapes meet. At this moment in the sonnet, the observer has realised, has touched the inscape of the bird and his inscape. Cotter has extended “Buckle” to also represent for the human observer “both exterior and inner experience, the fusion of being and thought in the moment of instress” and concludes that “Buckle” then “defines the coalescing action of inscape and instress” (181). Stress, fire, the flame is released at that moment just as surely as sparks fly when a hammer strikes an anvil and, for Hopkins, this is where Christ may be found: “AND the fire that breaks from thee then, a billion/Times told lovelier, more dangerous, O my chevalier!” Christ is the one who upholds inscape and allows it to be instressed or released, and in so doing, the observer may glimpse the inscape of Christ. The last images of the sonnet—“blue-bleak embers, ah my dear, / Fall, gall themselves, and gash gold-vermilion”—demonstrate not only the possibility of inscape in the ordinary but also echo the sacrifice upon the cross in which Christ himself “selved.”<sup>34</sup>

If “The Windhover” provides a thorough description of inscape and instress as it occurs, “As kingfishers catch fire” defines the process in a more contemplative mood. In the sestet of this poem, the speaker takes on an authoritative tone and reflects how inscape is also released in man. After each object has solved in the octave with the climactic “What I do is me: for that, I came,” the speaker declares, “I say more.” The poem then finds inscape in the

just man and Christ who “keeps all his goings graces.” Here, the connection between God and the inscape of each creature is made more explicit: everything, particularly man, “Acts in God’s eye what in God’s eye he is.” Every creature, including man, behaves according to the unique purpose God has given. In this way, Christ exists and can be found in all creation; Christ’s existence is an integral part of the inscape, or of “that being indoors each one dwells,” of each physical object. As a result, “Christ plays in ten thousand places, / Lovely in limbs, and lovely in eyes, not his.” The moment when inscape is released may not be sustained, it may “flame out like shining from shook foil,” but it is dependent upon the prepared and attentive observer. The observer must be seeking inscape in the physical world, must be prepared to catch it, and must be prepared to allow both physical and metaphysical analyses to run together. In both sonnets, Hopkins has discovered a way in which the observer may focus on a moment that belongs neither to the observer or the object, but an instant in time when the energy of both meets in a flash of brilliant light. The problem of the subjective mind and external reality has been effectively avoided, and knowledge is realised in the waves of light or energy that connect the observer and object.

## V. CONCLUSION

Eventually, it is often the case that the concept of inscape propounded by Hopkins, interacting with the approaches of perception in the scientific discourses of the nineteenth century. The pieces of evidence suggest that the problem of attention, an essential approach for the scientific world in the present Global scenario seems to be conducive to more reliable objective information or knowledge and it is apparent that this attention influenced the development of Hopkins’s inscape and it is demonstrated in the four poems: “The Candle Indoors,” “The Lantern out of the Doors” and then the sonnets: “The Windhover” and “As Kingfisher Catches Fire”, and it is possible to aim to fix the difficulties of sustaining attention for obtaining actual knowledge concerning the Physical and the metaphysical realities within nature and the Universe, created by the Ancient of Days.

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# Male is Feminine under Patriarchal Governments: Male Characters of *1984* by George Orwell

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**Abstract**—Feminist criticism studies the ways in which literature enhances the economic, political, social and psychological oppression of women. Patriarchy describes the power relationships between men and women. Although the majority of the existing literature spots the light on the issue of violence against women, violence against men is also a key feature of patriarchy. This paper aims at exploring how patriarchy systems not only oppress women but men also are oppressed in patriarchal societies. With relevance to male characters of *Nineteen Eighty-Four*, by George Orwell. It is a political satirical dystopian science fiction novel, which has become universally recognized as Orwell's seminal work. The citizens of Oceania in the novel are under complete control of the totalitarian government. This paper will not go through Orwell's characteristics of a totalitarian state, but it is a study of how patriarchy system oppresses Winston; who symbolizes all men in society who are suffering from under patriarchal governments and comes to a conclusion that Winston is feminine in certain cases in his society.

**Keywords**—Patriarchy, oppression, George Orwell, male, feminine.

## I. INTRODUCTION

Gender roles play a significant role in all of George Orwell's novels. More particularly, in *nineteen -Eighty-Four* gender plays into the prosperity of the party, which tries to neutralize the importance of gender. Though the party attempts to make gender irrelevant in its dystopian society. Many feminist critics have strongly criticized Orwell in terms of the sexual-politics and the way how he deals with gender issues in his works, with their argument principally concentrating on the depiction of Julia. Patia Dauphin in "The Orwell Myth", examines most of Orwell's works, streaking both manhood and misogyny themes that can be seen through all of his works. She sees Orwell as anti-feminist because of his disparaging and despising standpoints towards women through his female characters. But she did not take into consideration how he treats male characters in his novels. According to her, Orwell seems to be interested in male power and traditional gender power (Patai, 1984). As a radical feminist, her feminist believes blinded her and made her utterly disregarded the subjection of men by other men who are more privileged, in Oceania's patriarchal society. In our societies, the influence of patriarchy on gender roles are

oppressive to all, not only females. But women, gender-queer, transsexual and so on...et al. Because men are seen to be the strongest in societies, no one really thinks that they could be persecuted. However, by recognizing how gender roles constraint women, it is facile to see how gender roles can be equally as constraining to men. Therefore, feminism is not only exclusive on women, but it should be approached as a community effort; so as to frustrate gender standards that limit both genders.

Atwood in her article 'The Handmaid's Tale and Oryx and Crake in context', said that Orwell's novel, *1984* inspired her to write her dystopian novel 'Handmaid's Tale' (2004). She gave credit to *1984*, 'particularly the epilogue', she wanted to drift away from a male vision of dystopias, and write dystopia's world from a female perspective, a world "according to Julia" (Atwood, 2004). But her feminist believes, like most feminist scholars and activists, make her "to call attention to male violence against women... [And] choose to portray females as always and only victims" (Hooks, 2000). Atwood ignored in her critical essay that the protagonist Winston Smith suffers from under an authoritarian rule in Oceania. Like all the other members of the party from both genders –male and

females. Although, it is true that Orwell portrays female characters as flat females, never one can know what is the last name of Julia, though the reader can know much more details about her body; and at the same time the character of Winston is written as a sympathetic character, with his familiar name and identifiable country. We can observe that Smith, experience the same pain under authoritarian rules, like all the other members of the party from both genders (female and male).

## II. PATRIARCHY HARMS EVERYBODY IN 1984

*1984* is a novel about the protagonist Winston Smith, who is a thirty-nine years old, hard worker in the Ministry of Truth. Winston lives in a prison-like world set in the future, which is under the rule of Big Brother. In this world “Always the eyes watching you and the voice enveloping you. Asleep or awake, working or eating, indoors or out of doors, in the bath or in the bed—no escape. Nothing was your own except the few cubic centimeters”. The novel opens with the arrival of Winston to his home, it is a flat in ‘Victory Mansions’ (Orwell 3), a modern but gloomy building with glass entryways, which dates from the thirties (Orwell 22). In its gateway hangs a big poster of a black-mustachioed man— ‘one of those pictures which are so contrived that the eyes follow you about when you move’ (Orwell 3) \_ which reads: ‘BIG BROTHER IS WATCHING YOU’. The government placed a telescreen in the flat, a device that no one can turn it off. So, it enables them to control everything happened or said in the flat. The atmosphere of the place seems gloomy in general, conveyed by boiled cabbage smell, just as the cold and boring scene outside, where another poster with the word ‘INGSOC’ and in the distance, there is a police helicopter that can be seen through the window (Orwell 4).

Winston lives under constant surveillance by the ruling party in the “chief city of Airstrip One, as well as the other citizens; men and women. “Chief city of Airstrip One, itself the third most populous of provinces of Oceania” (Orwell 5). From the first pages of the novel, one can recognize that the Oceania society is a patriarchal one. It is explained by Morrissey that patriarchy is can refer to relations of governance governed by a father (2003). It is a connotation that indicates the relationship between the father and son; therefore the ruler. It likewise alludes to authority and power between an object and subject and subsumes amongst others. Furthermore, the relation could be noticed between an authoritative state and a developing nation, as it could be noticed between two females or two males ...ect (Hooks, 2000; Seaton, 2010). According to this definition of patriarchy, we can say that Big-Brother is the

patriarch who oppressed and dominated all the members of the society regardless of their gender. Big-Brother is a fictional character and symbol in the novel. He is introduced as the face of the Party and symbolizes the ideology that it stands for. The party holds power over society through its constant surveillance and by oppressing its citizens sexually. Besides, Big-Brother is an omniscient being and the embodiment of the surveillance.

“Hierarchy destroys fraternity” states Crick by putting emphasis on the ironic name attributed to the patriarchal power-holder of Oceania, Big Brother (Crick, 2007). The moral value associated with a family member is turned upside down; because, in the novel, the brother of all is “not watching over [them] as a brother should” but is watching over them in a threatening manner (Crick, 2007). His presence is felt literally everywhere as Winston states,

*“[o]n each landing, opposite the lift shaft, the poster with the enormous face gazed from the wall. It was one of those pictures which are so contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU”, the caption beneath it ran” (Orwell 3).*

This statement is critical because it indicates how to control elements work within the ruler subject binary in the public sphere intervened through worries over the public sphere. Moreover, this statement is important for us to comprehend patterns of oppression that characterize the privileged and underprivileged. Therefore, the above-mentioned statements and others listed below enable the researcher to grasp the dynamics of oppressive practices, frequently featuring an element that has been, now and again, disregarded by most researchers (Akgul, 2017). To this extent, the binary ruler subject can be revealed by analyzing the male characters of *1984*.

Indeed, we cannot deny that Julia is suffering from both oppressive powers at the same time; First, She is mistreated by Winston, he said that he ‘hated her because she was young and pretty and sexless because he wanted to go to bed with her and would never do so, because round her sweet supple waist, which seemed to ask to encircle it with your arm, there was only the odious scarlet sash, aggressive symbol of chastity’ (Orwell 17). She is suffering from both male’s oppression and mistreating and the patriarch government at the same time. In spite of the fact, that patriarchy is a system that treated women as inferior in all aspects of life and experience all kinds of oppression, exploitation, and subordination by men (Bhasin, 2006). By taking a closer look, at how Orwell depicted Winston in the novel, one can see how he is persecuted by a system that

society supports him. Owing to his work in the Ministry of Truth, his rebellious nature and his urge to live without any limitations, like “most men in this... [patriarch] nation, feel troubled about the nature of their identity” (Hooks, 2000), he becomes obsessed with his past. However, as a result of the dominating repression, he tries hard to dissemble his “true self”, from the thought police. The thoughtcrime he commits is purchasing a diary to write his thoughts in old speak, not in the official language of the state, Newspeak. He is actually aware of the fact that one day he will be arrested and punished for the “thought crime” that he has been committing for a while. So as not to be disconnected with his personal history, he dares to “open a diary... [That] was not illegal (nothing was illegal since there were no longer any laws), but if detected it was reasonably certain that it would be punished by death, or at least by twenty-five years in a forced labor camp” (Orwell 8). This had led to a bold statement of proposing that the male political subject is actually female over the collectivity; the state tyrannized Winston in the same way he does with Julia; in other words, men are oppressed in the public sphere exactly like women do in the private sphere.

When talking about feminist criticism from this time was obviously tied to raising consciousness about centric society in which women felt trapped. The woman is stripped of her intellectual and physical freedom. They are unable to make creative nor rational choices for themselves. The male-centric persecution of the woman is so physically and mentally restricting that it ultimately makes her crazy, liberating her from the control of her husband and society... But they ignore the fact that “... yet the poor or working-class men who have been socialized via sexist ideology to believe that there are privileges and powers should possess solely because he is male often finds that few if any of these benefits are automatically bestowed him in life” (Hooks, 2000). Winston who presents working-class men in society is also suffered from patriarchal oppression and prohibited from writing his dairies by Big-Brother, the patriarchal figure in the novel. Patriarchy can indicate to a particular society where the father (the patriarch), ruled not only women in the family but also the young men. It is the case of the Oceania society, it is a patriarchal society, in which Big- Brother controlled not only Julia but Winston as well.

Patriarchy theory goes beyond claims of discrimination, and formulates as follows: Men hold power in society, to the benefit of other men, to the detriment of women. The result of which is that women as a group, are being oppressed by men as a group. As a result of this oppressive attitude against women, the feminist activist started to discuss the manner by which patriarchy was destructive to

men, without changing their furious critique of male domination politics extended to incorporate the acknowledgment that patriarchy stripped men of specific rights, forcing on them a sexist masculine identity (Ibid). It is true that the power in Oceania society is in the hand of men, like any patriarchal society, in which the system of any association ( political, financial, economic, social or religious ) is overwhelmed by a number of upper status in hierarchies that occupied by men (Goldberg, 1979). The female politicians are usually a lower proportion than males. But patriarchy is also harmful and oppressive to men in a certain way (Hooks, 2000). Oceania’s state administration create masses among which individually do not have the chance to realize themselves.

Winston by writing his dairies aims to lead a life out of conversations imposed by the system, which devastates him both physically and psychologically. It is important throughout the kind of relation between Smith and the Ocean’s state to recognize that patriarchy intends to define hierarchal relations, these hierarchical relations can be noticed between the government and citizen (Sharabi, 1988). The state’s political order that is foregrounded in the novel is totalitarianism, the oppressive system that serves the interests of the rulers. Ardent describes the totalitarian movement as the demand of the regimes “for total”, unrestricted, unconditional, and unalterable loyalty of the individual member”, ensured by a system of control and punishment. The totalitarian state is a state in which the only power holder, who endeavors to control virtually all aspects of life, comprising the science, economy, art, education, private life and ethics of citizens; all members of citizens without exemptions, male and female (1973).

Most of the feminist researchers argue that masculinity and misogyny subjects can be seen through most of his works. They considered him as an anti-feminist, and moreover, they accuse him that he is a women hater. Because of his decrying and scoring standpoints towards women through his female characters. (Eckstein, 1984; Voorhees, 2009). From a feminist point of view, it is accord with that in 1984 the female characters are seen from a male- cantered perspective and therefore presented primarily in their biological, primordial role (Patai, 1984; Whitney, 2011). It seems that Patai and Whitney, are believing in Wallaby’s definition of patriarchy, that women are characterized as victims of a system. This system involves the state. It implies that women have constrained agency ( Walby, 1990). This is debatable; first, as Oceania is a totalitarian state, one must ask are men in this state not oppressed? Is Julia the only oppressed citizen by Big-Brother? Is Winston have more rights and privileges than Julia in the state? We cannot simply argue that Julia is the

only victim of patriarchy in the novel, but Winston too, is not able even to write his diaries in the language he wants – old speak- but he is considered guilty only because he uses it. It is significant to note that “it is Julia who initiates the relationship [with Winston], it is she who confidently and with practiced ease breaks a capital law by declaring her love for him, while he is considering ways to murder her for fear, she is a member of the thought police”(Newsinger, 1992). For this reason, I integrate this understanding introduced by Wallaby, as well as, Patai and Whitney’s results of analyzing female characters of *1984*, and accusing George Orwell that he is anti-feminist, because both the definition of Wallaby and the examination of female characters of the novel, neglected the subjection of men by other men in any patriarchal society. In the case of the protagonist of *1984* –Winston- it is can be said that at times, and in specific situations, men are feminine, with their social and political identity. Feminist activists operate the feminist movement on the accurate same oppressive systems they aim to abolish men into one classification (Akgul, 2017). This class expects that all men profit from patriarchal sexism and that men are constantly the oppressor. But in reality and in the case of Winston, it is not. The persecution of the same men originates from other men who are more privileged than them. Winston in the novel is suffering from the oppression of Big-Brother, who is a man like him, but he is occupying a higher position in the government.

### III. CONCLUSION

In the end, we can say that the patriarch Big-Brother in the novel, is given the authority and power within Oceania society, in order to exercise his authority over the citizens. So the social surveillance in Oceania is constrained by the male not female ruler. Owing to the fact that women are purposely eliminated from what is regarded as neutral by patriarchal agents. However, this neutrality has confirmed to be men oriented. Thus, patriarchal dictatorship demonstrated itself over exclusion and inclusion mechanisms, on issues that are urgent to the female subject and in contrast, if not apposition to her position within a particular socio-economic structure. We cannot deny that the main objects of the state are women. But it is important to note that men as well are mistreated and subordinated by the Oceania state. Julia and Winston are indeed oppressed by the man Big-Brother, which leaves no questions if men are also oppressed or only women who are oppressed in a society in which the power in the hands of men?. From this perspective, it could be agreed that the relation among the citizen and the government in the public sphere is equally patriarchal to the relation among men and women

in the private sphere. The paper's hypothesis supports this perspective, as it agreed that the male political subject is subjugated to the government in the same manner women are subjugated to men.

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# The use of music and songs in developing the four skills

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**Abstract**— No one doubts the importance of songs in motivating students to learn foreign languages. Research shows that songs are very effective teaching tools. Because of being both educating and entertaining authentic materials, songs inclusion as an essential part of the syllabus has become a must in the learning-teaching process. In this respect, this article is threefold. It aims at raising the teachers' awareness to the effectiveness of songs as one of the most successful teaching components. It also suggests some tried and tested ways to present them. Most importantly, the paper highlights the interrelationship between teaching songs and developing the four skills: listening, speaking, reading and writing.

**Keywords**— songs, teaching tools, learning foreign languages, educating, entertaining, the four skills, authentic materials.

## I. INTRODUCTION

Research shows that human beings learn a lot but retain a small quantity of which songs take their share. In other words, songs enter the mind and stick there; they become part of the human being. Nowadays, songs are everywhere and almost all adolescents have their favourite songs that they cannot help repeating while revising, going to school, having a shower, and so on. In fact, music and songs have become part of the young people's inner world that should be taken into consideration at the level of education. Murphey (1992, p. 7) argues that "it is very hard to escape music and song ... It would seem that the only place music and song is slow to catch on is in school!" Similarly, Hassim (2006, p. 3) asserts that "song teaching has not yet been given its due importance in FLT in Morocco, either through a total or partial negligence." Such negligence would impede reaching progress in learning English. Thus, it is high time high school teachers included songs in their lesson plans as they are proved to be effective teaching tools. Teachers have to spice up their lesson plans with songs as one of the best alternatives available in the teaching process.

No one can deny the positive contribution of songs and the activities that teachers may build around to enhance their students' English. Really, songs can be so motivating that they are not only entertaining but also educating in the sense that teachers can exploit them to improve the four skills in a relaxing and welcoming atmosphere. They do facilitate the task for teachers,

especially while dealing with uninterested students, thereby rekindling interest and instilling into them a sense of love towards the target language.

By and large, this paper is an attempt to highlight the vital importance of using songs as a regular activity in teaching English in Moroccan high schools. Besides, it stresses some tried and trusted techniques in presenting songs which easily integrate with and then develop the four skills.

## II. REVIEW OF LITERATURE

### 2.1. SONGS' CONTRIBUTION

It has become common knowledge in the literature that songs are advantageous in language learning. "Many of us have experienced with amazement how quick students are at learning songs" (Murphey, op. cit., p. 6). Simply, students are high achievers when it comes to songs. Teachers, therefore, can take advantage of their students' love towards music and songs and make them learn in a relaxed atmosphere. The more comfortable and less anxious the learners, the more rapidly they progress (Dulay, Burt and Krashen, 1982, p. 51).

Throughout the research literature, second language learning has been the question of differential success. It has been observed countless times that within the same language environment some learners progress rapidly while others struggle and achieve only limited success. In this respect, Krashen's (1982, p. 31) 'affective

filter' provides some answer to the limited progress in learning foreign languages; the higher the filter is, the little input students will take in. That is why it is a must to guarantee low anxiety, self-confidence and high motivation towards the target language so as to maximise learning. Consequently, using songs is one among the most effective methods that lower the affective filter. Their efficiency manifests itself in joining education and entertainment together, and hence the word 'edutainment'.

Having recourse to Suggestopedia, as a method of teaching introduced by Lozanov (1975), Richards and Rodgers (2001, p. 100) have stated that "a most conspicuous feature of Suggestopedia is the centrality of music and musical rhythm to learning." They have raised Lozanov's standpoint that successful learning takes place mostly in relaxing environments where psychological barriers to learning happen to be eliminated (ibid., p.101). "The student's relaxed mental state, brought about by classical music ... is believed to increase the receptivity of the student to the new material" (Dulay, Burt and Krashen, 1982, p. 51). In other words, maximizing learning the target language necessitates relaxing both the mind and the body. It seems that daily life stress and pressure, that most learners suffer from, are reduced to the minimum possible, leaving a room for learning and enjoyment to mix naturally and peacefully. It is this state which creates students who sometimes sing songs flawlessly as if they were native speakers:

Songs are an important aspect of culture, representing the history, folklore, and current idiom of a country. Singing can build students' confidence by allowing them to enjoy a degree of fluency in English before they have achieved it in speaking. (Prentice-Hall Regents Publications)<sup>1</sup>

Really, songs, or music in general, could bring about mental calmness and physical comfort that students are in dire need of to develop confidence in using the target language naturally. Research has proved that there is a strong relation between music and learning. Davies (2000) asserts that music makes the two hemispheres work together and therefore enhances learning:

Optimal learning occurs when the two hemispheres of the brain work together. Any teaching strategy, such as music, that integrates the functions of both hemispheres uses the natural design of the brain to make learning easier, faster, and more fun. (p. 148)

Davies (ibid., p. 149) argues that music and learning are strongly connected to the extent that the former "makes it easier to remember information". Murphey (1992) also states that "music is highly memorable. Songs and music 'stick' in the head" (p. 3). Actually, teaching songs in the classroom is magic especially to students who suffer from attention-deficit (hyperactivity) disorder<sup>2</sup>. In other words, there are some students who are too active and cannot pay attention in the classroom and therefore learn nothing (Davies, op. cit., p. 150). In this context, teaching songs proves its effectiveness in creating an edutaining atmosphere which enables students to learn the new language naturally and effortlessly:

Music in the classroom reduces stress, increases productivity, regulates energy, and creates a relaxed, supportive learning environment. Such an environment aids students in learning. (Davies, ibid.)

Thus, most scholars agree upon the use of songs as successful teaching tools. No one doubts that music and songs are part and parcel of every culture and therefore of every language. In this respect, "the teaching of any language, especially foreign languages, should include song teaching as part of its normal and pedagogical practices" (Hassim, 2006, p. 3). Research proves that songs create a relaxing atmosphere which motivates learners and then encourages them to progress rapidly:

Music is a powerful stimulus for student engagement precisely because it speaks directly to our emotions while still allowing us to use our brains to analyse it and its effects if we so wish. A piece of music can change the atmosphere in a classroom or prepare students for a new activity. It can amuse and entertain, and it can make a satisfactory connection between the world of leisure and the world of learning in the classroom. (Harmer, 2007b, p. 319)

Lavery (2001, p. 85) has also pointed out that "students who are usually quiet become talkative. It disguises work for the work-shy class and is a great motivator". Likewise, Hassim (2006, p. 4) argues that "learners have a natural psychological predisposition to learn from and through songs; hence motivation is guaranteed." In fact, almost all learners, especially adolescents, love not only listening to but singing songs as well. Besides, nobody doubts the fact that through songs teachers teach both language and

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<sup>1</sup> Retrieved from:  
<https://sites.google.com/site/eslresource/music>

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<sup>2</sup> A medical condition, especially in children, that makes it difficult for them to pay attention to what they are doing, to stay still for long and to learn things (Oxford Advanced Learner's Dictionary, 2010, p. 81)

culture. Songs do incorporate cultural values of a particular community. Put differently, songs are so rich that they can tell a lot about a certain group of people's culture in general. They form also a source of invaluable exposure to authentic language. Needless to say that songs form a kind of bridge connecting the students' inner world to what is happening in everyday life.

As shown above, Music and songs have the possibility of both relaxing the classroom atmosphere and involving the right hemisphere of the brain in the process of learning, and therefore making the experience holistic.

## 2.2. PRESENTING SONGS

Many are the ways suggested in the literature about how to effectively present songs in classrooms. However, opting for the common three-stage framework used for different kinds of listening provides a good opportunity to exploit songs to the full. Of course, songs may also work as an icebreaker putting students in a good mood and preparing them for the main lesson.

As far as the pre-listening stage is concerned, a variety of tried and tested activities may work. At this stage, Bilsborough (2002)<sup>3</sup> has suggested exploiting the song's title by writing it in the center of the board then asking students to predict the words or phrases they expect will hear. This phase is also characterized by pre-teaching some vocabulary items that are keywords in the song, or by having students discuss the song topic or brainstorm words they may hear that are related to the title. According to Lorenzutti (2014), this stage is so fruitful in that it helps "students engage in activities that activate schema or background knowledge of a song's main theme" (pp. 14-15).

The while-listening stage is the main dish of song teaching. This phase is well-known for one classic activity, i.e. gap fill. Lorenzutti (2014) is a critic of this narrowing of the activities related to song teaching; "when it comes to designing a listening activity for a song, teachers tend to rely on the Gap Fill as the sole activity (p. 14)." Instead, teachers may resort to Murphy's (1992) resource book about song activities or they may devise their own ones for the sake of variety. They could divide the lyrics' sentences into two clauses or parts, putting each one on a separate coloured card and then ask students to reorder them correctly (Lorenzutti, op. cit., p. 18). Changing the lyrics' text may also be an interesting activity:

Grammar can be emphasized by changing parts of speech (e.g., from "I have seen" to the incorrect "I have saw") or by eliminating articles, prepositions, etc. Likewise, both coherence and pronunciation awareness can be facilitated by changing content words (e.g., day/day). (Lorenzutti, *ibid.*)

Bilsborough (2002), also, suggests arbitrarily dictating some words that are part of the lyrics. The task here is that the teacher has to add one word which is not mentioned in the lyrics. Students listen to the song and tick off any word that is part of the lyrics until they are left with one word. The teacher may play the song again and then devise any activity they want to build around the song. They might work on developing their students' confidence through songs' gist listening, i.e. students pay attention to the main ideas, ignoring the details (Harmer, 2007a, p. 135; Lorenzutti, 2014, p. 16). In short, while-listening-stage activities are countless and this article raises a variety of tried and tested ones.

At the post-listening phase, teachers may also end up their song teaching invaluable activities. According to Lavery (2001, p. 87), songs can be a very good teaching tool to focus on identity at this stage. In such a phase, learners listen and say which age group or sex the singer is talking about; is the singer addressing the young, the old, women, men, etc.? Such questions are normally supplemented by justification. Word reference is also another type of questions that the teacher may exploit largely; 'what do 'I', 'she', and 'we' refer to in the song?' is a case in point.

No one doubts that songs are very flexible teaching components. They can be exploited in several ways. For instance, songs can be used in opening the class or what is often referred to in the literature as 'topic introduction', and therefore serve both a kind of relaxing and a smooth transitional warm up. Linse (2006, p. 38) says that "songs and poems are an excellent way to begin or end a lesson".

It is worth noting that, while presenting songs, teachers must pay attention to some mistakes that would impede reaching the objectives targeted. On the one hand, there are some don'ts that teachers should be fully aware of in the presentation of songs. Firstly, teachers should not permit too much noise at the back of the classroom in order to guarantee a clear voice. Secondly, teachers should not turn up the volume. Thirdly, it is not wise to use songs that include a lot of slang words. Above all, Lavery (*ibid.*, p. 85) states that it is "a mistake to relegate songs to the Friday afternoon or end of term treat slot". On the other

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<sup>3</sup><http://www.teachingenglish.org.uk/article/listening-activities-songs>

hand, the song presented should be well chosen. "The ideal song is short, slow, and clear; repeats key phrases; attracts students' attention; and teaches some natural, interesting language without offending anyone" (Payne, 2006, p. 42). Consequently, it is true that songs are so crucial that they should be incorporated in the teacher's lesson plan but making mistakes such as the above ones while presenting them would certainly hinder students' likelihood of learning from them.

On the whole, presenting songs in the right way surely provides a good opportunity for the teacher to build around them successful activities. Yet, having little knowledge about how to exploit them will be doomed to failure. To note, there should be a purpose for the teaching of songs; listening to songs for the sake of listening is pointless.

### **2.3. SONGS AND THE FOUR SKILLS**

Literature shows that "no skill exists in isolation"; all of them are fully integrated in almost all learning activities (Harmer, 2007b, p. 310) "though one, in particular, is often the main focus of the sequence" (Harmer, 2001, p. 232). Therefore, high school teachers can make use of songs as vital teaching tools to develop their students' abilities in listening, speaking, reading and writing in a relaxing and welcoming classroom environment.

#### **2.3.1. LISTENING**

Songs have always been referred to as a pure listening activity. Therefore, nobody could imagine teaching listening in EFL classes without songs.

Several are the techniques that might be exploited in listening. Yet, most teachers exhaustively use the fill-in-the-blanks technique which has been given different names, including 'filling blanks', 'fill-ins', 'gaps fill' and 'the cloze'. Likewise, Murphey (1992, pp. 69-70) strongly recommends using this most popular technique in one of the following ways, depending on the level of the students:

1. Focus on a particular word class (verbs, prepositions, adjectives, etc.).
2. Include a glossary of the missing words.
3. Leave the same number of dashes as there are letters in the missing words, and make it easier for lower-level classes by putting in the first letter.

Harmer (2001) raises the effectiveness of listening for general understanding and for either specific or detailed information. To begin with, gist listening or listening for general understanding "without worrying too much about

the details" is an excellent skill that should be instilled into students (p. 202). Subsequently, teachers have to make use of the listening-for-specific-information skill. To note, this skill's aim is to train students, as Scrivener (2005, p. 171) has mentioned, to "catch specific details such as names numbers, addresses, etc." Harmer (2001, op. cit.) argues that this skill is so beneficial; "we listen to the news, only concentrating when the particular item that interests us comes up." Finally, listening for detailed information is also another skill that people use to understand everything they listen to. "If we are in an airport and an announcement starts with Here is an announcement for passengers on flight AA671 to Lima (and if that is where we are going), we listen in a concentrated way to everything that is said" (Harmer, *ibid.*).

Consequently, although the techniques that can be used to exploit songs and sharpen the listening skill are great in number, it seems that the cloze is the most popular activity over-used by teachers all over the world.

#### **2.3.2. SPEAKING**

Unlike a lot of people who think that song teaching is solely exploited via listening, a variety of speaking activities can be built around songs. In fact, using songs in EFL classes is a good chance for students to express themselves freely as lyrics, in general, are open to interpretations.

Targeting the speaking skill, while teaching songs, would certainly be of great benefit to students. Research shows that building the skill of speaking around song teaching provides a golden opportunity to discuss the lyrics as freely as possible. Therefore, both the singer's feelings and the theme of the song can be positively exploited. The teacher may establish a kind of group discussion, for example, on the psychological state of the singer whether they are happy, sad, disgusted, anxious, lonely, embarrassed or angry (Lavery, 2001). This leads to discuss the theme of the song in general. To note, the theme should be well chosen in that it can relate reality to the students' inner worlds. Moving from the general atmosphere of the song to that of the classroom, the teacher may ask students about their standpoints of the topic, raising the situation about what students would do if they were put in the same situation. Lavery (*ibid.*) has further pointed out that teachers may use 'role play' activities after listening to the song. What the teacher has to do here is to ask two students, for instance, to play the roles of the song's characters in front of the class. According to Lavery (*ibid.*, p. 36), teachers may also ask their students to prepare an oral project at home. Students may choose a singer or a band and prepare a biography for them, including their

favorite songs, the musical instruments they play with, and so on so forth. Coming to the classroom, students have to deliver oral presentations about what they have chosen themselves to talk about.

By and large, if teachers could choose a good song whose theme makes a compromise between the syllabus and the students' inner world, students would feel it a pleasure to discuss it as it simply touches their reality. Songs, in general, are open to different interpretations which may serve as a solid basis for long discussions in the follow-up activity.

### **2.3.3. READING**

Reading is an essential skill that learners should develop. Teachers could make use of songs exactly the same way they do with other reading texts, and thus help their students learn about reading sub-skills such as scanning and skimming.

It has been mentioned countless times in the literature that using songs in the classroom can be exploited in many a way, one of which is through the reading skill. Murphey (1992, p. 7) argues that because songs "are affective makes them many times more motivating than other texts." Similarly, Harmer (2001) points out that "one of the most useful kinds of text for students to work with is song lyrics, especially where the song in question is one which the students are very keen on" (p. 243). While reading the song, students should pay attention to every minute detail so as to be able to answer comprehension questions or any other activity related to the reading skill. Teachers may make use of "the song title, keywords, pictures and photos in the same way as when preparing reading texts" (Lavery, 2001, p. 85). According to Lo and Chai Fai Li (1998), the idea of matching the song's beginnings and ends also proves to be an effective way of showing the extent to which students have grasped the song lyrics.

To conclude, songs could really help in developing the student's reading skill. Learning takes place easily as the songs' teaching atmosphere is relaxing.

### **2.3.4. WRITING**

Writing is generally agreed upon to be the most difficult skill. This productive skill is so demanding that it needs a lot of teachers' guidance and learners' practice.

It is common knowledge that songs can also be exploited in the writing skill. According to Lavery (op. cit., p. 88), songs can be used "as stimulus for writing." She has pointed out that the teacher may ask their students, after the listening phase, to do the following writing tasks:

1. Write the conversation between the singer and her friend as a telephone conversation.
2. Write a letter based on the song or send an e-mail with the same subject heading as the song.
3. Write about the issues raised in the song. Write a letter to the editor of a national newspaper, drawing attention to these problems for young people/old people/families/communities/immigrants/schools.

Murphey (1992) is also positive about the usefulness of music and songs in providing students with the inspiration to write in EFL classes. It seems that this musical atmosphere is able "to give energy where there is none, and to spark off images when students complain of having nothing to write about" (p. 37). So, having students listened and understood the song, Lo and Chai Fai Li (1998, p. 11) say that it is time for engaging students in creative composition, namely letter, story or conversation writings. To explain, Lo and Chai Fai Li (ibid.) have mentioned the 'Lemon Tree' song as an example which tackles a kind of conversation between father and son exactly as the case of Cat Steven's 'Father and Son'. Lo and Chai Fai Li (ibid.) have suggested that teachers may ask their students to get involved in a pair work in an imaginary task - one student imagines that s/he is the father and the other, the son, and thus write a conversation of what happens exactly in the song. Moreover, Lavery (2001, p. 87) has proposed another writing activity to build around songs. She asks teachers to give "a song with distinct rhymes" in the form of a usual text that lacks punctuation marks. Lavery here stresses the fact that teachers should not tell students that it is a song. All students have to do is to punctuate the passage and find the rhymes. After that, the teacher has to play the song that will undoubtedly be a surprise. Now, the teacher invites them to check correction and compose the lyrics. In brief, so many are the writing activities that may be built around songs.

As stated above, unlike the false belief that songs can be exploited as a listening activity only, teachers can use them to teach speaking, reading and writing. In fact, songs are effective tools that suit all the four skills in a perfect way. As far as the activities are concerned, there are a lot of tried and tested ones that can be built around. What is advantageous for songs is that they are taught in an edutaining atmosphere which is not the case with other alternatives.

## **III. CONCLUSION**

Nowadays, motivating students to learn English has become a daunting task. In this respect, teachers can motivate them through the use of songs. In fact, songs may endear teachers to their students as the former have managed to reach their students' inner worlds. By doing so, teachers would find it easier to educate students in a relaxing atmosphere. In general, students take in anything they enjoy. In view of this, teachers could seize the opportunity to present songs and then exploit the four skills in a smooth way.

#### IV. RESEARCH METHODOLOGY

To come up with both reliable and convincing results, the study used the technique of questionnaire to collect data. In this respect, a questionnaire was addressed to high school teachers belonging to El Farabi and Sidi Aissa high schools in Had Kourt and Souk Arbaa El Gharb respectively. The questionnaire was made of 10 questions. The informants were asked to choose the right option(s) according to their exploitation of songs in their classes.

Document analysis was another method used to collect data. Accordingly, 6 textbooks were reviewed—'Visa to the World' and 'Window on the World' recommended for Common Core, 'Ticket to English' and 'Gateway to English' for first year baccalaureate and 'Gateway 2 to English' and 'Insights into English' for second year baccalaureate.

The study's results were stated in tables and figures with parallel frequencies and percentages, and then analysed with reference to the literature.

#### V. RESULTS AND DISCUSSION

No one can deny the important role songs play in facilitating the task for teachers to educate and entertain students at the same time. Unfortunately, Moroccan textbooks do neglect them (Hassim, 2007). Conducting fieldwork, 6 Moroccan textbooks were reviewed. The results show that Moroccan textbooks really neglect songs for 100% (table 1).

Table 1. songs inclusion in the textbook

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid No	15	100,0	100,0	100,0

When asked about their intervention, 11 respondents, representing 73.30%, said that they do not use songs. Of course, this situation may result in increasing anxiety in EFL classes. By contrast, only 4 respondents, making 26.66%, do select some interesting songs.

To understand the teachers' motives for their total or partial negligence of song teaching, four types of reasons were then provided as table 2 below shows.

Table 2. factors behind total or partial negligence of song teaching in high schools

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid the songs' absence in the textbook	1	6,7	6,7	6,7
the length of syllabus	10	66,7	66,7	73,3
the noise songs cause to neighbouring classes	1	6,7	6,7	80,0
the physical constraints (the lack of electronic equipment, etc)	3	20,0	20,0	100,0
Total	15	100,0	100,0	

Ten respondents, making 66.7%, argued that the length of the syllabus is the reason behind not teaching songs. Three other respondents, representing 20%, attributed their partial

negligence to the factor of the classroom physical constraints. Still, two participants said that both the absence of songs in the textbook and the noise that song

teaching may cause to neighbouring classes are the motives justifying their partial negligence. It sounds, therefore, that most participants are concerned about covering the syllabus, which is too long. The lack of electronic equipment, such as CD players and hi-fis, is also another explanation influencing the teaching of songs in the high school. Of course, disturbing other classes while teaching songs is not a good reason. The teaching of English is

different from other school subjects. Teachers of English could fix this problem at the very beginning of the year; they might teach in classrooms that are in the corners of the school so as to minimise noise.

On the other hand, the participants' motives for not teaching songs was motivated, mainly, by the informal language these teaching tools often include (table 3).

Table 3. Teachers' motives for not using songs in their classes

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	they incorporate many slang words and bad grammar.	2	13,3	18,2	18,2
	They introduce informal language.	9	60,0	81,8	100,0
	Total	11	73,3	100,0	
Missing	System	4	26,7		
Total		15	100,0		

The results above reveal that most teachers who do not teach songs expressed their own concerns about the inclusion of informal language in songs. These teachers might think that their job is to fight against inculcating these ready-made structures that students learn by heart while listening to songs. Yet, informal language is believed to be a plus as learners are in dire need of while interacting with native speakers, a fact that supports what is referred to in the literature as authentic language. Teachers are also concerned about the incorporation of slang words and bad grammar in songs though a careful selection of songs could save the situation.

Concerning the four participants who teach songs, their responses were different.

Table 4. Reasons for using songs in the classroom

		Count	Column N %
they are educating	yes	1	25,0%
	No	3	75,0%
they are entertaining	yes	1	25,0%
	No	3	75,0%
they break the routine	yes	4	100,0%
	No	0	,0%
students like them	yes	4	100,0%

		Count	Column N %
they are educating	yes	1	25,0%
	No	3	75,0%
they are entertaining	yes	1	25,0%
	No	3	75,0%
they break the routine	yes	4	100,0%
	No	0	,0%
students like them	yes	4	100,0%
	No	0	,0%

As table 4 above shows, while one participant uses songs because (1) they are educating, (2) they break the routine and (3) students like them, the second does so because (1) they are entertaining, (2) they break the routine and (3) students like them. It seems that both participants misunderstand the essential part of teaching songs in EFL classes. While the first does not target the entertaining part of songs, the second misses the educating one. Therefore, both participants would never reap good results. Having only 26.66% of the participating teachers who use songs in El Farabi and Sidi Aissa high schools is problematic. To make matter worse, the four participants use them inappropriately.

As raised in the literature, songs teaching targets the four skills. However, the four respondents who teach songs in their classes prove to be in the dark regarding this issue.

Table 5. Skills targeted through song teaching

		Count	Column N %
Listening	yes	2	50,0%
	no	2	50,0%
Reading	yes	0	,0%
	no	4	100,0%
Speaking	yes	2	50,0%
	no	2	50,0%
Writing	yes	0	,0%
	no	4	100,0%

The results show, in table 5 above, that two participants think that songs target two skills only: listening and speaking. Accordingly, such teachers would never think of integrating the four skills while teaching songs.

When it comes to the activities that teachers could build around songs, both participants ticked one out of ten activities. ‘Filling the blanks’ is the only activity the study’s respondents usually resort to as figure 1 below demonstrates.

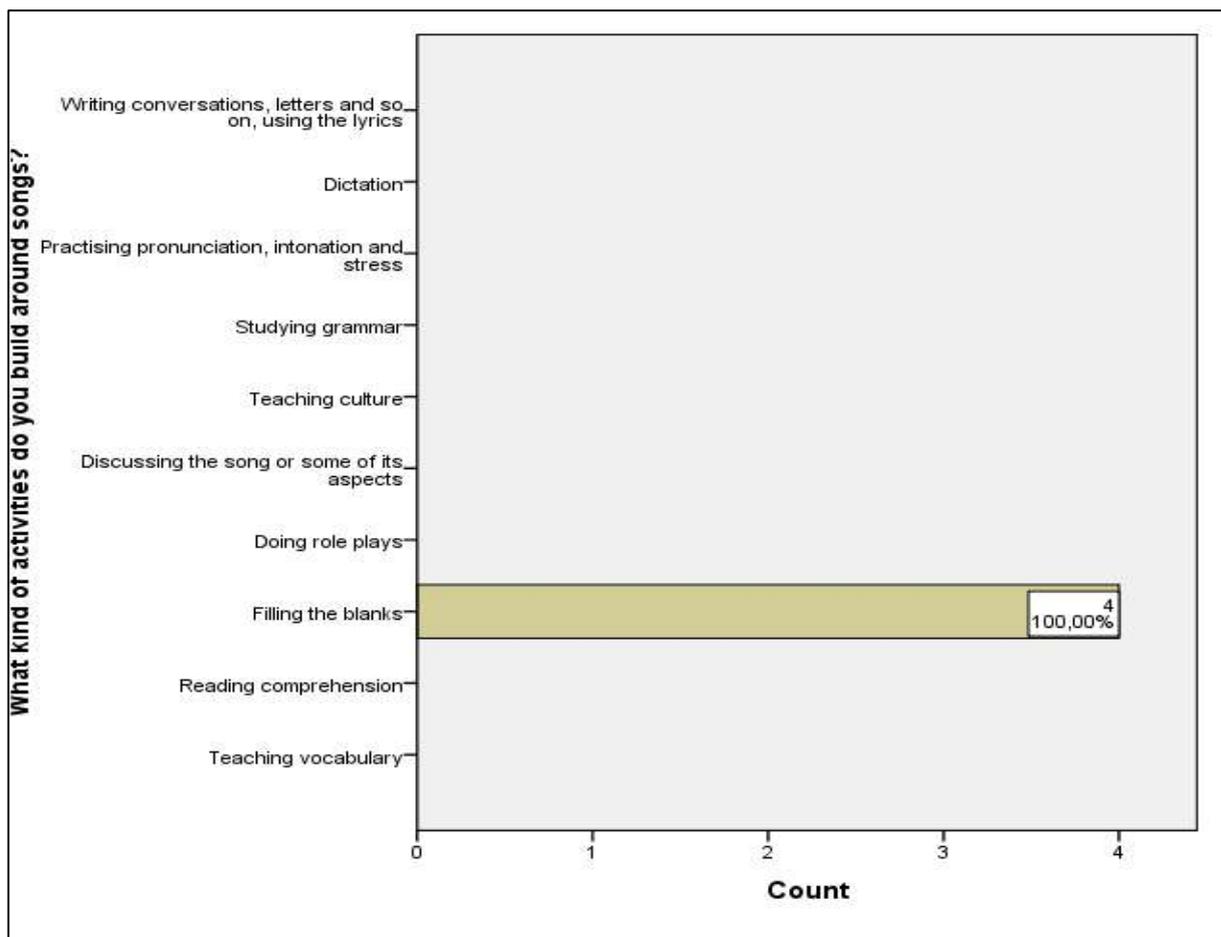


Fig.1: The activities built around songs teaching

Put differently, teaching songs, these 4 teachers think of the ‘gaps fill’ activity and neglect tens of excellent activities, including ‘teaching vocabulary’, ‘reading comprehension’, ‘doing role plays’, ‘discussing the songs or some of its aspects’, ‘teaching culture’, ‘studying grammar’, ‘practising pronunciation, intonation and stress’,

‘dictation’ and ‘writing conversations, letters, and so on, using lyrics.’ Nevertheless, teachers can exploit songs through the teaching of the four skills.

Exploiting songs, these four participants tended to teach songs in a direct way as figure 2 below indicates.

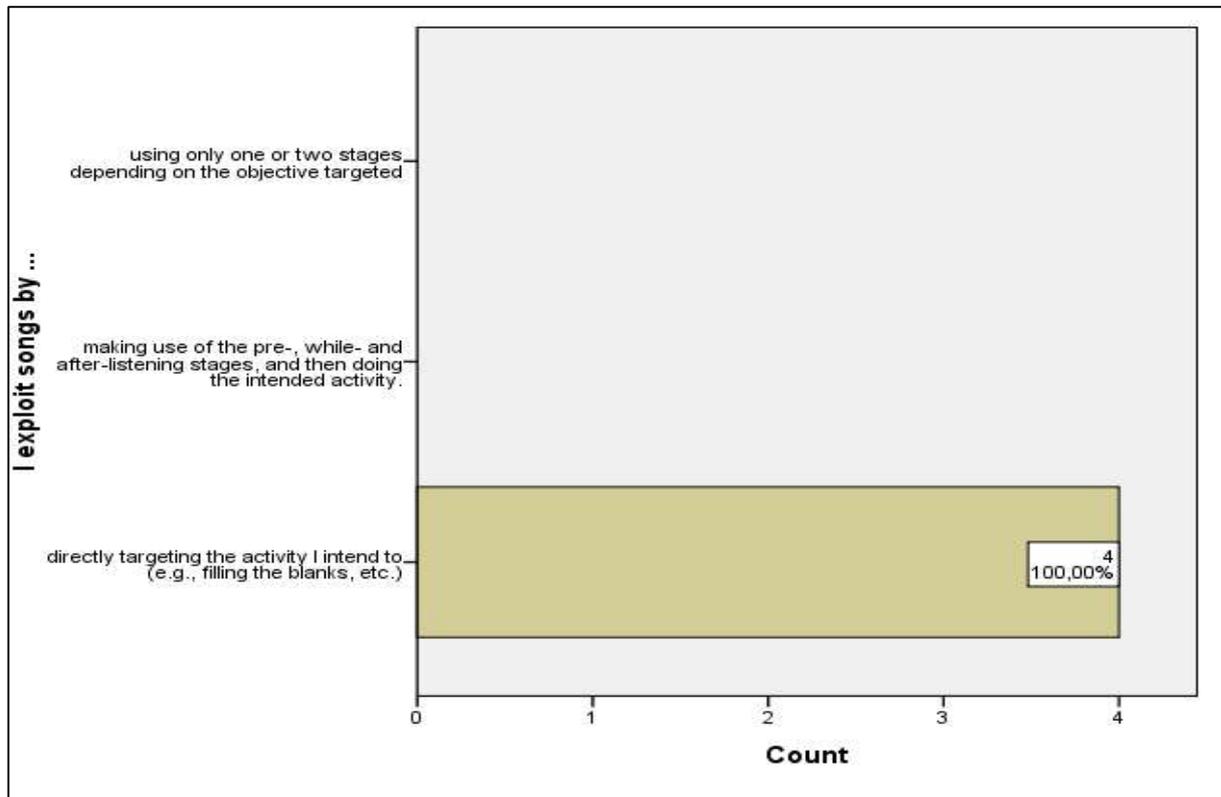


Fig.2: Songs' exploitation way

The figure's results show that 100% of the participants who teach songs directly target their activities without making use of the listening stages that are of great help to students in terms of the skills to be exploited at each stage.

Such a way of using songs is ineffective; it cannot help in improving the learners' level at all.

According to these same teachers, learners usually get excited when it is time for song activities.

Table 6. learners' feelings about songs

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid excited	4	26,7	100,0	100,0
Missing System	11	73,3		
Total	15	100,0		

Believing that students get excited when they listen to songs, high school teachers could do a lot to maximize motivation and check the progress of any language aspect taught before. They would, therefore, choose the right time for presenting songs.

Table 7. Songs' Teaching time

		Count	Column N %
at the beginning of the class as a warm-up	yes	0	,0%
	no	4	100,0%
in the middle of the class so as to break the routine of the activities	yes	0	,0%
	no	4	100,0%
at the end of the class in order to help learners relax	yes	3	75,0%
	no	1	25,0%

The results above show that 75% of the participants usually use songs at the end of the class in order to help learners relax. There were other options to choose from, but nobody ticked them. Of course, relegating songs to a specific time is a mistake (Lavery, 2001). However, they can be of great help in case the teacher decides to revise or reinforce any language structure. In fact, one cannot talk at all about the effectiveness of songs in EFL classes without raising high school teachers' awareness about the way songs should be presented in classes, otherwise they would be considered as fillers to break the routine. As raised in literature, using songs to help learners relax is a good way to lower their filter, but it is not the only way possible. Given the 'other' option, one participant, representing 25%, proved to relegate a whole session to songs. It sounds rewarding for such a teacher to take their time and present songs in one class, thereby exploiting the pre-, while and post-listening activities.

Finally, songs are a very essential part in today's adolescents' daily activities. Teachers must understand their students' world and use educating and entertaining songs. Nearly all students listen to songs at home, on the way to school and even while going to bed. Conducting research in the high school shows that most teachers either downgrade their efficacy or have little knowledge about their importance in foreign language teaching. Songs have been proved to be good alternatives for breaking the routine, learning with fun, spicing up the lesson plan, improving the students' skills, and so on. Using songs at least once a week, teachers would have a healthy atmosphere in which students are well-motivated to learn. In short, teachers should always think of songs as very good teaching tools.

## VI. PEDAGOGICAL IMPLICATIONS

Several are the pedagogical implications that should be taken into consideration if we want to improve the level of English in Moroccan high schools. It is high time textbook designers included songs as a staple activity at the end of each unit in the student's book. Concerning the lack of equipment, the Ministry of Education ought to assume its responsibility and provide high schools with the latest technological equipment.

It is common knowledge that adolescents listen to songs in English on a daily basis. The new technology allows them to listen to songs wherever they are. Teachers should therefore make wise use of songs and target the four skills in a variety of ways. Doing otherwise is not encouraging at all and can never result in progress in learning English. What is more, teachers have to try out exploiting songs, focusing on the pre-, while and after-listening stages.

## VII. CONCLUSION

Nowadays, motivating students to learn English has become a daunting task. Yet, teachers must motivate them by hook or by crook. One way of doing this is to try to get nearer and nearer to them. In this respect, songs can make the distance between teachers and students short. They may, thus, endear teachers to their students as the former have managed to reach their students' inner worlds. By doing so, teachers would find it easier to educate students in a relaxing atmosphere. Really, songs can do a lot to improve the learning process, targeting mainly the four skills.

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# Justice within Borders versus Justice without Borders

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Only a world without state boundaries could be a just world. It is difficult to defend the view that state boundaries set the limits of distributive justice because it is difficult to say why differences in citizenship should count as morally relevant differences.

-- Charles Beitz

**Abstract**— This article intends to study two contrasting notions: borders and beyond the borders in relation to the issue of justice. Formation of a just society is possible with abolition of practice of the concept of partiality or discrimination of any sort. The central claim of this article is that cosmopolitan justice has a reverse relation to nationalist justice; the former is the justice without borders whereas the latter is the justice within borders. Justice presents a conception of just society that humans desire to achieve. Justice can be perceived in two different scenarios: justice in nationalism and justice in cosmopolitanism. Justice in nationalism is justice within borders whereas cosmopolitan justice is Justice without borders. This article discusses how cosmopolitan justice can transcend the borders of time and space of nationalism and how it creates and maintains cosmopolitan egalitarian commitments. It also discusses on how nationalist justice creates borders and considers the compatriots closer, bearing the feeling of special ties, obligations and commitments. Cosmopolitanism - an ideal - emphasizing on humanity and individualism, does not believe in the partial justice; it focuses in equality and impartiality. Justice, in nationalism, is quite differently understood and applied. Nationalism creates borders between the compatriots and non-compatriots and concern and treatment to the compatriots is nearer and dearer to non-compatriots.

**Keywords**— Justice, border, Nationalism, Cosmopolitanism.

## COMPARATIVE OVERVIEW OF NATIONALISM AND COSMOPOLITANISM

The term “cosmopolitanism,” derived from Greek word *kosmopolites* means citizen of the world. From cosmopolitan viewpoint each and every individual, regardless of his/her nationality, is equal and the individual is the ultimate unit of moral concern. Cosmopolitan concept stresses that all human beings, irrespective of their religion, caste, color, culture, birthplace and any other forms of boundaries, belong to a single community. “The term came to indicate someone,” according to Daniele Conversi, “who considered the entire humankind as more meaningful than his or her own city, group, religion or state” (34). Defining

the concept of cosmopolitanism Brett Bowden argues, “It is reasonable to assume that certain elements of globalization, the ideal of universal human rights, and Nussbaum’s twin concepts of world citizenry and cosmopolitan education have further revived cosmopolitanism” (240).

Nationalism, just opposite to cosmopolitanism, creates borders and divides human beings into various nationality groups based on ethnicity, region, religion, culture and so on. Nationalism -- border creator and cosmopolitanism -- borders-eraser, therefore, have reverse relation. Consequently, nationalistic justice and cosmopolitan justice have polar opposite positions and dealings.

In Samuel Scheffler's view, cosmopolitan justice holds that social boundaries like the boundary of nationality do not impose principled restrictions regarding the scope of conception of justice (112). John Rawls, in his *A Theory of Justice*, views that justice: "presents a conception of just society that we are to achieve if we can" (346). Principles of justice from cosmopolitan viewpoint erase the boundaries constructed by nationality and citizenship and apply equally to all individuals no matter where they reside and what their nationality is. Nationalism, on the contrary, as a normative idea, stresses on special ties and obligations to the compatriots or fellow-citizen. "Cosmopolitanism," David Miller, in *Citizenship and National Identity*, says, "respects the conditions that are universally necessary for human beings to lead minimally adequate lives" (174).

Cosmopolitanism, seeking to discover general laws and principles applicable across time and space, would provide a harmonious human unification. The ideal of impartial egalitarianism is central to the cosmopolitan view. Nationalism, just opposite to it, considers ties and commitments of nationality significant. Cosmopolitan view, thus, is directly opposed to the moral partiality inherent to nationalism.

#### **Nationalistic Justice (justice within borders)**

Nationalists believe that they have a special obligation to the compatriots or fellow-citizens. David Miller, in *On Nationality* writes: "in acknowledging national identity, I am also acknowledging that I owe special obligation to fellow members of my nation which I do not owe to other human being" (49). The ties of nationality, according to some nationalists cannot be reduced like those of friendship or kinship. But earlier liberal nationalists had realized the significance of common nationality for democratic citizenship.

A sense of national unity emerges and exists as there is a sense of obligation; it exists only between conationals but not between co-nationals and any others. For example, to uplift the color people is an obligation of other color people. Since they are conationals or compatriots or belong to the same racial group; therefore, it becomes their responsibility and obligation to assist the persons who belong to the same nationality group and are lagging behind. This idea clearly presents a portrait of social justice within a country. The notions of obligation to the co-nationals transcend the narrow and intimate

boundary of family, kin, and tribe and include the fellow citizen of having the ties of common language, cultural custom and so on. The concept of communal solidarity, thus, has been considered as a notion against liberalism in the matter of solidarity.

What actually the relationship between the members of a nationality highly depends upon is their perception between given relationship. How close the relationship between them is? The answer of this question depends upon the ability to generate associative obligation. It is ultimately a matter of understanding of that relationship rather than a matter of any tangible facts about the relationship. Benedict Anderson has defined the nation as, "an imagined community" (6). In this way the concept of nationality, by creating borders, obstructs in the proper practice of justice in society. A nation, according to Benedict is not like a concrete object but just an imagined idea which neither has a certain definition nor a certain shape.

What can be assumed now is that shared nationality underpins common citizenship and that it is the sort of relationship that can generate associative obligations. Liberal nationalists opine that co-nationals may favor one another only if they are performing their part with respect to cosmopolitan justice. For them national partiality is permissible only if the practice of the partial concern follows and obeys the fundamental duties of justice among all the people. Thus they point out special obligations between co-nationals. Liberal nationalist theorists are ready to accept the concept that national obligations are associative and in the course of maintaining these obligations, obligations of cosmopolitan justice are taken into consideration.

According to David Miller's ideas expressed in *Citizenship and National Identity* "Communitarian nationalists" (5), unlike the liberal nationalists reject the privileging of cosmopolitan justice to domestic justice. They argue that the analogy between global justice and domestic justice is not justifiable. Kok-Chor Tan aptly says:

While justice may constrain personal pursuits in the domestic setting, global justice cannot constrain national pursuits for the reason that global justice claims cannot be determined independently of national commitments. . . . On their view, nationalist commitments properly understood are not subordinated to global

demands in the way liberal nationalists hope. (187)

The liberal nationalists allow for special obligation only within the term of global justice whereas communitarian nationalists are of the view that the term of global justice should not be impartially defined, as cosmopolitans urge.

The fact what we have to be clear in this connection is that people's moral motivation, often, is limited to those with whom they share a common culture does not mean that it remains limited, and that the scope of their moral concern is fixed and non-extendable. For instance, it is common fact that the moral lesson and education of children begins usually at home; it does not mean that their moral reasoning and scope of moral lesson and education becomes useful for the justice for the society. Kymlicka, in "Two Theories of Justice," rightly puts it, to reject the ideal of justice as impartiality is to propose "an alternative to justice, not an alternative account of justice" (103).

### **Cosmopolitanism and Cosmopolitan Justice**

As the term "cosmopolitanism" has been used to describe a wide variety of significant views in sociopolitical and moral philosophy, in ancient Greece a cosmopolite would mean a citizen of the world. The concept of cosmopolitanism is that all human beings, regardless of their citizenship, religion, political affiliation and other forms of boundaries, belong to a single community. Cosmopolitanism does not believe in any kind of border, rather it erases or transcends the borders created to narrow down and divide humans giving various names like nationality, culture, religion and so on.

We can identify four overlapping cosmopolitan distinctions in recent writings. The first type refers to cosmopolitanism as an ideal about culture or identity. Cultural cosmopolitans view that membership in a particular community is not constitutive of one's social identity. It stresses that such cultural membership is irrelevant. According to the concept of cultural cosmopolitanism an individual is truly free to borrow from and adapt to a variety of different cultures. Cultural Cosmopolitanism pertains to wide international experience. Equivalent to those two words in English is "Cosmos" and "Polites" having the meanings "world" and "citizen" respectively and was widely used by ancient philosophers such as the "Stoics" and "Cynics" to describe a universal love for humankind as a whole, irrespective of nation.

Modern cosmopolitans express the notion that philosophical cosmopolitans believe that all humans, not only compatriots or fellow citizens, come under the same moral standards. Political and sociological cosmopolitanism stresses that it sees global capital as a possible threat to a nation-state. Cosmopolitanism as a set of moral commitments justifies the kinds of institutions we may impose on individuals and cosmopolitanism as a system of global institutions and organization that represents a world state of some sort. As a moral ideal, cosmopolitanism focuses on equal moral status of individuals.

Moral cosmopolitanism stresses that all human beings stand in a certain moral relation to one another. Explicitly, all individuals are required to respect fellow human being's status as the ultimate unit of moral concern.

Cosmopolitanism as a normative idea considers the individual to be the ultimate unit of moral concern irrespective of nationality and citizenship, ideals of justice transcend nationality and citizenship. Thus, the principles of justice apply equally to all individuals of the world as a whole. Cosmopolitanism about culture considers that social boundaries like the boundary of nationality do not impose "principled restrictions on the scope of an adequate conception of justice" (112) says Samuel Scheffler. It utterly denies the notion that ideals of justice may be fundamentally limited by boundaries like citizenship or nationality. Cosmopolitanism about justice stresses on the irrelevance of boundaries of any kind for the scope of justice considered at the basic level. Defining cultural cosmopolitanism Kok-Chor Tan rightly remarks, "Cosmopolitanism about culture is a thesis about the irrelevance of membership in particular cultures for personal identity formation and individual autonomy" (11).

The idea of justice focuses on the principle of impartial egalitarianism which seems to be opposite to the moral partiality inherent to nationalism. Cosmopolitan justice, by erasing the boundaries created by nationalism, fosters the view that all of humanity belongs to a single moral community. It also accommodates and appreciates nationalist commitments, setting limits for these commitments without denying their moral significance. The idea of Cosmopolitanism, to a great extent, is contrasted with communitarian theories, in particular the ideologies of patriotism and nationalism. Cosmopolitanism may simply refer to more inclusive moral, political or economic relationship between nations or individuals of various different nations. It may or may not entail world government.

The cosmopolitan idea of justice, from the viewpoint of economic distribution, believes that distributive principles should not be limited by state or national boundaries. Observed from humanitarian perspective the people who are living in absolute poverty should get help by affluent countries. Moral concern of the rich countries is to help all the individuals meet their basic needs. Morally speaking, disregard to the nationality, the affluent countries have, in a sense the obligation of providing humanitarian assistance to the needy individuals. The moral concern should transcend the borders. Not only the moral concern but both humanitarian duties to the foreigners as well as duties of distributive justice are equally needed in some theorists' opinion.

Sometimes it is believed that a global ethic is enough to counter global poverty; an appropriately defined and enforced duty of humanitarianism can meet the subsistence and developmental needs of the poor individuals of the world. But John Rawls entirely rejects the idea of global distributive justice in his book *The Law of Peoples*. He states that the assistance provided by better-off people to the worst-off individuals is not to reduce inequality as such. He states, "Once the duty of assistance is satisfied and all peoples have a working liberal or descent government, there is no reason to narrow the gap between rich and poor" (114). From his saying it becomes clear that if basic subsistence can be met through the duty of assistance there is no reason for worrying about global institutional inequalities. Though, as Rawls opines, the humanitarian assistance cannot narrow down the gap between poor and rich, mutual assistance among peoples in times of draught and famine is not only needed but it is of great significance if understood from humanitarian perspective.

Cosmopolitans like Singer and Shue have a debate over the ethical starting points of Cosmopolitan justice. The debate between utilitarian and deontological ethical theories is worth-noting in this regard. Utilitarian theory is a consequentialist moral one, and it takes the good of an act or considers a rule to be right or wrong on the basis of the consequences of application of a rule. Defining utilitarianism and deontological theories of cosmopolitanism Tan expresses:

Specifically, act utilitarianism holds that the right act is that which brings about the greatest amount of good for the greatest number of people, and the good to be maximized is understood to be happiness,

normally defined in terms of a net gain of pleasure over pain. Deontological theories, on the other hand, while not entirely dismissive of consequences, do not define the right solely in terms of the good. Rather, the rightness or wrongness of an act is to be determined by reference to some defined set of actions or duties, the conformity with which need not necessarily maximize the good. (41)

Some utilitarian cosmopolitan theorists - Singer, Kant - argue that as there is great disparity in wealth and well-being in the population in this world, well-off citizens in rich countries ought to assist the needy and poor of the world up to the point of marginal utility. In this regard Peter Singer, in *Philosophy and Public Affairs*, argues, "if it is in our power to prevent something bad from happening, without thereby sacrificing anything of comparable moral importance, we ought morally to do it" (407). But Rawls, in his *A Theory of Justice*, objects to the utilitarian principles of justice. In his view the principles that believe in the fact that our social institutions should aim at maximizing "the net balance of satisfaction" for all individuals in society taken as whole (22) is not plausible.

Tan, however, attempts to show some similarities between utilitarianism and deontological (or rights-based/action-based) theory of justice. He states, ". . . it is no longer obvious how utilitarianism, conceived as a theory of justice, is distinct from a deontological theory of justice" (45). To make it more clear, he further makes the point, "From the point of view of global justice, then, utilitarianism is distinctive only at the level of (meta) ethical justification - it need not necessarily give us a unique set of principles of justice, but only a distinctive way of justifying these principles" (45). Thus, utilitarianism can be considered as a theory of justice which, to a great extent, resembles the features of deontological theories of justice.

Rights-based approach of cosmopolitan justice, unlike the utilitarian approach, would defend some notion of rights. To make the point clear it can be said that a theory of justice which takes rights as indispensable and prominent element can be said to be deontological. As opposed to utilitarian theory, deontological does not take the justness of institutions to be solely dependent if they maximize happiness for society taken as an aggregate whole. Tan points out, "The idea of rights can therefore serve as a suitable starting point for working out a theory of global

justice” (47). Here, he means to say that if every individual gets equal rights in the matter of access to the resources and if the distribution of resources is justifiable not only in certain groups of community but across the world that can be just in the global level. Therefore, justness in redistribution of resources and equal access in the resources can be considered as a starting point for global justice.

Regarding rights-based approach to global justice, as discussed above, it is one alternative to utilitarian approach. In Tan’s view there are two basic rights: the right to security and the right to subsistence. He argues that these rights are fundamental in the sense that the enjoyment of these rights is necessary for the enjoyment of other rights. According to Henry Shue basic rights constitute people’s “minimum reasonable demand upon the rest of humanity” (18). One needs to achieve a basic level of subsistence for the enjoyment of security. If one cannot achieve these two rights, to achieve and realize other rights is hardly possible.

As rights and duty are interrelated notions right-based and duty-based approaches are closely related and need a comparative study and analysis in relation to distributive justice. A duty-based approach, regarding global distributive justice, will press the conceived moral agents regarding the importance of fostering and establishing the appropriate global institutional scheme to allocate and specify the duties of justice to the poor. In this connection it will not be wrong to say that advocates of rights have to be aware that there are important practical steps that need to be taken in the course of facilitating the performance of duties corresponding to the right. Rights generate corresponding obligations including the immediate obligations for the establishment of some means by which these obligations can be assigned and enforced in the real sense. If understood from deontological perspective, rights and duties can be understood as two sides of a sheet of paper. Both offer different ways of presenting and explaining our understanding of justice. For cosmopolitan justice, right-based and duty-based approaches of assistance to the needy do not offer different conceptual groundings but these are corresponding and closely related.

Concerning the cosmopolitan justice, especially about providing the assistance to the poor and needy by rich people of affluent countries, as basic rights and duties, another significant concept to be discussed is distributive “quality.” As discussed earlier, as there are great inequalities between people, the basic rights of the worst-off cannot be fully met due to very many reasons. It is, in most of the

cases, because of a mal-distribution of the resources many people live without adequate nourishment, clothing, housing and healthcare but not only because of the shortage of resources globally. In relation to global poverty, there is close link between the concept of poverty and inequality; global poverty can be attributed to pervasive inequality in resource distribution. The unequal distribution of the resource widens the gap between rich and poor. Therefore “distributive justice” is of key concern for cosmopolitan justice.

Cosmopolitans like John Rawls have made attempt to show the importance of transcending beyond the borders of the state to include the world as a whole to make the distributive justice in global level. Rawls expresses this idea in this book *A Theory of Justice*. He opines that principles of justice should apply between individuals across societies and not just within the borders of a single society. Each person has to have equal right; social and economic inequities are to be arranged so that there can be the greatest benefit of the least advantaged and there can be equality of opportunities in the case of offices and positions. Ulrich Beck’s ideas on cosmopolitanism deserves to be noted:

The key idea for cosmopolitan Manifesto is that there is a new dialectic of global and local questions which do not fit into national politics. . . . But only in a transnational framework can they be properly posed, debated and resolved. For this there has to be a reinvention of politics, a founding and grounding of the new political subject: that is – cosmopolitan parties. (29)

In Charles Beitz’s view a complete account of justice has to cover two aspects of justice – “political” justice and “economic” justice (269-296). Political justice concerned with protecting the political and civil liberties of people. Economic justice is concerned with the equal distribution of material goods like resources, wealth, and income and so on. In the cosmopolitan view principles of distributive justice ought to apply equally and impartially to all people and ought not to be constrained by the borders of countries. John Rawls’s ideas of distributive justice can give a fruitful insight in this consideration.

John Rawls’s *The Law of Peoples* primarily deals on distributive justice in an international context. Here is what Rawls says in his *The Law of Peoples*:

Well-ordered peoples have a duty to assist burdened societies. It does not follow, however, that the only way, or the best way, to carry out this duty of assistance is by following a principle of distributive justice to regulate economic and social inequalities among societies. . . but adjusting those levels is not the object of the duty of assistance. Only burdened societies need help. (106)

It is extremely important that these two issues – obligations of distributive justice and obligations of assistance-- be distinguished. Rawls's difference principle states that an increase in inequality openly offends to justice, unless the transformation through which this inequality was produced also maximized benefit to the worst-off representative individual. There is some ambiguity as to how this principle would be applied in the international context, but one thing is for sure: obligations of distributive justice would involve transfers a couple orders of magnitude larger than obligations of assistance. For example, since very few theorists believe that any existing welfare state has achieved perfect distributive justice those who discuss global distributive justice must be imagining redistribution on a scale much larger than that which goes on within any existing welfare state.

Rawls's critics, however, seem to have much smaller sums in mind. Charles Beitz imagines that a global resource redistribution principle would ensure "economic conditions sufficient to support just social institutions and to protect human rights" (142). Thomas Pogge talks about transferring one per cent of the GDP of rich nations (205). Pogge is not calling for much more than existing international aid targets, and Beitz's resource redistribution principle has objectives that are no more ambitious than those envisioned under Rawls's own "duty of assistance" (Tan 69).

### CONCLUSION

To conclude, justice in nationalism is justice within the borders and justice beyond the borders in cosmopolitan justice. There is partiality in any form of nationality which creates hindrances in the process of exercising the notion of justice. The principle of impartiality is central to the notion of justice. Justice as such, must be neutral or impartial, as far as possible, between competing partial standpoints or claims. Therefore, the terms of justice are to be determined impartially with respect to particular and special demands if

the purpose of justice is to evaluate various demands and claims. Contrary to this, the aim of cosmopolitan justice is a matter to provide the assistance by rich people of affluent countries to the poor and needy individuals irrespective of the citizenship, culture, race and so on. For tackling the problem of global poverty and the big gap between the rich and poor persisting in the world, which may be prevailing from the beginning of existence of human society, we need to develop a cosmopolitan conception of global justice. Thus, cosmopolitanism believes in erasing or transcending the borders created by the concept of various types of nationalism.

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# Bapsi Sidhwa's Water: Pangs of Widowhood

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**Abstract**— *Feminist writings were of crucial interest to the post-colonial discourse for the reasons first both patriarchy and imperialism could be seen to exert different forms of domination over those subordinates to them. So it was important for the experiences of women under the patriarchal influence to come out to the forefront and expose the under cruelty be held on them by men. We observe that women continued to define the borders of the community, class, and race. They tried to exert feminism through their works. These women writers have given us an honest picture of women in family, social relationships, and traditions. Bapsi Sidhwa has made a genuine contribution to feminist literature. Her novels are an amalgam of confliction and convictions, sensibilities and dignity that belong to the historical, political, socio-cultural arena of the Indian Subcontinent. Sidhwa's novel 'water' brings to the light the age-old customs that victimise women. The subject of the novel is controversial and complex. It is about the plight of widows in 1930s India. It is with this spirit the present research paper has been prepared. As a scriptwriter of 'water'. Bapsi Sidhwa exposes the inherent indifference, fatalism, and violence latent in orthodox Hinduism.*

**Keywords**— *cruelty, Domination, Patriarchy, tradition, widow.*

## I. INTRODUCTION

Feminism, as an extension of existentialism, finds an echo in world literature. This existential struggle to establish one's own identity, to assert one's individuality and the desperate fight to exist as a separate entity appears in all its intensity in the novels of women writers of the Indian subcontinent, like Anita Desai, Shashi Deshpande, Rama Mehta, Chitra Banarjee Divakaruni, Nayantara Sahgal, Taslima Nasreen and Bapsi Sidhwa. They are predictable for their originality, versatility, and the indigenous flavour of the soil that they bring to their work. These women writers have given us an honest picture of the place of women in family, society, relationships, and traditions.

Bapsi Sidhwa, the Pakistani-Parsi-Punjabi novelist presently settled in Houston, USA, has been hailed as Pakistan's most excellent English language novelist and has won several prestigious literary awards the world over. The novels of Sidhwa are an amalgam of conflicts and convictions, sensibilities and dignity that belong to the historical, political, socio-cultural arena of the Indian subcontinent.

Bapsi Sidhwa has made a genuine contribution to feminist literature. Though an active social worker for the upliftment and emancipation of women, Sidhwa's novels are not banners aggrandizing the cause. All her novels are satires on society's behaviour towards women. However,

stark truths, naked reality tempered with subtle irony and gentle humour succeed in presenting the sordid picture that stings. In her novels, the approach to feminism is indirect, suggestive, and therefore more compelling. In an interview with Gaurav Sood, Sidhwa speaks about the contribution of women writers in highlighting the gender inequalities:

"... I imagine that as women, consciously or unconsciously, we bring out the problems and discrimination women face and project our aspirations. I don't like to preach about feminism, but the way the stories unfold illustrate their position in the family and society."<sup>2</sup>

## II. BAPSI SIDHWA AND HER REBELS IN 'WATER'

'Water', the fifth novel of Bapsy Sidhwa has been filmed by Deepa Mehta, an Indo Canadian filmmaker, evoking strong reactions. It constitutes the third part of her trilogy about sexuality, nationalism, and religion on the subcontinent. The novel, located in 1938, nine years before India freed itself from the shackles of colonialism, is based on the treatment of Hindu Widows in traditional society. Unlike her earlier novels, 'Water' does not have any Parsi, Muslim, Sikh, or Christian characters, but focuses on Hindu characters. This novel completes the circle, encompassing all communities, in depicting that injustice towards women

that is not limited to a sect, caste or society but is universal. After Zaitoon, Carol and Ayah, the Hindu widows of India that are highlighted as hapless slaves to ancient traditions and superstitions.

The sombre and austere atmosphere of a religious society that 'Water' conjures up raises several bold questions about a patriarchal society. The discomfort aroused is quite unsettling as the protagonist of the story is a six-year-old girl – Chuhiya, the playful daughter of a poor Brahmin priest, Somnath married to the 44-year-old Hiralal, reminiscent of Afshaan in "The Pakistani Bride" handed over to Yunus Khan for settling an old loan. The care-free little girl playing in the lap of nature whole day scampering about her mother like her namesake reaches a place where "she was surrounded by dead, hounded by death, by the constant stench of funeral pyres." (114)

But at least Afshaan was of marriageable age whereas Chuhiya is a child for whom marriage is nothing more than an enticing offer of new clothes, delicacies, and an enviable opportunity to be the centre of attention. And even before marriage could register its meaning on her delicate senses, Chuhiya is told that she has ceased to exist for her loved ones, as her husband has died. She is shunned and transferred to a remote secluded ashram meant for widows, miles away from her family, especially from her mother.

"Abandoning the howling child to her fate, Hira Lal's mother, blaming the girl for a karmic debt of past sins that had deprived her of her son, trudged back stone – fixed and grieving, while Chuhiya screamed, 'Baba, don't leave me here! Baba, don't leave me!' Somnath stood helpless, resigned to his fate and the fate of his daughter. Hira Lal's mother pulled the black panels together and firmly shut the door of the ashram on his daughter's fearful cries and her life." 39

Life in these old ashrams is wretched, disease-prone and miserable. The only task of the widows is to pray, observe fasts, and suppress their desires. Their heads are shorn as a trademark of their ill-fate as well as to deprive them of their womanly charms and to prevent the husband's soul from burning in hell. The condition of the widow is dreary as they become soft targets for men of the upper-caste and priests. They are devoid of any possible pleasure even if it meant severance from old ties and the ritual is so deep-seated that the sight of these women is regarded as ominous to other women, particularly to a bride. Gradually, they are led to prostitution for the gratification of putrid intentions of upper-castes who claim that their touch would bless the souls of the widows. They undergo all these humiliations as repentance for their sins

which they believe they have committed in their previous births and patiently await their end to join their husbands. Some day they die old, wretched and unmourned! Sidhwa writes:

"They had grown as accustomed to begging as they had to the gruelling hours of singing in temple halls to earn a few coins and a fistful of rice. Without these handouts, they would starve." (96)

Sidhwa weaves a brilliant story encompassing almost all the aspects of wretched widowhood and unjust treatment meted out to aggrieved women in the novel 'Water'. Each character be it Chuhiya, Kalyani, Shakuntala, Patirajji (Bua) even Madhumati face the serve inhuman punishment of society in different facets. One of Sidhwa's great strengths is to make a point without underlining it. She brilliantly portrays each minute detail of the miserable conditions of widows in ashram living in complete negation of life.

The novel begins with preliminary scenes of Chuhiya's daily routine before marriage and her frivolous way of life. The preliminary scenes act as a prologue to Chuhiya's impending doom. Although the novel revolves around the miseries of widowhood, Chuhiya's single stage of life shows the concern and burden of parents having a daughter at their disposal:

"A girl is destined to leave her parents' home early, or she will bring disgrace to it. She is safe and happy only in her husband's care." (7)

Sidhwa's omnipresent discomfort at women's plight in Indian society is well-projected in Bhagya's sensibilities, even though she scrupulously believes the rules laid down by her society and faith. Aghast at Somnath's decision of marrying Chuhiya to Hira Lal, the docile Bhagya is outraged. Her daughter is still too young, and the idea of her early absence from the house is unacceptable to her. Somnath reminds her role of women in the Brahmanical tradition:

"In Brahmanical tradition... a woman is recognized as a person only when she is one with her husband. Only then does she become a sumangali, an auspicious woman, and a saubhagyavati, a fortunate woman." (8)

Nevertheless, Bhagya cannot relish the idea of an older man marrying her yet-to-bloom daughter. Brazenly she confronts her husband:

"And you think that man will be able to satisfy her Sri-svavahava? By the time her womanhood Blooms, he'll be old and spent." (8)

The blatant reference to the daughter's carnal yearnings is too much for an orthodox puritanical father and priest. In an instant, he is reminded of ancestral advice. Sidhwa gives us a peep into his ruminations:

"The Brahmin elders were right: women are dangerous. They sapped a man's strength and stood between him and salvation."(8)

The irony and satire are apparent in Sidhwa's words. Reprimanding Bhagya, he says:

"You are the wife and daughter of Brahmin priests; surely you are aware of our traditions, outside of marriage the wife has no recognized existence in our tradition. A woman's role in life is to get married and have sons. That is why she is created to have sons! That's all!"(8-9)

Bhagya overwhelmed at her husband's rebuke, apologizes, and gives her consent to his wish. She realizes that a girl "carried within her the seeds of dishonour"(9). Society had moulded motherhood to fit into the system. Sons were of great value, and Bhagya reserved extra portions of food for her sons and still worried about their health, whereas Chuhiya's little body was piled with domestic burdens. Bhagya's heart, though not accustomed to showering love and affection on her daughter, brims over with love for Chuhiya as she watches her sleep. She wonders, being a mother, how could she be partial to her sons, lavishing all her attention to them knowing it well that Chuhiya was a replica of her childhood. Was it because she knows it quite well that the daughter is a guest in the parental household and belongs to the husband? In a surge of love, she kisses her beautiful daughter's forehead:

"Flesh of my flesh, the beautiful fruit of my womb: her gaze lingered on her daughter's face"(10)

Thus, the rigid convention and age-old beliefs could not withhold the emotions blooming in a mother's heart as Bhagya snapped her fingers to ward-off the evil eye from her little child. However, the evil eye did have a catastrophic effect on Chuhiya's fate. Sidhwa's matter-of-fact style in describing Chuhiya's treatment as she embraced widowhood is devastating:

... As the razor scraped across her scalp, Chuhiya's teeth were set on edge. Somnath noticed her toes curl, almost reflexively, in mute protest."(33-35)

But Chuhiya, like other Sidhwa's protagonists, bore within her the seeds of protest. This is depicted when Madhumati trying to placate Chuhiya in her trauma says that a woman is half-dead with her dead husband so how can she feel pain, instantly Chuhiya replies:

Because she's half alive?'

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'I don't want to be a stupid widow! Fatty!'(42)

Unable to grasp the situation, Chuhiya undergoes something which she probably couldn't witness in her worst possible nightmares. Leaving the parents to be among semi-starved ghost-like apparitions in a rickety building in the heart of an unknown city annoys Chuhiya and she is positive that this new ordeal is tentative and eventually she would reunite with her loved ones. However, later in the novel, when Shakuntala tells her she cannot go home, her simple resigned answer "I know"(116) tears us apart and fills us with spite for a cruel and uncompromising adult world that could not spare a little child. Sidhwa points out: "With her white sari and bald, yellow head, Chuhiya was a very different child from the girl who had ridden in the bullock cart."(44)

The blank walls of widow ashram become her macroscopic world and its inmates her family. Chechnya learnt that she lived in a singing ashram and if a widow was too sick to sing in temples, she starved that day. Chuhiya's relationship with each one of them is different, and her presence acts as a catalyst in their lives. She played hopscotch with embittered Kunti, listened to stories from Bua, kneaded Madhumati's aching legs, gave companionship to Kalyani, played hide-and-seek with other widows and nuzzled up to Shakuntala arousing warm feeling in her.

Shakuntala is one of the most powerful characters in the novel. It is Shakuntala who fights her doubts, discovers the truth, and sets the widow-prostitute Kalyani free from the confines to unite with her lover, and it is Shakuntala itself that emerges victorious in saving Chuhiya's life from routine prostitution and redeems life back to her. She is one of those heroes who travel from innocence to experience. Believing staunchly in her faith, she ultimately discovers that God is not Truth, but Truth is God. We can say, she is the only round character in the novel whereas Kalyani and Chuhiya are the victims of oppression.

Since her first mention in the novel, we get an impression that Shakuntala is someone different. Scrupulously devoted to her faith and duties, with stern authority, rare gravity, doctored aloofness, and genuine concern for the ones deserving it, she evokes an aura of purity and magnificence that belongs to a goddess. Twice in the novel, Chuhiya declares "You are my Durga"(90), and indeed it is correct as it is this woman of substance whom Sidhwa chose to materialize Chuhiya's freedom. Her conscience a battleground of dogmas laid down by ancient wisdom and her won logic, she emerges victorious in discovering the ultimate Truth. "I am no goddess"(44) she retaliates to Chuhiya as hers is a conscience enquiring about what is the

true meaning of life: "There must be a reason for it. Why are we sent here?"(181)

Obedient Shakuntala blindly followed the scriptures saying that widowhood was a punishment for sinful karmas in the past and she laboriously prayed in repentance all the time. The fact that she could read and write all sacred texts brought her solace and minimized the pain of the memories of loved ones. However, a string of events happening around her in the lives of widows gradually disintegrates her firm adherence to old beliefs. Shakuntala ponders over lives of Bua, Kalyani and ultimately her own trying to decipher the rationality and worth behind such an existence. Is it what the gods and goddess intend? She enquires from the priest Sadananda: "Pandit – Ji, is it written that widows should be maltreated?"(157)

Besides her omnipresence, it is through Shakuntala's perspective, her spirit of enquiry, penetrating observations, and responsiveness to the situations that Sidhwa can depict the lives of widows. Unlike Chuhiya, Madhu Mati and Kalyani, Shakuntala did not come to the ashram as a young girl in dissipation. Each widow like Chaucer's pilgrims have a sad tale behind their presence in the death of her beloved husband but also because of her inability to conceive that resulted in her present ill – fate. After the death of her husband, the mother-in-law's spite surfaced itself as Shakuntala was subjected to ill-treatment at the hands of her – in-laws. The one year she stayed at her in-law's place was a perpetual hell.

"She was not only viewed as responsible for her husband's death, but also as a threat to her husband's family and, most of all, to that of her dead husband's spirit, simply because of her vital womanhood and potential sexuality. She felt all eyes were constantly watching her, waiting for her to commit some sin that would bring curses on them and consign her husband to hell."(149-150)

How insane it is to punish an innocent woman "simply because of her vial womanhood and potential sexuality" as it poses a threat to the purity of male – members of the family. Is there no one to question the faith, self – control and fidelity of these men? Is it Shakuntala's fault that she possesses a woman's body? Unsurprisingly she prays for Bua after her death: "God willing, she will be reborn as a man!"(117)

Chechnya and old Bua together formed a complete circle of life, illustrating women oppression irrespective of their age. At Bua's death, it is through Shakuntala's perspective that we are made to realize the inhuman treatment meted out towards Bua and the resultant awakenings in Shakuntala's subconsciousness. In the ashram where there were insufficient morsels of food to

kill the pangs of hunger, the memories of tables laid out with colourful and vibrant delicacies tickled Bua's taste buds. Craving for food, old Bua never let an opportunity pass without describing the minute details of the exuberant display of laddoos and gulab – jamun at her wedding. Recounting them, she would be lost in delirium as if relishing every bite in a flashback. In a sincere effort to please her longing-for-sweets friend, Chuhiya overcomes her sense of humiliation at the penny received by begging and buys a hot little laddoo for Bua. She places it next to her and hides to catch her excited unawares. Bua awakened by the rich aroma emitted by the sweetis bewildered at sight. Fearing that it would vanish as her past dreams, she immediately gobbles up the little globe. It was a sin for her, Chuhiya later realized when the sick Bua choked and passed away. "What a paltry thing to deny an old woman"(148) commented Sidhwa. Shakuntala mildly placating Chuhiya says: "After eating the laddoo, she will go to heaven"(117).

However, it is miserable Kalyani's plight that evokes the essence of goddess Durga in Shakuntala. Infuriated at the revelation of a new law concerning widow – remarriage by Sadananda, it dawned upon her that Madhu Mati had deliberately concealed the news from everyone in the ashram. "We must live in purity to die in purity."(144)

These hollow words of Madhu Mati were nothing but a devious means to satisfy her selfish ends. In a train of agitated thoughts, Shakuntala barged into Madhu Mati's room snatched the keys from her and set Kalyani free to marry Narayan. This indomitable courage and fight for survival is the forte of Sidhwa's protagonists. At Kalyani's cremation, while offering final prayers, she wonders at the short span of Kalyani's life tempered with injustice and cruel fate. Conscience and faith conflicted in her soul. Sadananda's comment upon Mahatama Gandhi that he is among few men who listen to their conscience, she finally gives vent to her perplexing thoughts: "But what if our conscience conflicts without faith?"(184)

It is the 'conscience' that Shakuntala ultimately chooses when it comes to lax intentions of society towards Chuhiya. After Kalyani, vicious Madhu Mati pimped Chuhiya to maintain a steady income. Ferocious as a lioness, Shakuntala with bruised Chuhiya in her lap and an inner – turmoil joins a mob that takes her to the railway station to meet Gandhiji. Sadananda had once asked whether she was any close to self – liberation, she had confessed: "If self – liberation means detachment from worldly desires, then no, I'm no closer to it." (95)

However, today, after Gandhiji had delivered an inspiring speech, Shakuntala finally realized her goal. She had been

in pursuit of Truth, and now she knew that "Truth is God". She had finally worked her salvation.

Thus, Shakuntala hands the little girl to Narayan on the departing train so that buoyant Chuhiya's life was saved from retrogressing into the regimented life of widows precisely that of Kalyani's. Once again, life and hope are affirmed in the novel of Sidhwa as Shakuntala feels herself from the confines of superstitions and restores life to a deserving child.

Apart from Chuhiya, it is her friend Kalyani, a young woman of nineteen years, whose misery and haplessness attracts our attention most. Her only attempt in the short span of her life to be happy fails disastrously and too much to bear it, she succumbs to her emotional trauma and kills herself. The plight of Kalyani is an illustration by Sidhwa to exhibit the plight of every woman for whom her beauty and body becomes a curse. Widowed at the age of nine like Chuhiya, she too was brought to ashram wide-eyed and restless. Nevertheless, she was not fortunate enough to escape from the malpractices of the pretentious upper castes. The ridicule and sarcasm are sharp in Rabindra's pronouncement: "The gentry here have an "unnatural concern" for the widow." (73)

Defenceless and wearisome Kalyani had learnt to live with her adversity until she met Narayan. Nevertheless, it is not long after she revealed in her love that her predicament doubled. The name of Narayan's father – Seth Dwarka Nath – inflicts mortal wounds on Kalyani's life. Agitated Narayan disillusioned by the misdeeds of his respectful father now confronts him for his misdeeds. His sordid reply was:

"I'm sorry you are disillusioned, son...But you cannot go through life being so idealistic.' ...So you've found out she's not a goddess. Don't marry her –keep her as your mistress." (173)

Narayan, an idealist, and a modal human being deciphered that he was a society where even the elite men could not sympathize with widows living in renunciation and liberate themselves from lust to practice much-advocated self – control.

'Water' ends on a tenuous note of hope. However, the story is still just as relevant as a reminder of how unthinking adherence to tradition can lord it over reason and humanity.

### III. CONCLUSION

Sidhwa has written a truly stunning novel which reveals the fact that even today there are widow ashrams in Varanasi. Their inhabitants may not be as young as Chuyia,

but the very fact that they still exist in the twenty-first century should rankle us.

After reading the novel, the thoughts of any reader unfathomable depths.

After reading the novel, the thoughts of any reader would be sufficiently disturbed, pitying the sorrow each widow has gone through over centuries. One feels alarmed enough to make right every wrong that has been done to these helpless innocent individuals. Life to the widows was nothing but living a perpetual hell restlessly awaiting death from the age of eight to eighty. Thankfully, spreading of awareness by socialists like Deepa Mehta and Bapsi Sidhwa as well as other feminists, along with education and right interference of government, these inhuman practices have been brought under control. Stress is being laid to protect and educate the girl-child and widow-remarriage is being encouraged. At least the condition of women in India is not as deplorable as that of in Pakistan or other backward countries. We hope more of such enlightened social activists and writers come to the forefront and rescue our society from regressing into unfathomable depths.

Notes:

1. <http://pakistanpaindabad.blogspot.com/2007/06/bapsi-sidhwa-i-wrote-naturallyabout.html>(<http://pakistanpaindabad.blogspot.com/2007/06/bapsi-sidhwa-i-wrote-naturally-about.html>)
2. <http://pakistanpaindabad.blogspot.com/2007/06/bapsi-sidhwa-i-wrote-naturallyabout.html>(<http://pakistanpaindabad.blogspot.com/2007/06/bapsi-sidhwa-i-wrotenaturally-about.html>)
3. <http://pakistanpaindabad.blogspot.com/2007/06/bapsi-sidhwa-i-wrote-naturallyabout.html>(<http://pakistanpaindabad.blogspot.com/2007/06/bapsi-sidhwa-i-wrote-naturally-about.html>)

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# The Folk-leitmotif in the Poetry of Sarojini Naidu

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**Abstract**— Sarojini Naidu is one of the main characters in pre-independence English Indian poetry. She is known by the sobriquet 'The Nightingale of India'. Her first collection of poems entitled 'The Golden Threshold' appeared in 1905. Her second poetry collection 'The Bird of Time' was published in 1912 and his latest poetry collection 'The Broken Wing' was published in 1917. All collections of the above lyrics were published in 1943 in one volume titled 'The Sceptred Flute'. Besides, several of her poems were written in the last decade of her life and published posthumously under the title, 'Feathers of the Dawn' (1961). One of the main themes of Sarojini Naidu's poetry is the theme of the people because she has succeeded in offering diverse images of the lives of Indian people and their various life backgrounds and people's verdicts, traditions, and life habits. This paper intends to highlight the theme of the people as reflected in Sarojini Naidu's poetry.

**Keywords**—background, diverse, Indian, image, life, people, poetry, theme Sarojini Naidu

## I. INTRODUCTION

In Sarojini Naidu's poem we find love for Nature as in her poetry, she managed to uncover the beauty of Nature, the transformation and significance of our natural world. Another major theme of his poetry is the challenge of suffering and pain and death to life. In some of her lyrics, Sarojini Naidu accepts life and is determined to live it out of all sadness and suffering, pain, and death. Besides, the theme of love also dominates in Sarojini Naidu's poetry. Every kind of love experience and every possible atmosphere of love finds its place in Sarojini Naidu's poetry. While expressing his views on Nature, death, and love, Sarojini Naidu was able to describe the joys and simple hopes, fears, and lives of ordinary people in cities and villages. The lyrics of the people are characterized by simplicity and directness. She has described the common life around him and his presentation of shared life is comprehensive because he has described almost every aspect of the public of India.

## II. THE PEOPLE'S THEME IN SAROJINI NAIDU'S POETRY

The people's theme dominates in Sarojini Naidu's poetry as seen in the fact that the two parts in his first two poetry collections, the Golden Threshold and Time Bird are titled 'Folk Songs' and 'Indian Folk Songs'. These titles are rather misleading, however, the songs from both sections are the people's themes in Sarojini Naidu's poetry. The lyrics of his

folk songs are characterized by their simplicity and their pictures are taken from everyday scenes and views of people's lives. Various aspects of the poetry of the people show their artistic identity with the lives of the people. For example, the lyrics of 'Wandering Singers' are set to the rhythms of songs sung by wandering singers or singers from India. The lyrics are marked by the simplicity and charm of the regional songs sung by the Bard. These bards roam from village to village, entertaining people with their sweet songs. They have no fixed purpose, they roam freely, just like the wind. They hear the call of the wind which urges them to keep moving and therefore continues to roam:

"What hope will we gather, what dreams will we sow?

Where the wind calls our steps to wander, we go.

There is no love bargaining for us to live, there is no joy in offering us to wait;

The sound of the wind is the voice of our destiny. "

Here Sarojini admirably captures brilliant tones from Indian poets.

In 'Cradle Song' Sarojini Naidu describes the sweet melody of Indian lullabies. Various aspects of the Indian folk tradition can be seen clearly in the lyrics. As P. V. Rajalakshmi correctly observed, "The Cradle-Song evokes a fertile, humid landscape in Indian villages, with rice fields, neem trees, fireflies, and real sunsets that merge into the blazing steel starry blue sky. Mother's attention to child

growth towards fullness and fulfilment is clearly stated in a gentle accent of people's sentiments ". In the lyrics, the mother tells the baby

"Sweet, close your eyes,

Wild flies

Dancing through neem fairies;

From poppy-bole

I steal for you

A beautiful little dream.

'The Village Song' is a good folklore lyric where Sarojini Naidu dramatizes the tension between the traditional view of mother about life and the romantic view of the princess about individuality.

The culture of the Indian people is dominated by various rituals and performances of diverse collective rites. In several folk poems Sarojini Naidu we found his presentation about various Indian public festivals such as VasantPanchmi, Snake Festival, Light Festival, Sea Festival, RakshaBandhan, etc. He has shown his deep and keen observation of various Indian rituals and festivals in his poetry. Besides, Sarojini Naidu has also highlighted the people's spiritual culture in a number of his poems. He called the same gods and goddesses of faith and represented people's religious beliefs and their fears and terror. For example, in the 'Kali Sang Bunda', he has captured the spirit of worship offered to Kali - the Eternal Mother of Hindu worship - by Indians. We find the opening line of the poem as, "O, terrible, gentle, and divine!

O mystical mother of all sacrifices,

We deck the sombre altar of your temple

With sacred basil leaves and saffron rice; All the living and dead gifts that we bring to you, Uma Haimavati! Girls "

Kali is believed by the people as a goddess who is terrible, gentle, and divine. He is a mystical mother of all sacrifices to whom worshipers offer all the gifts of life and death. In the poem, Sarojini Naidu has succeeded in capturing the fusion of Hindu ideals through his observations of people's respect for mothers and sacramental ecstasy from group worship.

Folk themes can be seen in Sarojini Naidu's love poems when we find references to Indian folklore, myths, and legends. His poems about 'Kanhaya group' such as 'Radha Songs - The Quest' and 'Radha-Kanhaya Songs' reflect Sarojini's appeal to the legends who surrounded Radha and his efforts to find Kanhaya or Krishna - mystical musicians and gardeners Brindavan. Krishna is considered Mahapurusha from the Hindu heroic tradition, teases the

Gopi, fights the devil, and shows the way to salvation. Through such poems, Sarojini has portrayed the incomparable love of Radha and Krishna. Radha continued her search for Krishna when she said:

"Without your beauty my life is dead,

Love, like a lamp with gold oil that doesn't fit,

Come back, come back from your wild wandering.  
Ghanshyam is sweet, my king! "

We find Buddhist philosophical references in his poems such as 'To a Buddha Seated on a Lotus' where Sarojini Naidu contrasts Buddha's peace and perfection with the mutability and sadness of human life. In the words of K. R. Srinivasa Iyengar, "But the most famous early poems were 'To a Buddha Sitting on the Lotus', where fever of regret and longing for spirit finally merged into the power of marble and mystical rapture - 'For us, it is troubled and hot,

Our pride is broken secret,

Heavy lessons of defeat,

Interest deferred, fruit rejected;

But not peace, very won,

Buddha, from my Lotus throne "

We also get loyal representations of Sarojini Naidu about the rural landscape of India and the character of Indian people with their vocation in his poetry. For example, in 'Village Song' from 'The Bird of Time', Sarojini Naidu describes Panghat - a romantic place typical of Indian villages - where Indian village women go to fetch water, and for secret gossip and dating with them. lover. Here we find the hero of the song that has filled the pitcher in Panghat and now returns home. But then he was tempted by the boatman's sweet singing and stayed there to listen to the song. This makes it late. It was dark, so he was afraid. Because there is no shelter around him, he realizes that only God can help him and guide him safely to his house - "Unless you follow my steps and guide me,

Ram back Ram! I will die "

The words 'Ram re Ram' display the Indian taste of this folk song. Some of Sarojini Naidu's poems such as 'Indian Weavers', 'The Bangle-seller', 'Bear the Corn-grinders', 'The Palanquin-Bearers' showcase the character of the people and their work. As K. R. Srinivasa Iyengar points out, "The panorama of the eternal life of India captivates it endlessly. The hard work of many people in India, but what makes life bearable - and sometimes even fun - is the stimulation provided by songs and jokes and rhythmic movements. In some of his early poems, Sarojini Naidu has tried to capture and reproduce in English lilt and the atmosphere of

some of these folk songs ". In Plan The Palanquin Bearers"  
we see-

"Gently, hi, we bring him,

He hangs like a star in the dew of our song;

He appeared like a rayon the forehead of a tide, He fell like  
tears from the eyes of the bride ".

Fish Coromandel Fishermen 'express the identity of fishers  
with the sea and the community as well as a sense of order  
and people's discipline.

### **III. CONCLUSION**

All aspects mentioned above show that almost every aspect  
of people's lives has been represented by Sarojini Naidu in  
his poetry. The theme of the people seeps into his poetry  
and he has succeeded in describing the beliefs, customs,  
traditions, superstitions, vocation, joys, and sorrows of  
people's lives.

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# A Metaphysics for a Neo-Modernity- Beyond the Feminine and the Masculine: The Humanity<sup>1</sup>

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**Abstract**— *The author desire to present a contribution to think the actual reality, such it is feasible to apprehend it come from the scientific knowledge at present time; for the author it is not enough to do a critical on aspects or specific points of that reality, but is an urgent problem to re-think the thought that produced that reality; so, it is not enough criticize the effects but the cause. In this way for a critical on the woman situation in the actual context it is necessary, at first, to construct concepts, categories and elements of philosophical thought that meet the specificities of feminine thinking. So, for a critical on that reality we have to face the basis of the thought that produced it, this basis is found in the Metaphysic, thence is indispensable to comprehend the Metaphysic from its begin, what the reason for its creation, its delimitation and, as well, the failure of the critical to the metaphysical thought. At long last, the author advocates the thesis that only changing de metaphysical basis, we will have the possibility to change the apprehension of the reality to put a new reality for a Neo-Modernity.*

**Keywords**— *Metaphysic, Substance, Relational basis.*

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<sup>1</sup> English version by Vinícius Cavalcanti Lima de Moraes from my article (here enlarged and modified) published by the Kalagatos, Fortaleza, Vol.15, N.1, 2018, p. 203-217. - Uma metafísica para além do feminino e do masculino.

At first, I begin by the question that will guide, subliminally, my thought in the development this text. I had observe that in history and in the present reality, many women have raised respect dignity, bravery, intelligence and human thought without engaging in the defense of feminism; on the other hand, an immense multitude suffered and still suffers only for being women. And in Philosophy, the science that the foundation and the unveiling of every human action and construct, what about the presence of the woman?

I do not want here to make a historical or historiographic account of the female philosophy, I leave this task to others, but I want to put in debate the possibility of construction of concepts, categories and elements of philosophical thought that meet the specificities of feminine thinking. I am not happy to think, abstractly, in empty universals, I am by profession attached to actual reality, to the unique or universal, nor do I intend to contribute to a reasoning which, limited to understanding, is only able to separate and distinguish, unable to grasp the unity the multiplicity of the differences that integrate it. Nor, I am of the anti-dialectics who only think or this or that, I am rather among those who think the contradiction,

not to solve it or to extinguish it, but in the perspective that everything that exists, simply by existing, is contradictory in itself I do not need to eliminate or exalt the contradiction, it's there, what we cannot make it an injustice, a reason for prejudice or even worse understand life as a struggle because there are contradictions in it.

Therefore, I defend that to think the whole is necessary to think the parts that therefore, as we have the categories, elements and concepts from the masculine determination of humanity, it is equally essential that we have the categories, the elements and concepts thought from the feminine determination of humanity, so that we can properly apprehend humanity and your world. In fact, I believe that we have a common substrate that we share in the background of our belief system which I identify as present in human cultures under various names and which, among us, is presented in the Metaphysical foundation in which all our knowledge is rooted and settled. Moreover, material-based Metaphysics adopted in the philosophical tradition and still today as if it were the only possible one is the last, primordial and essential foundation for all thinking in Politics, Economy, Science, Theology, Philosophy, Art, social and personal relations, in short, in

everything that is human in contemporaneity; which is why the most urgent task is to call into question this material-based metaphysics.

I present a proposal to rethink the foundations of Metaphysics, taking as Hegelian thought of a metaphysics of spiritual base, based on the substance that is subject ("Die lebendige Substanz ist ferner das Sein, welches in Wahrheit Subjekt"<sup>2</sup>), to propose a metaphysics of non-material basis, whose foundation is based on the dynamic totality of self-centered relations that constitutes the subject substance.

It has already been said that Philosophy is an act of daring, whether moved by 'admiration' in the face of the universe - whether in its macro, micro or nano dimension - or by passion, in Hegelian sense, of being something to which the person gives himself in its entirety and with exclusivity to the object of his desire. I dare, and I am aware that this puts me against the thought that still dominates the philosophical scene, and invisibly supports sciences, the economic system that gives it feedback, and the political decisions that justify it, as well as ideologies.

My essential point is that to Metaphysics it is not enough to deviate from an alleged 'deviation', or to resign itself to an announced end, while a depletion of its possibilities of existing, let alone accepting the emptying of the meaning of its logos - as the reason for discourse and discourse of reason; Metaphysics does not, as well, have the bias of a criticism that without being able to illuminate its foundations if in an emissivity of an umbilical monologue that despises the actual contributions of the particular contemporary sciences, moreover, of those on which the academy is still reluctant to cope because of the consequences of its truths.

About that, we can observe that for a century the world, thought as a dynamic totality of meanings, calls for a Metaphysics that responds to the restlessness brought about by quantum thinking (mechanics, physics and quantum biology) by the new discoveries of astronomy (it is enough to remember that until the beginning of the last century our universe was summed up the Milky Way, while, now we have the proof of the Einstein's thinking about the nature of gravity, I mean the very recent discovery of gravitational waves), new sciences such as cybernetics, and technologies that have allowed us to explore the nanological dimensions of reality.

We are faced with a paradox: it has never disdained itself so much from Philosophy as something non-essential and, nevertheless, we have never had so much need of

Philosophy. The world needs Philosophy, but Philosophy lacks a new metaphysical basis and the construction of a metaphysics on a new basis requires the courage to dare, not inconsequently, not in edifying discourses, not in glimpses of genius, not in mediatic phrases, but in dialogue with the other knowledge and reality revealed by them, unveiled; a Metaphysics that is able to apprehend and expose in its logos the reality of nanotechnology laboratories, telescopes (such as Hubble and / or what is scheduled to be launched in 2018), social networks that rage on the internet, holographic and its fractals, the increasing complexity of the intra and inter-relations between us, in short, everything that constitutes our actual contemporary reality.

When Einstein summed up in his famous equation  $E = mc^2$  the end of solidity and concreteness of matter, he implicitly made an unconscious appeal and not listened to by the philosophical community that matter could not remain the basis of Metaphysics as philosophical thought that ultimately aims to translate into concepts the new entanglement of meanings expressed by the world. What is surprising is the blindness of the great figures of the philosophy of the last century in seeing this demand, and what is most surprising is that we do not have to reinvent the wheel to propose a metaphysics on a non-material basis.

Husserl coined the phrase a change in the direction of the gaze, and certainly this phenomenological attitude may well be the starting point for this new Metaphysics, my proposal is: to change the direction of the gaze when revisiting Hegel, just as a Brazilian composer wrote in a popular song I like the Person in person, I call for us to put aside the Hegel of Marx, or the Marxists, or Kojève, or Fukuyama, or Popper and so many others, and perhaps we like Hegel more in the person, in the word that emerges of the text and insinuates meanings only caught between the lines of Hegelian discourse.

Well, Hegel in the person tells us: "Nothingness, while this immediate nothingness, equal to itself, is also, inversely, the same as being. The truth of being, as well as of nothing, is therefore the unity of the two: this unity is becoming." <sup>3</sup>

Thus, the first manifestation of being or its phenomenalisation, or rather, constitutive of all being, itself still a non-being, is becoming-to-be. Becoming is being and nothingness as relation, and therefore in it the essence of all beings is to be related.

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<sup>2</sup>Hegel, G. W. F. - *Phänomenologie des Geistes*, p.23.

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<sup>3</sup> Hegel, G. W. F. – *Enzyklopädie der philosophischen Wissenschaften*, I, p.188, §88.

All that is, all that exists is a flow of relationships, this is the basis that is offered as the foundation of a new Metaphysics.

I will not here a systematic and thorough refutation of the criticism of Metaphysics, published in the near past century, so plan to spend a longer study and possibly receive the book format, although always ask me if it is worth dealing with this issue often, since the substance of my criticism is directed to the general principle of criticism, that is, that criticism has taken traditional metaphysics as the only possible one; just as critics of instrumental reason have taken it for all reason, and on the basis of this misconception they have denied the possibility that reason governs the world, it is the old logical mistake of taking the part for the whole.

According to my understanding, which may equally be mistaken, Metaphysics, as the tradition bequeathed to us, was born with Thales of Miletus.

Philosophy → Cosmology → Ontology

ἀρχή (arche, arché) = water

What is the necessity that led Tales to formulate a knowledge that will later be called Philosophy and within this knowing what is called Metaphysical?

Clarify immediately that I am well aware that the term Metaphysics comes only part of the philosophical vocabulary and later for even Aristotle so called his work on being, which we know today titled Metaphysics, without him of this title, it is clear that no one is ignorant of the picturesque origin of the title of the work of Aristotle, etc. and such. I am referring to what is understood by Metaphysics.

Tales needed to find a knowledge that was not mere doxa (opinion) and that had no origin in the gods, because, in his time Miletus, like all Ionia, was under Athenian rule, it was colony of Athens, this relationship of domination did not was maintained by force of arms, but was justified by the presence of the gods; that the colonies of Athens were made up of Athenians, who, having no means of survival in Athens, were shipped on ships, usually by their parents, with provisions and with the guidance that wherever they found favorable land there, they would settle down, Athens, not only to pay off the debt owed to the journey, but above all to ensure the worship of the gods by those who stayed in Athens, this strong connection of mediation to the creator gods of the cosmos and all that there is it was in him that he maintained domination.

Not without reason, that the first colonies to be liberated were those of the Ionia, after the contribution of Thales, who for centuries anticipates in practice what Lenin once

will say: there is no revolution without a theory of revolution.

When Tales manages to demonstrate the validity of the knowledge acquired by him in his travels and announces that arche, the principle in the double sense like the begin and the essential substance of all things, is water, evident not the water that is drunk or used in the daily life, but water as the principle of moisture present in all things, and that therefore it was not the gods who created the cosmos but this material principle, is the revolutionary thought that disavows the Athenian domination.

It is not difficult to see the necessity of a material arche, with appeal to the senses of the common man, in fact, the argument was strong: water as we know it and that derives immediately from the principle of humidity, is the most common element, present in all that exists, allowing until Tales proposes a theory of evolution, according to which the most evolved things are those that contain more water in its composition.

The immediate successor of Tales, his disciple, Anaximander, innovating the relationship master-disciple, will tell us that archeit can't be water, nor any other known element, but something that is not allowed to determine the apex, but in all case it is a material principle. And all the tradition that follows will propose variations of the matter of arké, but not that it is a material principle. Even the being of Parmenides will be described by him as a perfect sphere out of which there is non-being.

In fact, from the proposition of this material base, whether as an atom, as first formless matter, and so on, we have come to the contemporary critique that says: in metaphysics seeking to be found the being and satisfied with it. But being is not an entity, the question is that questions the being is badly formulated, nobody can ask what being is, but what one means when one says Being. However, this same criticism asserts that being is said, it is revealed, language is the home of being, in that dwelling dwells the man and in it exercises the custody of the being.

I always have the impression that here is also spoken of a being! A special being, but still a material entity, perhaps for this reason Heidegger himself will say later that in **Being and Time** he thought of being from the three-dimensionality of space and set out to write **Time and Being** where he intended, according to him, to make the correction, a pity that this text has been unfinished.

The ontological difference between being and entity, proper of this dualistic style of thinking that still seems to confuse Understanding and Reason, is basically a representation of the outer difference, which thinks the finite as opposed to the infinite and not as the moment of this.

Allow me to insist: the beginning of the 20th century was marked by great scientific discoveries - those of physics (relativistic, quantum), astronomy (that the universe is larger than our galaxy, black holes); to these discoveries followed so many that came through cybernetics, systems theory, information theory, new biology, light chemistry, and so on. All this, as a whole, served to demand a new understanding of the world, of the universe and of humanity itself.

Nonetheless, scientific and technological development at the same time reinforced positivist domination, while a complex, work-oriented, capital-driven society reinforced the hegemony of the current economic system under the mantle of formal thought. And at the bottom of all this is a material-based metaphysics, abandoned by philosophers at the hands of physicists and astronomers, utterly incapable of responding to the demands of a time when  $E = mc^2$  is a commonplace, where the existence of stars billions of years -light from here is newspaper news, in which diseases affecting humanity are no longer attributed to divine punishment or mysteries, but the presence of viruses and bacteria identified in laboratories, at a time when the passage of neutrinos across the planet is detected and the speed of light remains the absolute threshold only because overcoming this truth would undermine the foundations of science.

In short, the emergence of feminist movements, of equal rights movements among human races, of networked social organizations, of instant communications between physically distant places, of volatile financial capital, that is, of the new figures of the spirit, constitute a new a totality that also requires new conceptual tools, but undoubtedly the first requirement is a new metaphysics, not the so often announced end of metaphysics, but the realization that the change of metaphysical basis will lead to another way of thinking, which may come to meet Einstein's diagnosis, which can be summarized in the sentence: the thought that has led us here is unable to get us out of here.

Hence, in the *Phenomenology of the Spirit*, Hegel begins with the immediacy of the self-consciousness, at the beginning of the *Science of Logic* immediacy is the being which is nothingness, whose difference between one and another lies only in the intentionality of the cognoscenti subject. The question asked, a little more than a century after Hegel - why being and not nothingness? It thus becomes inessential or reveals an ignorance of the Hegelian text or simply a refusal to accept the truth of the text.

In any case, I return to Hegel in person and encounter:

What matters is precisely consciousness about these beginnings, namely, that they are nothing other than these empty abstractions, and that each of the two [being and nothing] is as empty as the other. The impulse to find in the being, or both, a firm meaning is that very necessity that carries forth being and nothingness, and gives them a true meaning, that is, concrete. (...) Reflection, which finds for them deeper determinations, is logical thinking, by means of which such determinations are produced, not in a contingent but necessary way. Each subsequent signification they receive must therefore be seen as a more precise determination and a truer definition of the absolute.<sup>4</sup>

Thus the dialectic of the concept which allows us to apprehend the being has as a requirement for its demonstration conceptual, the phenomenology of the self-consciousness in the becoming of itself as spirit which is known as spirit (which corresponds to the path of self-consciousness in Hegel's *Phenomenology*), and has as its starting point the immediate and empty abstractions of the being and from nothing which is also the contradiction that drives the dialectic of inner difference in its initial effectiveness, its manifestation in determinations. Since, I repeat, "nothingness, while this immediate nothingness, equal to itself, is also, inversely, the same as being. The truth of being, as well as of nothingness, is therefore the unity of the two: this unity is becoming"<sup>5</sup>.

Therefore, if substance is essentially subject, as Hegel presents us from the Preface to his *Phenomenology*, and this subject becomes effective as self-consciousness, which at the end of the process in which its becoming culminates is spirit, whose simplest manifestation is says I, it is worth remembering that from the Hegelian perspective the I is the content of the relation, the relate and the self-relate with own self. ("Ich ist der Inhalt der Beziehung und das Beziehen selbst"<sup>6</sup>). This means that we must think of actual or phenomenological reality in terms of quantum collapse of polysemic totalities of relations.

Indeed, when we stand within the framework of the Hegelian system, the real is opened before us as the field of the possible, of the infinite possibilities of this real to be effective; the very point from which, far from seeking solutions to the contradictions, one seeks to apprehend them in the very dynamics of their movement, in the incessant vortex of their multifaceted manifestations, in the plethora of a thought of the Absolute which is the very

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<sup>4</sup>Hegel, G. W. F. - Op. cit. §87, p.179.

<sup>5</sup>Hegel, G. W. F. - Id. §88, p.180

<sup>6</sup>Hegel, G. W. F. - *Phänomenologie des Geistes*, pp.137,138.

being and whose manifestation more meaningful is the Concept.

In effect, this dialectical movement will reveal to us that:

Only the Concept can apprehend all the differences - including the differences of its Other - in its identity, while it is the universal that, in an immanent way, unfolds in the particularities that, denial of the universal for itself, are therefore the affirmation of and therefore only denied for himself in them, he met with himself in a concrete or systematic way.<sup>7</sup>

The Hegel System is the presentation of the Absolute, it has the Absolute as its objectand, simultaneously, its subject, its substance. And it would be lacking in consistency if there were something outside the Absolute, that is why "the life of God and divine knowledge may well be expressed as a play of love with oneself."<sup>8</sup>

In this System we - finite spirits - are not only part of this game, but we are its protagonists, we are the effective through which the Absolute mediates, manifests itself, knows itself and says of itself.

In this sense, the concept, as the fullest expression of what the absolute says of itself, must be all-embracing, the truth of the true which is the whole. That is why phenomenology is a necessary moment, as long as we understand the necessity as a posteriori, Phenomenology of Spirit as the ladder to which the individual has the right to rise from ignorance to absolute knowledge, precedes science, but is already itself science and unfolds in Logic, in the Philosophy of Nature and in the Philosophy of the Spirit, moments of the Knowing that is Being in its effectiveness.

The Hegelian warning that absolute knowledge is a *sine qua non* for doing science has often been neglected; readers of the Phenomenology should therefore be warned that this book was not written to be simply read, but to be rewritten in each reading, to be experienced, enjoyed, become part of the spirit of the reader in the final revelation in which the reader reveals himself even as the spirit that is known as spirit.

Nothing is easier to understand what it is to be a spirit known as a spirit, nothing more difficult to perceive, than to be perceived, above all, after the twentieth century and the hegemonic dominance exercised in it by positivism, formalism and metaphysics of a material basis, which, despite having been surpassed by the same knowledge that it produced and paradoxically dethroned the substantiality of matter, remains the official thought of our time, the very

measure in which it serves the dominant power, is affirmed as a single thought, in terms of validity and interpretation of our reality. So that Hegel's voice remains divergent, and those who dare to claim this voice to be heard are the insurgents (divergent and insurgent terms used here in an allusion to the recent cinematic language, in a film that not coincidentally has a heroine as its character central), because they oppose the Hegelian system to the belief system, which now has in the ideology of the politically correct its best ally.

And if you know yourself as spirit is the condition, how is this possible in a context in which the brain is studied to explain the mind as its byproduct or, what is the same in Cartesian language, in a world where the extended thing (*res extensa*) is cause of the thinking thing (*res cogitans*)? The prevailing belief system makes people believe that they have a soul as a good or product that one possesses, causes them to forget or do not know that, I quote Hegel again in the person, "the spirit differs from the soul - that is, so to speak, the term mediator between corporality and spirit, or the bond between the two. Spirit, as soul, is immersed in corporeality, and the soul is the vital principle of the body".<sup>9</sup>

It is urgent, therefore, to correct the famous and ill-fated Hegelian inversion, since it is not the phenomenon that produces the consciousness, much less the consciousness that produces the phenomenon, but the consciousness is the relation that is established in the act of producing the knowledge of the phenomenon, be it internal or external to Self-consciousness. For me self-consciousness is not to look at one's own navel in a mirror, but, self-consciousness is to look at oneself in the other, recognizing the other as another of oneself in its difference and uniqueness, this understanding is a requirement of Hegelian thinking. This then sets out the reason why the Phenomenology is understood as the first moment of the dialectic that allows us to apprehend the Being.

The gross, shallow irony of knowledge is pleased to jokingly repeat that Hegel thought what God thought before thinking, in fact, a little knowledge is enough to dispel the supposed motive of laughter implicit in this phrase.

Again, the virtue of coherence made Hegel state, among other assertions, that "what is rational is effective and what is effective is rational"<sup>10</sup>, or, it means to say that there is no effective reality that cannot be grasped by reason and we

<sup>7</sup>Bourgeois, Bernard - In *Présentation de l'Encyclopédie des Sciences Philosophiques*, I. La Science de la Logique, p. 14.

<sup>8</sup> Hegel, G. W. F. – *Phänomenologie des Geistes*, p.24.

<sup>9</sup> Hegel, G. W. F. *Enzyklopädie der philosophischen Wissenschaften*, I, p.100, § 34,Zusatz.

<sup>10</sup> Hegel, G. W. F. – *Grundlinien der Philosophie des Rechts*, p.24.

know that everything what is rational is only because it can be the object of the logos, of reason and be placed in the philosophical discourse, in the speech that must be kept from being edifying to being full of meaning.

Hegel, therefore, could not admit in his system any presuppositions, no truths which could not be rationally demonstrated, no apodictic evidence which dispensed with its rational demonstration. Thus, in the Phenomenology where it presents a theory of knowledge in its immanent development, it begins in the Sensitive Certainty, at the moment when the consciousness-of-itself, devoid of all knowledge, believes to have the richest knowledge by not abstracting from the object of its knowledge, and to discover misery of this knowledge, instigated by the philosopher who provokes it, puts itself in the movement that will ultimately lead it to absolute knowledge, in the play of mediations permeated by figures and experiential moments.

In fact, "being in becoming as one with nothingness, and thus nothingness, as one with being, are only evanescent: becoming, by its contradiction within itself, collapses in the unit in which the two are superseded; its result is therefore the being-there."<sup>11</sup> Being-there is the override of being-as-being as relation of being and of nothing, that as something, being determined, is the contradiction of having its negation in itself, since *omnideterminatio est negatio*, that truth or unveiling which, according to Hegel, would be enough to give Spinoza a place of prominence in the History of Philosophy.

However, this Metaphysics cannot stop at its beginnings, but must unfold, develop, seek its effectiveness, but now the process is concentrated in determinations, first only in thinking, in the logical and ontological dimension, until it is moved by the internal dynamics of its relations to being-there while the truth of being-to-be is to be extruded, to deepen, Hegel tells us:

Such a deepening of the becoming-in-itself we have, for example, in life. Life is a coming-to-be, but its concept does not end there. In a higher form we find still the becoming in the spirit. This is also a coming-to-be, but a coming-to-be more intense, richer than simply becoming logical. The moments, of which the spirit is unity, are not mere abstracts of being and nothingness, but the system of the logical idea and of nature.<sup>12</sup>

Nevertheless, the foundation, the being, the web of relations that are in the process of implies a Metaphysics capable of permeating and integrating Phenomenology,

<sup>11</sup> Hegel, G. W. F. – Enzyklopädie der philosophischen Wissenschaften, I, p. 193, § 89.

<sup>12</sup> Hegel, G. W. F. – Id., pp.188-195, §§ 88-89.

Logic, Nature and Spirit as constitutive terms of the dialectic of its consummation, requires that these terms be understood here only in the sense in which the terms of a dialectical syllogism are given, that is, in the sense in which they alternate in the logical functions, but never in the sense of a temporal linearity, since the essential category of the Hegelian dialectic is the simultaneity, in its exposition the successivity is only a demand of the language.

At this point, it is worth quoting Hegel again in person:

Knowing, already contained in the simple logical idea, is only the concept, thought by us, of knowing; not to know it for itself, nor the effective spirit, but simply its possibility. The effective spirit, which is our object only in the science of the spirit, has the outer nature by its closest presupposition, as has the logical idea by its first presupposition. Therefore, as its final result, the philosophy of nature - and logic, immediately - must have proof of the necessity of the concept of the spirit. (...) This truth of necessity is, therefore, freedom; and the truth of substance is the concept.<sup>13</sup>

We have just left a century in which we had a profusion of commentators and repeaters of the preceding philosophical thought, now we need producers, inventors, true philosophers who will meet the imperative need to translate our time in Concept, the lack of Philosophy is felt in the frivolity, the boredom and the impatience that rage in the educated academy of our time.

Let me return to something I have already expressed, without any arrogance, without grandiose things, but only by returning to myself in a work published in part time:

The material base which gives support to the Metaphysics that the tradition bequeathed to us, was disintegrated in the air, the physical sciences no longer have, properly, of something physical in the strict sense; It is even said that physicists, as they penetrated the gaze of science into the supposed atom, encountered a fluidity and uncertainty never imagined; there is not in this interior something that can even properly be called a particle, not even the so-called 'particle of God', nothing but the unity resulting from the relations between the strong, weak, electromagnetism and gravity forces; in fact, what they have found are connective and connected relationships, which form compact units and constitute the ultimate basis upon which our 'physical' reality rests.

We could even say that the object of knowledge of the physical sciences is now the Concept in its evanescent manifestation and, therefore, perhaps the crisis of

<sup>13</sup>Hegel, G. W. F. - Id., pp.15, 287, §§381, 158 respectively.

paradigms is a symptom of the lack of Philosophy, more specifically, of Philosophy that implies a resizing of knowledge, from a possibly relational-based Metaphysics.

In everything the advent of a new figuration is revealed, the evanescence imposed by the new figures of the spirit, which is translated into the quantum of information (knowledge) produced as in the speed with which this information reveals its insufficiency to be suppressed almost immediately to acceptance as truth. In everything it is manifested to contemporary man, the indication that his world has a new configuration and that he himself, as creator-creature of this world, needs to abandon the outdated presuppositions of positivist scientism to launch himself to the challenge of understanding himself even as a finite spirit and its actual spiritual reality, from an entity (Seiend, Dasein) that is full to Being and that, in its identity with knowledge, is a knowing that is to Being. For now, this is still a goal, we know that a goal exists to be a target, but when the poet says goal may be saying the unattainable and when the philosopher says goal may be wanting to mean something that always exceeds the finite conditions of its accomplishment. Thus, as Schiller would say, quoted by Hegel as a corollary to his Phenomenology, only 'from the glass of that kingdom of spirits does his infinity foam to himself.' [Schiller].

And there is an invitation to the boldness that we can again give voice to Philosophy, based on a relational-based metaphysics that, beyond from the feminine and the masculine, preserves identity in the difference, I know that a truth usually takes a long time to be understood, accepted, assimilated and lived, it is enough to remember that we still use expressions such as "the sunset", even knowing for centuries that the sun does not set; for this reason I appeal to stop reducing ourselves to matter, so that we rethink common expressions that reinforce this thought, such as; 'Broken heart', 'fragmented subject', 'uncentred person' and gave rise to a thought that opens to the infinite dimensions that constitute reality and permeate and are part of the spirit that we are in this human experience that we now experience; feminine theology has drawn attention to the realization that God can also be Goddess, because in Him this determination is inessential, although few dare to say "Our Mother who are in the heaven...".

I believe that the time has come to suppress all that separates us into determinations that only distinguish us and contribute to each affirming one's self in the difference of the other. I cry out for female categories, elements and concepts present in this relational-based Metaphysics, I cry out for a female voice that proclaims them, I cry because I believe that the deepest desire we experience, the one that is constitutive even of our ontological root and

incompleteness, is desire of being itself that is primarily consumed when I suppose, I desire the other in the desire of the other's desire, in the dialectic of recognition that allows us to glimpse the image and likeness of the spiritual divinity of which we are moment and figure.

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# A Cognitive Semantic Analysis of Conceptual Metaphor in Lang Leav's Poetry

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**Abstract**— This study is a literary work that has the intention to analyze the conceptual metaphor containing in Lang Leav's poetry through cognitive semantic theory. Lang Leav's poetry is one of the popular poetries which contents are interesting and relevant to the lives of this era. In this study, the author analyzes the conceptual metaphor in this poetry by applying the main theories of cognitive semantic developed by Evans & Green (2006), conceptual metaphor by Lakoff & Johnson (2008), and image schema analysis by Croft et al., (2004). The qualitative descriptive approach is applied in this study to analyze the data. The data are taken from the collection of poetry books that have been published by Lang Leav's, which are memories, lullabies, universe of us, and love and misadventure. The result of this analysis reveals that, based on the conceptual metaphor, there are structural metaphors, orientational metaphors, and ontological metaphors occurring in the data. Furthermore, the kinds of image schema that appear are the identity, existence, container, and space schema.

**Keywords**— Linguistics, Cognitive Semantics, Conceptual Metaphor, Image Schema, Poetry.

## I. INTRODUCTION

Generally, language is the main tool used by humans to communicate in everyday life. Types and forms in languages have a variety of forms. In this case, poetry is one of the results of literary works made with various types of language consisting of the style of language, fascinating sentences, and magnificent words. Furthermore, poetry uses many figurative languages mainly called as a metaphor. It can also contain feelings as well as ideas from the writers or can represent others. In other words, poetry can be considered as a communication tool in written form. Moreover, it has a variety of types and is made with interesting sentences about feelings, ideas, suggestions, environments, politics, and lives. According to Wolosky (2008), poetry can be many things, such as philosophy which can describe the pictures, models, or tell stories. It can also contain innuendo, political, and informative issue.

Since ancient times until now, poetry still becomes one form of literary work that a lot of people are interested to read. Not only discussing love or life but also poetry may discuss many things related to everyday human life. Therefore, it continues to be used and popularized until this time. According to Danesi & Perron (1999), poetry can be defined as verbal art which is based on words. Moreover, it can provide insights related to the intrinsic nature of things. Lang Leav, a female writer, is one of the world's most

famous books and poetry writers. Her book is sought after reading by young people. Its contents are interesting and relevant to the lives of this era. She also won a GoodReads choice award for best poetry nominations. In her poem, she talks a lot about love, life, hurt, and women's emancipation. In this study, the author tries to analyze what kind of conceptual metaphor containing in the poetries and what image schemas are involved to make the reader handily understand about it. In this case, knowing the hidden meaning containing in words or sentences in the poetry, it will make the true message more pronounced. A conceptual metaphor is a part of cognitive semantic. Semantic is a branch of linguistics that studies about meaning. According to Evans & Green (2006), cognitive semantic is the concept of formation, semantic structure, and representation of meaning. The function of cognitive semantics is to know the relationship between meanings, which is related to our experience and conceptual systems.

## II. LITERATURE REVIEW

### Cognitive Semantics

Language is one part of the domain of human cognition that has links with other domains, which are the cognitive domain as a factor of psychological, social, and cultural interaction. According to Evans & Green (2006),

semantics is known as part of linguistics that studies and discusses meaning. Cognitive semantic began in the 1970s as a reaction to the objectivity viewed by Anglo-American, a traditional philosophy, who states that cognitive semantic is an approach that is used to learn more about human thought related to the existing experiences in cultural manifestations by using language as the main tool for making forms and organizational conceptual structures.

### **Conceptual Metaphors**

According to Evans & Green (2006), conceptual metaphors influence social, political, anthropological fields of cognitive psychology, especially in semantic cognitive. According to Yusuf (2018), cognitive semantics are part of the cognitive-linguistic movement which is believed to be a school of linguistics and modern practice. Furthermore, conceptual metaphors are part of the semantic cognitive that has been discussed by many people since Aristotle's era (Danesi & Perron, 1999). Metaphors are closely related to culture, so it becomes the issue of why metaphors and culture cannot be separated and interconnected. Culture can affect our thinking, then our thoughts can influence how we see the metaphor itself. According to Saeed (2011), metaphors also have four characteristics that exist conventionally, namely idea, systematic, asymmetry, and abstraction which are related to the metaphors accepted by the speaker. Moreover, Semino & Demjén (2016) explain that conceptual metaphor is a process and also a product which is a cognitive process for understanding between domains.

According to Lakoff & Johnson (2008), conceptual metaphors are the result of mental construction used as analogous principles involving the conceptualization of two elements. Then, those are cognitive mechanisms in which the experience (source domain) is mapped to other realms of experience (target domain) so that the second realm is understood from the initial realm. Besides, the source domain is understood as the abstract domain while the target domain is the destination. The characteristics of conceptual metaphors are equating two concept domains, the domain where the metaphor is seen or commonly called source domain and the domain where the metaphor is used as target domain, in this case, the equalization between domains is according to the mapping.

Mapping is a correlation and related and has not similarity between aspects in two domains at the conceptual or thought level. Mapping has correlated with our culture, knowledge, language, experience, and physical activity. According to Zhang & Gao (2009), metaphor is all mapping in the conceptual domain and the mapping function is a set of ontological correspondence that remains

between entities in the source domain and target domain. Moreover, the main function of mapping is to clarify between the target and the conceptual domain. At this point, conceptual metaphors have three types, namely structural, ontological, and orientational metaphors.

### **Structural Metaphor**

Structural metaphors are the relationship of systemic correlations in everyday experience based on two domains, which are the target and source domains. According to Lakoff & Johnson (2008), structural metaphors have an important role because these two things, structural and conceptual metaphors, are culturally based on culture sourced from our experience in material, then based on personal experiences that have systemic correlations. Then, structural metaphor functions are more than just orienting concepts but referring or being able to measure them. It can be used as a logical metaphor that is clearly illustrated and structured to catch up with others. Structural metaphors are not only based on the source and target domains but also based on systematic correlations of daily life.

### **Oriental Metaphors**

The name of the orientational metaphor arises from the fact that some who serve this function correlate with basic human spatial orientations. Oriental metaphors relate to the orientation of human experiences, such as Up-Down, In-Out, Front-Back, etc. (Kovecses, 2010). The orientation of space arises because of human physical experience in regulating the direction and daily life. In line with the opinion Lakoff & Johnson (2008), orientational metaphors provide spatial orientational concepts. According to Kovecses (2010), one concept is another type of metaphorical concept in another case and one type does not arrange concepts in other respects but regulates the system to respect each other.

### **Ontological Metaphor**

An ontological metaphor is a conceptual type of metaphor that functions to conceptualize something in the form of a person's thoughts or experiences that are from the abstract to something that has a physical or clear nature. In other words, the ontological metaphor makes abstract things to the concrete such as efforts to portray events, emotional activities, ideas as non-physical into concrete phenomena (Evans & Green, 2006).

### **Image schema**

Image schema is the most important form of cognitive semantic conceptual structure derived from the experience of how the body interacts with the world. Saeed (2011) states that Image schema is an unconscious mental framework of abstract form or tropology. Besides, Mark

and Johnson as cited in Hampe (2008) states that image schema is an important thing because it can help us to explain more our intrinsically embodied mind. Moreover, according to Lakoff & Johnson (2008), image schemes function as source domains for metaphorical mapping, and image schemas are knowledge structures that originate from pre-conceptual experience. Moreover, Citraesmana et al. (2018) add that the image schema comes from basic experiences such as how the body interacts with the world and the understanding is based on the hypothetical approach of experience. An experience can be useful to understand something abstract to be a better understanding. Additionally, Croft et al. (2004) divide the image schema into seven types, namely:

*Space:* Up-Down, Front-Back, Left-Right, Near-far, Center Periphery, Contact.

*Scale:* Path.

*Container:* Containment, In-Out, Surface, Full-Empty, Content

*Force:* Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction.

*Unity/Multiplicity:* Merging, Collection, Splitting, Iteration, Part-Whole, Mass-Count, Link.

*Identity:* Matching, Superimposition.

*Existence:* Removal, Bounded Space, Cycle, Object, process.

### III. METHODS

In this study, the writer uses descriptive qualitative research methods that aim to describe and identify the source of analysis data systematically based on phenomena that occur in the realm of language. According to Creswell (2014), qualitative descriptive can be used to explain the phenomena found in everyday life. In this case, the writer uses this to analyze the conceptual metaphors that contain in the poetry. In this analysis, the object which is analyzed belongs to the semantic cognitive domain. The data is taken from Lang Leav's poetry by using note technique and then the data will be analyzed with the conceptual metaphorical theory to find the image schema appearing in the data.

### IV. FINDING AND DISCUSSION

The following data will be analyzed by using semantic cognitive theory to discover what kind of conceptual metaphors and image schema occur. It is analyzed based on the type of conceptual metaphor and image schema that appears in poetry.

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#### Data 1

##### Structural metaphors

*Love is a game of tic-tac-toe, constantly waiting, for the next x or o. – Love and Misadventure*

Source domain: Game

Target domain: Love

Source domain (Game)	Target domain (Love)
The game consists of someone who plays it	Relationship or love consists of someone who runs it
The game has a win and lose ending	The relationship will end up separating or getting married
In a game, someone usually waits for the next new game or gives up	In a relationship, someone is usually waiting for someone new

The data above is categorized as the type of structural metaphor that has a target domain and source domain where love is seen as a game. The target domain is love, and the source domain is the word game. It is known that a game has players who will have a win and lose ending as well as a love relationship. In a love relationship, it has two different ends, it can be called losing if they end the relationship and winning if they get married. Additionally, the words "constantly waiting, for the next x or o" have something in common with an unpredictable love affair which means that it can only wait for the next opportunity. The image schema contained in the first data is the image schema *identity (matching)* because it has similarities between love and game.

#### Data 2

*Have you ever loved a rose, and blend against her thorns; and swear every night to her let go, then love her more by dawn. – Memories.*

Source domain: **rose**

Target domain: **human**

Source domain (rose)	Target domain (human)
Rose is conceptualized here as a human where rose and human have in common that can be loved by others.	Human here is likened to rose, which can be owned, loved, and maintained.

The data above is categorized as the structural metaphor because rose and human have similarities in common in which rose as the source domain and human as the target domain. In this case, rose is used to show someone who is loved. The image schema that is used in this data is the *identity (matching)* because humans and rose have similarities meaning in this poetry.

### Data 3

#### Otological Metaphor

*Heart doesn't have locks, she said. Some do, he replies. There are people who give away the key to theirs for the safekeeping. Others are mistrustful and give out the several key, just in case.* – Lullabies

Source domain: **Key**

Target domain: **relationship**

Based on the data above, this poetry is categorized as the type of ontological metaphor because the word key above can be mapped with something abstract or invisible such as feeling. At this point, a key is a tool to open the door and the door here is the door of one's heart, namely a feeling. Besides, the schema image that appears in the data above is the force schema image, which is an attraction, because it has an attractive relationship.

### Data 4

*He said loving me was like seeing the ocean for the first time. Watching the waves crash senselessly against the rocks, over and over.* - The universe of us

Source domain: **ocean**

Target domain: **love**

The data above is also considered as an ontological metaphor because it links something abstract to a more physical thing. In this case, the concept of love is linked to the ocean. The characteristics of the ocean and love have are similar - each has a beauty for every human who feels it. The ocean is beautiful and calm when it is deeply felt but still has waves, just as a love of a relationship where it looks calm but it certainly has some problems in every case. Since the ocean is an object, the image schema that occurs in this data is an existence which indicates the characteristics of the object.

### Data 5

#### Oriental Metaphor

*I would stay in your arms forever.* – The universe of us

Source domain: **your arms**

Target domain: **home**

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This data is also referred to as the type of ontological metaphor because arms have an abstract meaning that will be mapped to be more concrete. If seen from the sentence above, the word arms are conceptualized as a house or something that can be lived. Therefore, in this case, arms have similarities with a residence or home. The person returns home because he feels comfortable, as well as someone's arms that a person loves becomes a comfortable place to stay. Furthermore, the image scheme that appears in the data above is *container*.

### Data 6

*You will find him in my highs and lows, in my mind, he'll to and fro.* – Love and Misadventure

Source domain: **highs and lows**

Target domain: **ups and down**

The data above is categorized as the type of orientational metaphor because the phrase highs and lows can be interpreted as ups and downs as in the feeling of someone's heart that always changes in circumstances, happy and sad, related with ups and downs. The image schema formed in this data is the image schema *space* that is up-down because, in the sentence, it describes human feelings that can be interpreted as sad and happy situations.

### Data 7

*Love was never to be black and white. But I knew the truth could free me as my hands were poised over the keys and I could them sing.* – The universe of us

Black and white in the data above can be mapping as a depiction of the state of the human conditions. Sometimes, when we experience the things that make us sad in life, the world looks like 'black' with no happiness and it is only enveloped in sadness. Then, white is depicted with a bright and clean feeling because when we experience happiness, the world looks like white. This is a type of ontological metaphor, where black can be correlated with DOWN and white can be correlated with UP. Moreover, the image schema that concluded in this data is the existence that has similar characteristic with the process.

## V. CONCLUSION

Conceptual metaphor is a process of cognition that is closely related to our experience and culture. After analyzing the data, in this poetry, the most dominant conceptual metaphor that appears is regarding love and life. It has become natural that a poem talks a lot about the problem of love because love and life always become two interesting things to read and discuss in our daily life. In

this analysis, three types of conceptual metaphors occurring in the data are structural metaphors, ontological metaphors, and orientational metaphors. Furthermore, the types of image schema that occur are identity, existence, container, and space schema.

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# An Extra-European Reader's Rereading of *The Professor*

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**Abstract**— Nineteenth century English novel and the British colonial history share a very special relationship. Though mostly the novels of this period played an important role in constructing the ideology that helped the process of imperialism start and retain, the interaction among different agencies regarding colonial project in any particular novel is very complicated. The paper seeks to re-read the first written but posthumously published novel by Charlotte Bronte, *The Professor*. Though on the surface *The Professor* seems to be an innocent love story, a contrapuntal reading unveils the apparent or latent references to colonialism in it. Though in this novel imperial power Belgium plays a great role, direct or indirect references to British colonies are also there. In fact the exploration of Belgian Colonial power seems to be an oblique mode of dealing with British Empire. Rereading *The Professor* with an awareness of colonial history can be helpful in the understanding of the subtle hegemonic working of the neo-colonisation of the present time.

**Keywords**— *Belgium, Colonialism, England, Language, Novel.*

An empire cannot stand and continue solely on administrative grounds; it needs an ideology to work simultaneously through the complicated web of culture. Through Orientalism the ideology of binary oppositions is created in the human consciousness in which all positive qualities are attributed to the West while all negative ones are assigned to the East. It is not the East or the Orient only that undergoes the process of Orientalisation but the same process is employed for all the parts of the world which happened to be the colonies of the “great” Empires. These ideologies not only offer the West with an opportunity to give their economically driven imperial project the label of a “holy duty” to civilise the dark parts of the world, they also have an insidious effect on the psychology of the colonised population who gradually come to believe that they are inferior and need the help of West to progress. Art and literature as cultural products have always been the embodiment of ideologies. Colonial literatures, especially the novels are an important part of the discourse of colonialism and colonisation which “obscures the underlying political and material aims of colonization” (Edward Said 15). Novels are primarily works of art but Edward Said in his book *The World, the Text and the Critic* opines that it is important to remember that art and literature are born in this world and

therefore, novels like any form of knowledge are never apolitical. So, trying to read a colonial novel keeping the imperial history in mind is just an attempt to add a historical and political dimension to the existing readings of that work. Said in his book, *Culture and Imperialism* suggests contrapuntal mode of reading and reading a colonial text contrapuntally means reading it “with a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts” (*Culture and Imperialism* 59) Contrapuntal reading unveils the narrative’s structural and thematic connection with colonisation. Direct or indirect references and sometimes no references to the process of colonization in the novels of nineteenth century Britain play important role in forwarding the colonial agenda, creating colonialist ideology, making it normal and even rarely questioning it.

It is not only the colonised nations or ethnicities that suffer a negative projection in *The Professor* by Charlotte Bronte but also other colonial powers in competition with England become subject to an unfair representation. When one tries to read the novel contrapuntally the novel’s structural and thematic relation with the imperial project gets revealed. The society in England presented in the narrative with its

economy that supports its particular life-style and moral standard is mostly dependent on the wealth coming from the far-off colonies. Even the careers of most of the characters including the protagonist of *The Professor* are oriented in different imperial powers whether Britain or Belgium. The novel starts with a letter that the narrator, protagonist William Crimsworth writes to his friend, Charles. After the letter the narrator informs that his friend never got the letter as he “had accepted a Government appointment in one of the colonies, and was already on his way to the scene of his official labours” (*The Professor* 15).

William proudly declares in his letter to his friend that he is “no Oriental” and so white necks, carmine lips and cheeks will not suffice for him instead of intellect (15). Mr. Hunsden also gives a negative picture of the orient when he tells William that the patrician descent women cultivate beauty just like the “oriental odalisques” (25) as if the history of a king’s concubines is something particular with the orient.

When William reaches Belgium he accepts the place to be beautiful but still he longs for the “small and dingy, though not uncomfortable” (47) apartment back in London. He recalls his London days, the St. Paul’s great bell, and the dome with a strong and passionate sense of love for his country. He utters, “I suppose the sensations, stirred by those first sounds, first sights, are felt but once; treasure them, Memory; seal them in urns, and keep them in safe niches!” (48). Patriotism comes closer to the intensity of religion when Frances Evans Henri tells him that she will go and live in England and teach French there and Williams finds the word “England” pronounced as emphatically as “an Israelite of Moses’ days would have said Canaan” (113). But often this passionate feeling for homeland comes to the verge of being snobbish and sometimes, aggressive nationalism. William shares his disgust for the Flemish, especially by the way they butcher the English language when he attempts to teach them. A Flemish housemaid is reported to be “not pretty or polite” but “picturesque” (48). Though at the beginning French in the mouths of Frenchmen or Belgians feels like “music” to the ears of the narrator, soon Belgian accent turns into “horrors” to him. William’s English nationality seems to attribute him with the right to judge individuals of other nations or ethnicities and most importantly, almost all the positive or negative qualities in any human being are not counted as personal rather they are always mentioned with connection to his or her country of origin and thus they become the national traits. William

describes the youth of Brabant with a strong sense of superiority.

Their intellectual faculties were generally weak, their animal propensities strong; thus there was at once an impotence and a kind of inert force in their natures; they were dull, but they were also singularly stubborn, heavy as lead and, like lead, most difficult to move. Such being the case, it would have been truly absurd to exact from them much in the way of mental exertion; having short memories, dense intelligence, feeble reflective powers, they recoiled with repugnance from any occupation that demanded close study or deep thought. Had the abhorred effort been extorted from them by injudicious and arbitrary measures on the part of the Professor, they would have resisted as obstinately, as clamorously, as desperate swine; and though not brave singly, they were relentless acting *en masse*. (*The Professor* 55)

In the girls’ school, too, William describes the girls in a quite negative light. According to him they are selfish, ignorant liars with audacity and low mental capacity. He gives an account of his experience with one of his students, Juanna Trista. She is reported to make “noises with her mouth like a horse,” eject her saliva and utter “brutal expressions.” The narrator goes on describing, “behind and below her were seated a band of very vulgar, inferior-looking Flamandes, including two or three examples of that deformity of person and imbecility of intellect whose frequency in the Low Countries would seem to furnish proof that the climate is such as to induce degeneracy of the human mind and body” (81). The British girls in the school are said to be clean with erect carriage, flexible figures, white and taper hands. Besides, Williams is happy to tell the readers that they are “more intellectual than those of the Belgians” with a “grave and modest countenance” and a “general air of native propriety and decency” (82). This type of narrative forwards the idea of some nations or ethnicities being naturally inferior and thus their being deserving to be ruled and corrected by the “superior” nations.

Once, the protagonist of the novel sympathises with the two badly treated Flamand ushers in the establishment but even in his recognition of their being good human beings there is a bearing of generosity from the superior and also, he does not fail to mention their weakness (in his judgment). He says, “Flamands certainly they were, and both had the true Flamand physiognomy, where intellectual inferiority is

marked in lines none can mistake; still they were men, and, in the main, honest men; and I could not see why their being aboriginals of the flat, dull soil should serve as a pretext for treating them with perpetual severity and contempt” (56). Even, while the English protagonist admires his French Headmaster for his intelligence, he never fails to articulate English supremacy by accusing him of “a degree of laxity in his code of morals” (56) and claiming himself to abhor mere licentiousness. William describes the Headmaster’s mother as ugly “as only continental old women can be” (57) and he even, doubts her intention in the invitation to tea as an amorous project. He thinks that the Belgian old women permit themselves “a licence of manners, speech, and aspect,” such as English “venerable granddames would recoil from as absolutely disreputable” (59). Being a through Frenchman Pelet is said to have the national characteristic of ferocity, fiendish nature and flashes of fierceness. Moreover, the narrator says that Pelet’s bachelor’s life has been passed in “proper French style with due disregard to moral restraint” and his married life is also promised to be very French (145-146). In chapter XXIV there is a long argumentative conversation mostly between Frances and Hunsden on countries, nations, their greatness, patriotism and so on. Though Hunsden accuses England of august aristocracy, excessive concern for fashion, corruption, he also talks about its achievements in scientific discovery, enterprise and industry. On the other hand, Frances opines that every country has problems but England is “the most glorious region [she] can conceive” (185-186). Her passion for England and Switzerland has a certain degree of religious zeal in it. In the narrative nationalism and patriotism come very close to the place of religion as it is said that “England [is] still her Promised Land” (194). Even when Hunsden says that he is “a universal patriot”, Frances answers, “sympathies so widely diffused must be very shallow” (188).

In nineteenth century for colonizing the minds in the European colonies a Euro-centric educational system had to be established first. Controlling the education system has always been a very important tool of colonisation. The main plot of *The Professor* is centred on an educational system where the colonizers are the tutors and play the upper-hand master in possession of knowledge and authority in a hierarchical establishment. Even the half-English pupil-tutor Frances Evans Henri is tutored by the full-English hero William Crimsworth. While William shares his experience with foreign students in Belgium the whole educational project echoes the process of colonisation. Williams, who

has already meticulously studied the characters of his new students, progresses very carefully with a certain scheme to handle the unruly rebellious students. He begins with “gentle, considerate” gesture and after reaching a certain point fixes his foot and “plant[s] it, root[s] it in rock,” becomes “immutable as the towers of Ste. Gudule” and finally expects the “Flemish gratitude and magnanimity in showers of Brabant saliva and handfuls of Low Country mud.” Now “the most tolerant of masters” can change into a “despot” at a single word of impertinence or “a movement of disobedience” who offers only “one alternative - submission and acknowledgment of error, or ignominious expulsion” (55). Firdous Azim opines that “the pedagogical enterprise is central” in this novel and the power relations between the English teacher and the non-English students are “translated into sexual terms, as a male professor teaches female students” (*The Colonial Rise of the Novel* 149).

One can easily notice that learning languages and literature occupies an important place in the narrative. Languages of the colonial powers like English or French are crossing borders containing the world-view and philosophy of the mother countries and finding new foreign mouths to be uttered. The protagonist is presented with a certain obsession with English language, accuracy of its pronunciation or grammar, its beauty, its sounds and of course the way of life it represents. William’s disgust at the faulty English pronunciation can be seen as his getting disturbed by the disrupting presence of “the Other.” Moreover, Frances Evans Henri is said to derive “both pleasure and profit from the study of her mother-tongue” (*The Professor* 117). Suggesting the superiority of English literature and hinting at the popular but immoral romantic plots of the modern French novels William proudly declares that they “are not to [his] taste, either practically or theoretically” (147).

In imperial ideology the mother country is the home of perfect virtues and all other lands have a corrupting and polluting effect and this particular idea is reflected in William’s opinion that the continental English girls in the establishment are poor creatures who have never known the “advantages of settled homes” and “honest Protestant education” rather they have picked up “some scanty instruction, many bad habits,” lost every notion even of the first elements of religion and morals and acquired “an imbecile indifference to every sentiment that can elevate humanity” while they have been moving with their parents from one country to another (82).

In most of Charlotte Brontë's works like *Jane Eyre* and *Shirley* the relationship between the coloniser and the colonised is paralleled with that between a man and a woman. The mastery, power and authority in these relationships are often explored with curiosity in the novels by Brontë. In *The Professor*, too, the hero is an English man while the heroine is only half-English. Championing English language, ways and identity over others, the hero educates the half-English heroine, Frances in his language, principles and way of life and only after ensuring her essential Englishness, he marries her. Even after their marriage he remains "the master in all things" (197). But traces of resistance are also there as Frances Henri potentially remains a rebellious character. The strong and determined voice of Frances against male domination sounds very similar to one against national or ethnic domination. With "a strange kind of spirit" in her eyes Frances eloquently declares:

[I]f a wife's nature loathes that of the man she is wedded to, marriage must be slavery. *Against slavery all right thinkers revolt*, and though torture be the price of resistance, torture must be dared: though the only road to freedom lie through the gates of death, those gates must be passed; for freedom is indispensable (*The Professor* 199).

In the narrative the parallelism between oppressed ethnic or racial identity and oppressed gender identity comes to the foreground when Frances suggests that if Mr. Hunsden marries a Swiss woman and keeps on blaspheming Helvetia and cursing the cantons, some night she "smother her Breton-bretonnant, even as [his] own Shakespeare's Othello smothered Desdemona" (189).

In the graveyard scene in a moment of reflection William accepts the fact that "every nation, tribe and kindred, mourned after its own fashion; and how soundless [is] the mourning of all" (131). But this sympathetic view of universal humanity soon gets faded by the feeling of aggressive nationalism in the narrative which is a very important element in the whole process of colonizing different nations.

In the age of colonization the colonisers needed to construct an identity for the colonised as their "deepest and most recurring images of the Other" (*Orientalism* 1) which is inferior and therefore, legitimised their act of intrusion. In this process of "Othering" or Orientalism the novels of the age played a significant role. But after all, novels are works of art and the workings of ideologies in them have never

been so simple. The Western identity is ingeniously constructed over centuries with East as its inferior Other. It seems that the protagonist in *The Professor*, William Crimsworth is placed in the polyglot and cosmopolitan atmosphere of Belgium "to examine the primacy of his mother tongue" (*The Colonial Rise* 148) and the cultural supremacy of his motherland not only over the cultures of the colonies but also over that of France and Belgium, the other imperial powers. While most of the time the author seems to feel pride in British nationalism and its "Great Empire" which is very natural as Brontë shares the British identity with her other countrymen, some lines in the novel clearly raises questions regarding slavery or oppression in relation to colonisation. In the present time when the relation between culture and imperialism, involving identity politics and right of representation, has become very subtle and hegemonic in nature, contrapuntal reading of canonical texts can help us to understand the complexity of this relation. For, the ultimate job of an intellectual is "not to advance complex specialised 'theologies' but to 'speak truth to power'" (*Edward Said* 37)

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# The Symbolism and Imagery in Housman's Poetry with special reference to "By Rue My Heart Is Ladden"

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**Abstract**— It is the often case that, in the era of modernization, a rich and extensive literature has been written since evolving in the form of time. Symbolism plays a role, an important condition in all areas of human life that has been respected since the origin of the Bible and other scriptures. Orthodox scriptures, verdicts and Buddhas pave the way for the true spirit of unshakable natural science in the eastern world. Nature has a strong wilderness in ordinary human life. This combines all the essential fulfilment of life. Every strange metaphor forms a regime from living memories. Therefore, this effort examines the habitual participation of loving souls in nature with every true aspect of modernization to gradually regulate the time torn apart.

**Keywords**— Bible, era, extensive, literature, modernization, Nature, symbolism, souls.

## I. INTRODUCTION

The novice Latin professor, a scholar, and a famous poet left eternity on 30 April 1936. Men with a love for nature were born on 26 March 1859. When someone found him as a great poet of the Age, famous for his poetry cycle - A Shropshire Lad. He is a prominent classicalist at his age. He founded the publishing of his reputation as a private scholar and for the strength of his writing was appointed as Professor of Latin at University College, London and then Cambridge. His writings and editions are still considered authoritative. He is a scholar of openness. He loves nature. and the findings of a true vacation in classical studies made him not speak about his poetry in public until 1933 when he gave a lecture on "Names and Nature of Poetry". He died at the age of 77, at Cambridge, where he took up the position of permanent lecturer.

The approach is interesting and revealing, the most beautiful of trees, cherries now have layers of thematic and formal structures that make it responsive to many different readings. For example, this can be seen from the [postcolonial] point of view of eco-criticism in this article, this shows that in animal and plant relations, politics and power are like the Bible, reciprocal relations between nature and culture, etc. Therefore, the purpose of this article is to study the manifestations, branches, and nuances of this cross-reference. As in the dictionary and glossary, cross-references show that two terms refer to one

another and are understood comparatively. In this article, he shows how nature and culture, which are built into forest characterization, are depicted in a standpoint that is unified and distorted.

Alfred Edward Housman, a classical scholar and poet who was recognized for the popularity of his work "A Shropshire Lad". The poems are also in the form of Lyrical, concise, intelligent, and funny, the poems describe the disappointment of young people in the English countryside. These poems are known for their beauty, simplicity, and distinctive description. This is very attractive to Victorian and Edwardian tastes. The 20th era was strongly associated with Shropshire through the arrangement of the song. Housman specialized in Latin poetry even though his initial work and responsibilities as a professor included Latin and Greek. When asked later why he stopped writing about the Greek verse, he replied, "I find that I cannot achieve excellence in both." [17] In 1911 he took Kennedy's professorship in Latin at Trinity College, Cambridge. With Rue My Heart is Laden

By A.E. Housman

Regretfully my heart is laden

For the gold friends that I have, For many young rose girls  
And many lightfoot youths.

With tributaries too broad to jump

Barefoot boys lying down;

Rose-lipt girls are sleeping In fields where roses fade.

A Shropshire Lad is a collection of very simple and effective poems from Alfred Edward Housman. It has a deep feeling of loss and bitter nostalgia. It is a difficult lesson for young people to learn because it is the nature of young people to feel emotions that they will live forever, even though their rational thoughts say otherwise. But inevitably, we all come to "the river is too wide to jump," and is placed in "the fields where roses fade." Alfred Edward Housman's big prize is about his very simple poetry and expressing impermanence in life, inconsistent with the nature of things.

Much of Housman's poetry such as "Loveliest of Trees" is reminiscent of Edward Fitzgerald's translation of Rubaiyat from Omar Khayyam. Khayyam deplored the brevity of human life in its many rubaiyat and emphasized full enjoyment of every moment of our earthly existence in the Epicurean way. Housman's attitude towards human life is more Cyrenaic than Epicurean. However, in many poems, the person recognizes mortality and decay and this recognition leads to acceptance of death rather than more meaningful participation in life activities. For example, characterizing life as a process of changing cycles that ends only in death. The speaker in the poem asked: "What is the point of getting up and getting up? / Awaken a thousand people in the morning, but finally, he lies down ... ". And the lines of the last verse strengthen the absolute process by this analogy: "The sun always moves west; / The way a worker goes / Will lead one house to rest ... " "In the end, the persona adds acceptance of death as the end of the cycle:" And that will be the best. "

"The Most Beautiful Tree", seems to be the simplest poetic greeting. It opens with images of nature that seem to suggest the beauty of life at its peak: 36 of the most beautiful trees, cherry blossoms now hanging along the branches, and standing around the Wearing white forest trip to Eastertide, But the picture has an ironic effect on the observer; it reminded him of his mortality: Now, from my third year ten and ten, Twenty will not come again, and taking from seventy springs the score only makes me fifty more. The reaction is more complicated by the last verse because instead of being pessimistic when facing death, the speaker decides to involve himself in the beauty of the world even though it will be "hung with snow," coloured by knowledge of death: And because to see rife things. small room. The statement of the surface of the poem is simple: life is beautiful but short; and because it is short, we must enjoy it now. But Housman's treatment of the theme is not as simple as it seems. The poem looks simple

because of its pastoral mode. This situation was felt through the eyes of the Shropshire youth himself, a modern pastoral figure. Cherries, the "most beautiful tree," are, in the true sense, the tree of knowledge in the poem, and the changes in the images associated with it show the transition from innocence to knowledge.

After being introduced in lines 1 and 2, the cherry tree is mentioned three times. In line 4 it is said to be "wearing white for Eastertide," on line 9 it is called something "blooming," and in the last row the poem is said to be "hung with snow." What these three images suggest has become a point of debate for critics. Winifred Lynskey has said that images of snow accompanied by winter advice and death, only continued the relationship with the death that was introduced "Eastertide" in the first stanza; Werner argues that snow, in its poetic sense, is nothing more than "the mass of white petals," and Easter associations with death are "mere deviations because if Easter has meaning, it is the resurrection and eternal life." Easter is indeed a poetic symbol, traditionally associated with spring and rebirth, not winter and death. It is also true that phrases like "hung with snow," cannot be separated from the meaning attached to it through traditional associations. The expression "wear white for Eastertide," and "hang with snow," both clearly illustrate the white of cherry blossoms. But the images cannot be limited to colour associations, and snow brings with it winter and death just as Easter brings with it the idea of spring and rebirth. What has been ignored is that the "snow" from the last line obtained the full symbolic meaning of the structure of the poem. The image pattern develops from spring ("wear white for Eastertide") to summer ("blooming objects") to winter ("hung with snow"); or if someone prefers, from rebirth to growth, to death.

It is a clear increase in the knowledge of young people who observe that the "most beautiful" aspects of nature are the touches of melancholy because they reveal a world of damage and death. ("Reveille"), continuing the theme set in the "Loveliest of Trees". The title of the poem shows the subject and its central metaphor. This is a call to action in the face of death. This poem develops its theme through the metaphor of the sun's journey from dawn to dusk. The poem, as Keith Jebb stated, "captures the tone of temptation, the desire for broader horizons." Repetition of phrases such as "boys" and "wake up" show an urgent tone for young men who are fast asleep at dawn:

Some Housman critics have misinterpreted the views contained in A Shropshire Lad because they ignored this line of development. Hugh Molson, for example, stated that Housman considered human life "an improper trial which had no useful purpose other than from where

humans obtained their final deliverance after death." ^ Stephen Spender found that "shooting, suicide, shooting, war, Hemlock" from Housman's poems expressed his feelings about "the misery of life ..." Edmund Wilson wrote that in Housman's poem "we only find the realization of the smallness of mankind ..." of his own fundamental mistakes for himself, his inescapable sadness." But we have seen that "Reveille" and the "Loveliest of Trees" encourage us to have meaningful existence even though they make us both aware of near death. Housman's poetry revolves from one standard to another.

Housman's own life was also marked by the same type of search for eternity reflected in his poetry. On October 3, 1892, he delivered a traditional introductory lecture to open the academic year before the Faculty of Arts and Law and Science at University College, London. He talks about learning values and knowledge, and one passage is very important because it shows that his choice of scientific life might be related to the theme that characterizes his poetry. He has stated; Intellectual pleasure is less well known than sensual pleasure or affection pleasure; and therefore, especially in the winter, the pursuit of knowledge is likely enough to be ignored and a little valued compared to other pursuits that offer far more powerful attractions.

Here we find the connection between Housman's scholarship and his poetry. Both represent a search for immortality in a world that can change. The unique quality of learning for Housman is that it is not subject to "wear of time." It became clear from the lecture that how strong the change process affected Housman's thinking and writing. The lecture was delivered less than three years before spring 1895 when many A Shropshire Lad poem was written. The search for immortality, which is part of the argument for the supremacy of intellectual pleasure for sensual pleasures in Housman's scientific activities, became a turning point in Housman's poetry. It is in this context that his attention to death at A Shropshire Lad must be seen. the introduction of the paper should explain the nature of the problem, previous work, purpose, and the contribution of the paper. The contents of each section may be provided to understand easily about the paper.

## II. LINEAR DIRECTION AND ALLEGORY

Lines such as *cerah sunny hills, bright valleys of poetry* "hills and the Nile" evoke the image of nature. Housman Poetry assesses the power of nature with its positive attitude. The poem shows a romantic view of the amazing power of nature to lift and lift the soul. In this way, positive nature motives reinforce key themes such as life and regeneration, flares are also strong symbols of hope

and life. This positive connotation is reinforced through the religious and patriotic nuances of the poem. Flares also represent individual inheritance. This flare burns on the road to heaven. In this way, the flare is a symbol of one's strength, potential, dreams, and desires. These aspects can transcend mortal existence, as they move from person to eternity. Modern humans are spiritually hollow and barren, they are like robots that follow previously assigned tasks. He got up early, changed his clothes, had breakfast, went to the office, had lunch, returned to his house, spent time with his family, had dinner, slept, and the following morning followed the same routine.

Modern people are a human-land dweller, although he has made progress in materialistic science and culture, he has no values, he is spiritually dead. He only has one trading eye, his spiritual eyes are closed, so he is spiritually blind. Some of the reasons for the destruction of modern humans are ignorance and gambling, making false love and religious disobedience. He is limited to his routine work and is powerless to act based on religious doctrine or moral values. Religion is the only way to get liberation, mortal man, he can be eternal like Christ by adopting God's message. Poetry "With Rue My Heart is Laden" digs the graves of past events and shows us eternal activity, ignorance, and spiritual infertility and this is the great skill of poets. Through this symbolic and figurative analysis of poetry, researchers will try to show a picture of emptiness and infertility today.

Alfred Edward Housman stands as a great poet of the twentieth century. He is considered a rebel poet, who discusses village life, his sterility, the busy activities of the eternal attitude of Laden village and the loss of belief in religious traditions, spiritual sterility, and arrogance and so on. It is said that a poet who is great at writing about him writing his age, we find the same quality in Housman's poetry. He uses traditional symbols and personal symbols in his poetry. He is an obscure symbolist; an ordinary reader can never easily understand the symbol. As far as the figures of speech are concerned, he uses Shakespeare and Miltonic as well as references to Dante and Lord Buddha in his artwork. He also uses certain Christian myths and at the same time, he introduces us to Greek mythology. "With Rue My Heart saden" is extraordinary poetry.

The basic voice of this conjecture is that Houseman's "excitement" implies an emotional state caused by personal unrest and any attempt to arrive at the cause of the riots. A further implication is that knowledge of causes of joy can express the symbolic attitude of the motivation behind Houseman's writing of A Shropshire Lad and further strengthen their position which insists on interpreting

Houseman's poetry biography. But Houseman's unpublished letter indicates that the allegations of these scholars were the result of a misinterpretation of the word joy as Houseman used it. In a letter to Paul V. Love, an American, dated February 14, 1927, said Houseman, the joy is what is commonly called poetic inspiration. This clarification dismissed the idea that words from the preface disguised some personal revelations because excitement shows a separate emotional state from the creation of poetry while inspiration does not.

Elsewhere Houseman also tried to reject the notion that his poetry was a result of personal tragedy or crisis. In response to questions, while *A Shropshire Lad* was the result of a crisis of pessimism, he replied that he had never experienced a crisis like that. He added, "... I didn't start writing poetry seriously until the real emotional part of my life was finished ..." Besides, Wilfrid Scawen Blunt wrote in *My Diaries* about conversations with Housman where he asked the poet whether every episode in his life suggested that the letter contained only one sentence quoted above the terrible character of his poem. Houseman assured that Joe was not.

He once lived as a boy in Worcestershire, not in Shropshire, despite the views of the Shropshire Hills, and there was nothing terrible to note. Housman's explanation of his remarks in the introduction to *Last Poems*, which has not been discovered to date, makes it increasingly difficult for scholars to find personal events which sparked a very creative period in the early months of 1895 when most of *Shropshire Lad's* lyrics were written. But about preventing a purely biographical approach to poetry, some things may have helped prepare the way for critical evaluation of much-needed poetry based on his abilities, regardless of his disclosure of poets.

### III. CONCLUSION

It can be concluded that Housman's poetry is an important part of his biography. To understand his biography, one can read his poetry, one of which is important among them is *A Shropshire Lad*. This is a series of self-expressing lyrics enough to understand Housman's work. One of the objectives of this study was to show Housman's work. This is not to deny that there is a personal element in poetry, but to deny that knowledge of personal elements is sufficient or even necessary to explain poetry.

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# Using English Songs to Improve Young Learners' Listening Comprehension

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**Abstract**— *The present study investigates the effectiveness of using songs in improving the listening comprehension skills of young learners in primary cycles. To address this issue, an experimental research study was carried out. A total of 80 young learners of English as-a-foreign language (EFL) participated in the study. Data were collected through administering a structured interview with English language teachers, pre-tests and post-tests, and a questionnaire that assesses young learners' attitudes towards using songs. The results demonstrate that there are numerous factors that hinder the improvement of young learners' listening comprehension. However, the use of songs helped learners to develop their listening skill. The study concludes that most of the young learners enjoyed and appreciated learning English through listening to songs. Implications for teaching and further research are discussed.*

**Keywords**— *Foreign language, young learners, listening comprehension, and songs.*

## I. INTRODUCTION

Listening plays a significant role in the lives of people. Of the four major areas of communication skills and language development – listening, speaking, reading, and writing – the one that is the most basic is listening. Children listen and respond to the language before they learn to talk. In first and second language acquisition, listening is the initial stage. According to Sharpe (2001), the promotion of children's speaking and listening skills lies at the heart of effective learning in all subjects of the primary curriculum. In the classroom, students have to listen carefully and attentively to lectures and class discussions to understand and retain the information they have received.

As Demirel (2004) claimed, of all the four language skills, listening skill is the most difficult one to develop. Therefore, special attention and more time should be devoted to the teaching of such a basic skill. However, it seems that listening is not covered adequately in the curriculum even though 55% of our lives are spent listening (Costa & Kallick, 2019 cited in Pearse & Dunwoody, 2013). Pearse and Dunwoody (2013) posit that active listening skills have to be an integral part of the learning environment to help students become lifelong learners.

Songs are appreciated for their linguistic, pedagogical, cultural, and entertaining features. They are precious language learning materials that can be used to teach and develop every aspect of a language. Vernon in Xiao (2013) said that English songs bring energy to the classroom and boost students' confidence. If the students are interested both in material and teaching, they can enjoy listening. Moreover, the many-faceted merits songs possess may enrich and activate our foreign language class. Georgi Lozanov incorporates music into his teaching method— Suggestopedia, for music is instrumental in creating a relaxing and comfortable environment, which can propel language learning (as cited by Larsen-Freeman, 1985).

Stanislawczyk and Yavener in Kuśnierek (2016) stated "Using songs in the classroom believe that songs are advantageous tools and a teacher should take advantage of it during linguistic practice. Besides, Kuśnierek (2016) stated "Song may be used to relax students since for many learning a new language is a new experience".

By using songs, students not only study but also relax their mind. Futon in Arevalo (2010) said that songs can also provide a relaxed lesson. They also can form the basis for many lessons. English songs are a great language pack that bundles a culture, vocabulary, listening, grammar, and several other language skills in just a few poems. It can be

used for a wide range of English for teaching and learning foreign languages. This also was supported by Shen (2009) "being a combination of music and language, songs have innumerable virtues that deserve our attention. Their richness in culture and themes, their idiomatic and poetic expressions, their therapeutic functions, and so on makes them an impeccable tool for language teaching". So, utilizing songs in the classroom can relax students' minds and bodies and can make them listening more enjoyable.

Tri Listiyaningsih (2017) stated that listening to English songs can improve listening skill because most children enjoy singing songs, which can often be a welcome change from the routine of learning a foreign language. For the teacher, using songs in the classroom can also be a nice break from following a set curriculum. There has been abundant research abroad on the use of songs as an authentic teaching resource in language teaching (Eken, 1996; Maley, 1997; Geoff, 2003), but a paucity of such studies is reported in Lebanon.

## II. STATEMENT OF THE PROBLEM

English language teaching (ELT) in Lebanese public schools has been for quite a long time following the traditional path of teaching vocabulary and using grammar textbooks, cramming students with a considerable amount of exercises, and then evaluating their accomplishments through consecutive exams. If we cast a close look at the Lebanese public schools that teach English as a foreign language for young learners, we will notice that the teaching curricula do not treat the listening skill as a priority in teaching. In the evaluation of student success, the emphasis is primarily placed on the grammar and reading comprehension skills, and mostly there is no room for evaluating listening comprehension.

The area of using songs to improve listening has not so far received the due attention in Lebanese context. Accordingly, this research aimed to investigate the effectiveness of using songs to enhance young learners' listening comprehension at a primary school level. More specifically, the study addressed the following questions:

- 1) What are the factors that hinder the improvement of young learners' listening comprehension in cycle one?
- 2) How would listening to English songs improve listening comprehension of young learners in

cycle one?

- 3) What is the attitude of young learners in cycle one towards using English songs to improve their listening comprehension abilities?

## III. LITERATURE REVIEW

### Listening Skills and Young Learners

Listening is the receptive use of language, and since the goal is to make sense of the speech, the focus is on meaning rather than language (Cameron, 2001). Sariçoban (1999) stated that listening is the ability to identify and understand what others are saying. For learners, listening is how spoken language becomes input (i.e., it is the first stage of learning a new language). In the classroom, this happens by listening to the teacher, a CD, or other learners. It is the process of interpreting messages — what people say.

Two theories of speech perception portray listeners as having very different roles. In the first view, listeners play a passive role and simply recognize and decode sounds, and in the second view, listeners play an active role and perceive sounds by accessing internal articulation rules to decode speech (Crystal, 1997). Whether speech perception is active or passive, or a combination of both, Phillips (1993) said that listening tasks are extremely important in the primary school setting, providing a rich source of language data from which children begin to build up their ideas of how the foreign language works. This knowledge is a rich source that YLs draw on to produce language.

Linse (2005) also considered the teaching of listening skills as foundational to the development of other language skills. We should, however, be aware that any kind of listening comprehension activity needs to be well guided with clear aims. To this end, Ur (1996) argued that a listening purpose should be provided in the definition of a pre-set task. The definition of a purpose enables the listener to listen selectively for significant information. Providing the students with some idea of what they are going to hear and what they are asked to do with it helps them to succeed in the task; it also raises motivation and interest. The fact that learners are active during the listening, rather than waiting until the end to do something, keeps the learners busy and helps prevent boredom.

From young learners to adult learners, there are ways of including songs into lessons according to the linguistic ability and interests of students. Children are particularly receptive to sound and rhythm, with musical intelligence

appearing early on their intellectual development (Davies, 2000). Therefore, it is very essential to show how songs can be implemented to enable teachers to improve the listening comprehension of young learners.

### **Songs and Young Learners**

The most prominent features of songs that reinforce language acquisition include their rhythmic and repetitive nature and the joy that the association between melody and content brings to the learning activity. Children have a keen awareness of rhythm, and they have not yet experienced the anxiety that can accompany learning a second language (Krashen, 1981). Therefore, there are many advantages of using songs in YL ESL/EFL classrooms, the most striking ones are the following.

### **Songs Are Keys to Primary Practice**

Most primary school teachers generally use songs as a teaching technique, and Cameron, (2001) claimed that the use of songs and rhymes is also important for YLs in foreign language classrooms. Likewise, Johnstone (2002) claimed that teachers of YLs may make an important contribution to children's early language education by introducing their classes to recorded songs. Demirel (2004) made the strongest claim when he argued that the most effective way to teach listening comprehension, pronunciation, and dictation to YLs was through teaching songs.

### **Songs Create Safe and Natural Classroom**

#### **Ethos**

According to Cullen (1999), songs are significant teaching tools in teaching ESL/EFL because, as most teachers find out, students love listening to music in the language classroom and they often hold strong views about music. This affinity with music makes songs vital tools to create a safe and natural classroom ethos and to overcome feelings of shyness and hesitation on the part of the learners.

Because of their limited attention span, YLs need a variety of activities. YLs are often shy, and they should join in classroom activities when they feel ready rather than when the teacher demands—an opportunity that songs create (Djigunovich&Vilke; 2000). The learning characteristics of YLs also reveal a need to develop a strong emotional attachment to their teacher. "Listen and Do" songs support this attachment since the students and the teacher are physically involved in doing the same actions; that is, they share a common experience.

The students' education, including language education, is a process in which students should be encouraged to contribute physically, emotionally, and intellectually. This type of learning environment is best achieved when the teacher creates a safe, non-threatening context within which learners can play with language (Sevik, 2012).

### **Songs Provide Opportunities for Repetition and Practice**

Songs provide excellent opportunities for repetition and practice that might otherwise be tedious. Repetition of language is pleasurable—such as repeating choruses, or singing *cumulative songs* where each verse borrows words from a previous verse (e.g., "The Twelve Days of Christmas"). This repetition, most often accompanied by physical actions, helps to learn and in turn leads to familiarity so that children feel comfortable with the foreign language (Rumley, 1999). Besides, as argued by Sharpe (2001), by singing songs pupils gradually internalize the structures and patterns of the foreign language as well as the specific language items that the teacher wants them to learn.

### **Songs Provide Opportunities for Real Language Use**

According to Sharpe (2001), songs provide an occasion for real language use in a fun and enjoyable situation. She claims that singing is a vital part of the life of a young child, inside and outside the school, and incorporating the foreign language into this fundamental activity is another way of normalizing it. Young children readily imitate sounds and often pleasurably associate singing and playing with rhythms and rhymes from an early age.

Schoepp (2001) believed that the three following patterns emerge from the research on why songs are valuable in the ESL/EFL classroom:

- a. Affective reasons: A positive attitude and environment enhance language learning. Songs are an enjoyable activity that contributes to a supportive, non-threatening setting with confident and active learners.
- b. Cognitive reasons: Songs contribute to fluency and the automatic use of meaningful language structures.
- c. Linguistic reasons: In addition to building fluency, songs provide exposure to a wide variety of authentic language that students will eventually face in nonacademic settings.

### **How to Teach Songs**

A word of caution is necessary. As language teachers, we should always bear in mind that our main responsibility is to teach the target language. No matter how fun and enjoyable song activities may be for YLs, we should not get carried away by the music and rhythm of songs. Our main responsibility is not to teach singing skills, but to teach the target language.

Therefore, if songs are used ineffectively, they can easily become mere entertainment and pleasurable interruptions in the school day and, in the long term, they result in boredom and lack of interest. There should be a clear reason in the language teacher's mind as to why and how to use a song. Songs can be an effective means of developing young learners' language skills only when they are well integrated into a scheme of work and carefully selected for the cognitive and linguistic needs of pupils (Sevik, 2012).

Kirsch (2008) stated that listening activities should be based on meaningful, appropriate, and authentic texts (e.g., a story, song, or poem) that assist listening and remembering and that match the language and grade level of pupils. Ersöz (2007) suggested that teachers should be careful to choose songs that: contain simple and easily understood lyrics, link with a topic or vocabulary that learners are studying in class, contain repetitive lines, and allow children to easily do actions (to help emphasize meaning).

The purpose of this paper is to highlight how songs and appropriate follow-up activities can be used effectively as a pedagogical tool in Lebanese public schools to support the development of listening comprehension for young learners in cycle one. Therefore, teachers should develop songs into language learning tasks.

## **IV. METHOD**

### **Participants**

The participants were young learners from cycle one who came from a public school. Their ages ranged between 7 and 10. This study was performed on 80 young learners from grade 3. The participants were selected and assigned into four different groups according to their results in the pre-tests. So young learners of different levels were chosen for each section. One hundred percent of the population was Arabs. They were mainly Lebanese with some Syrians who spoke Arabic as their mother tongue.

### **Research Design**

In this study, the independent variable was the use of English songs while the dependent variable was the listening comprehension which was measured by the difference in the mean scores between pre-tests and post-tests for both groups. To improve young learners' listening comprehension in cycle one, English songs were used.

### **Instrumentation**

Three instruments were used to collect data to examine the effectiveness of using songs in improving the listening comprehension of young learners in cycle one. They were as follows:

An open-ended semi-structured interview with seven English language teachers to investigate the factors that hinder young learners' listening comprehension skills in cycle one, pre and post-tests for assessing listening comprehension and a questionnaire that reflected students' attitude towards the use of songs.

### **Procedure**

At the beginning of this study, an open-ended, semi-structured interview was conducted with 15 English language teachers to determine the factors that hinder young learners' listening comprehension in public schools. After recognizing the factors that hinder young learners' listening comprehension, the researcher examined the effectiveness of English songs in improving the learners' listening skills. Therefore, she conducted the present study during one semester that lasted from October to December. The independent variable used in this study consisted of two conditions: an experimental condition in which the students practiced listening to English songs and a control condition in which the students practiced listening according to the traditional methods. Both groups had the same number of hours of instruction, which was one period weekly for about fifty minutes. On the first day, the listening pre-tests were administered by the researcher to both control and experimental groups in each class.

The song "Wheels on The Bus" was used as a pre-test for 50 minutes. It was made up of three parts: pre-listening, while-listening, and post-listening. In the first part, the teacher introduced the vocabulary related to the song by using the picture of a bus and asking students some questions. Then, the song lyrics were handed out to the students. In the second part, the song was played three times out of a laptop computer with extra speakers attached. First, it was played without pauses, the second time with pauses,

and the third time without pauses. Meanwhile, students were asked to fill in the gaps with the missing words from the box. In the post-listening stage, students were asked to answer questions related to pronunciation and creative writing.

After the listening pre-tests were administered to each group on the first day, the training sessions were held for one whole semester. Every week each section from the experimental groups was given one training session, while the subjects in the control groups listened once per week following the traditional listening curriculum with the help of their English language teacher. The subjects in the experimental groups listened to songs with grammar and vocabulary related to the topics in their textbooks. Since the eight English songs were used as supplemental materials to their English textbooks, the instructional time was intermittent. That is, each song was introduced at the end of each lesson. On average, minutes per period were spent

practicing various aspects of language skills such as listening, speaking, vocabulary, pronunciation, and grammar.

When the songs were introduced, young learners worked on listening skills and practiced exercises such as gap-fill tasks and unscrambling sentences. Speaking English was practiced by singing songs as well and by doing exercises to improve the participants' pronunciation. In their last session, the young learners in cycle one were post-tested for fifty minutes to evaluate their progress in listening comprehension. The same tests and instructions were used in both stages (pre-tests & post-tests). Next, the experimental group learners were given a structured questionnaire two weeks after the end of the treatment. The purpose of the questionnaire was to find out about young learners' attitudes towards using songs in improving their listening comprehension. It took the respondents 20 minutes to complete it with the help and instructions of the researcher.

## V. RESULTS

### Data Analysis

#### Interview with teachers

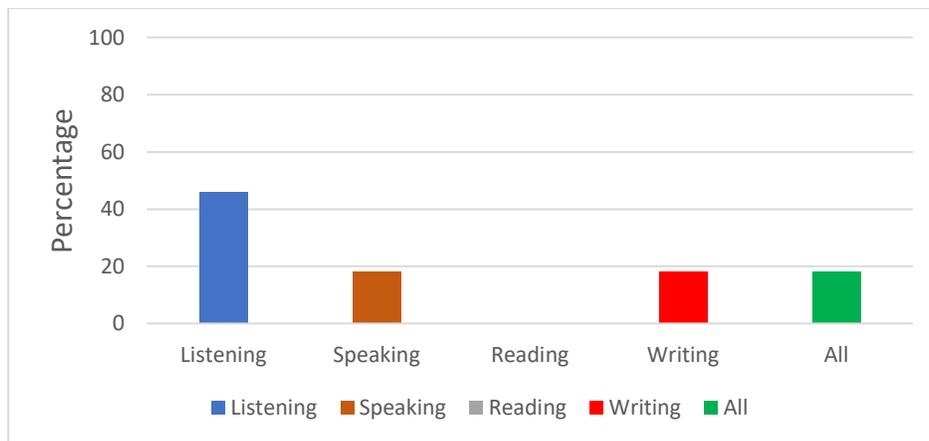


Fig.1: Most difficult skill for young learners.

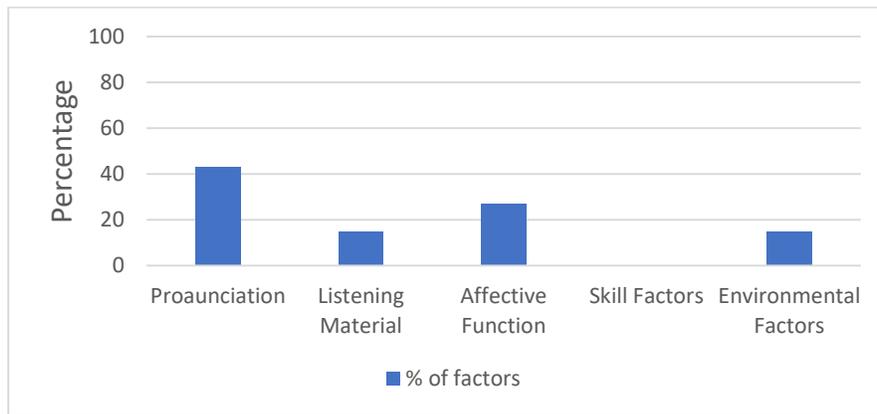


Fig.2: Factors that hinder young learners' understanding of a listening task.

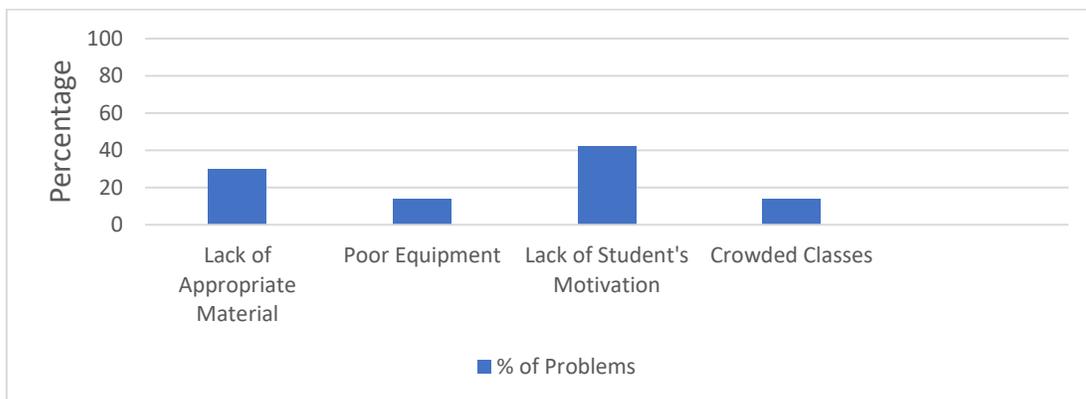


Fig.3: Problems faced by teachers at public schools.

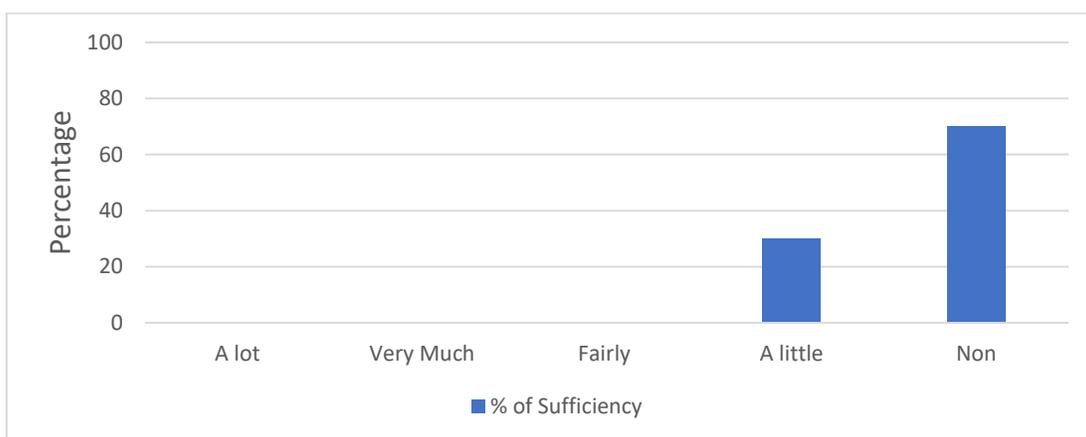


Fig.4: Sufficiency of listening comprehension exercises in textbooks.

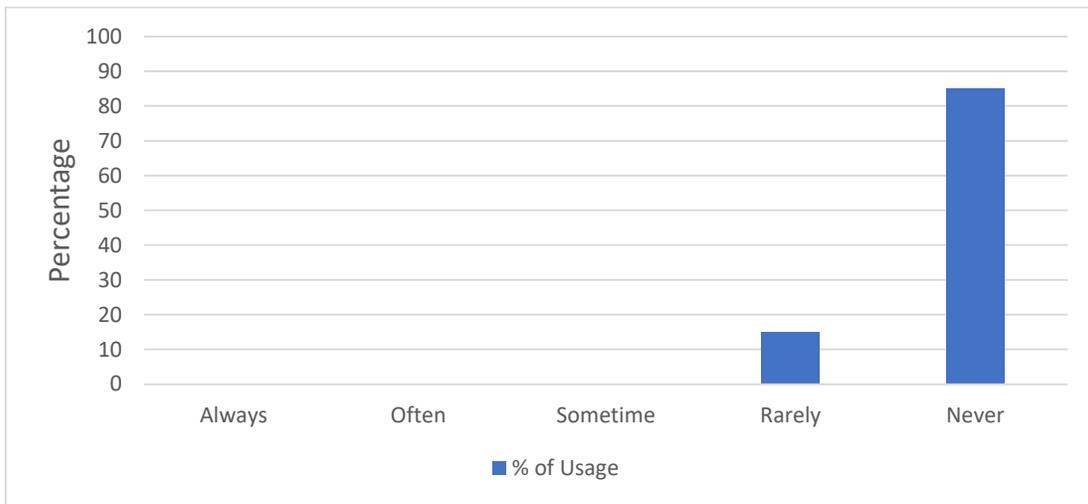


Fig.5: Usage of aural authentic materials by teachers.

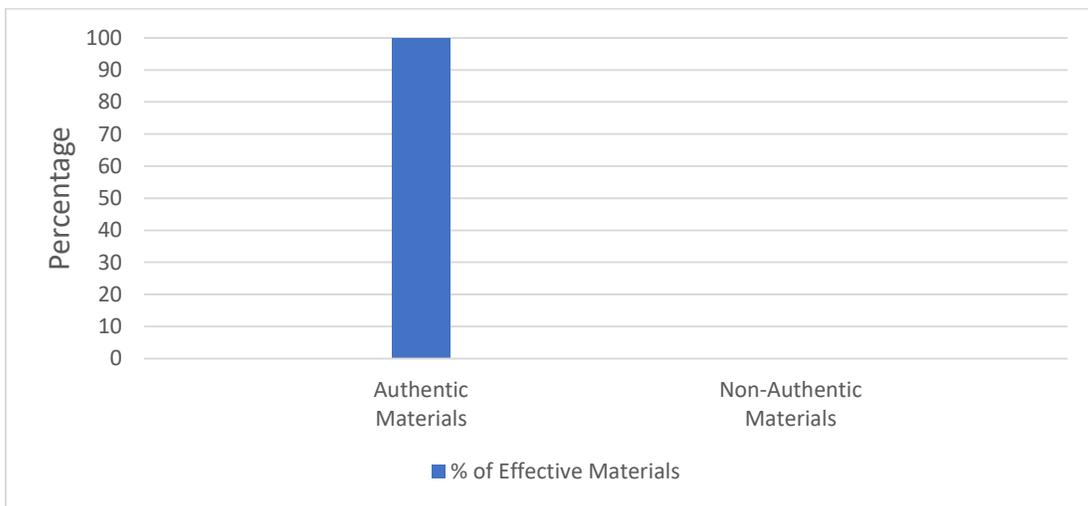


Fig.6: Effective materials in teaching listening comprehension

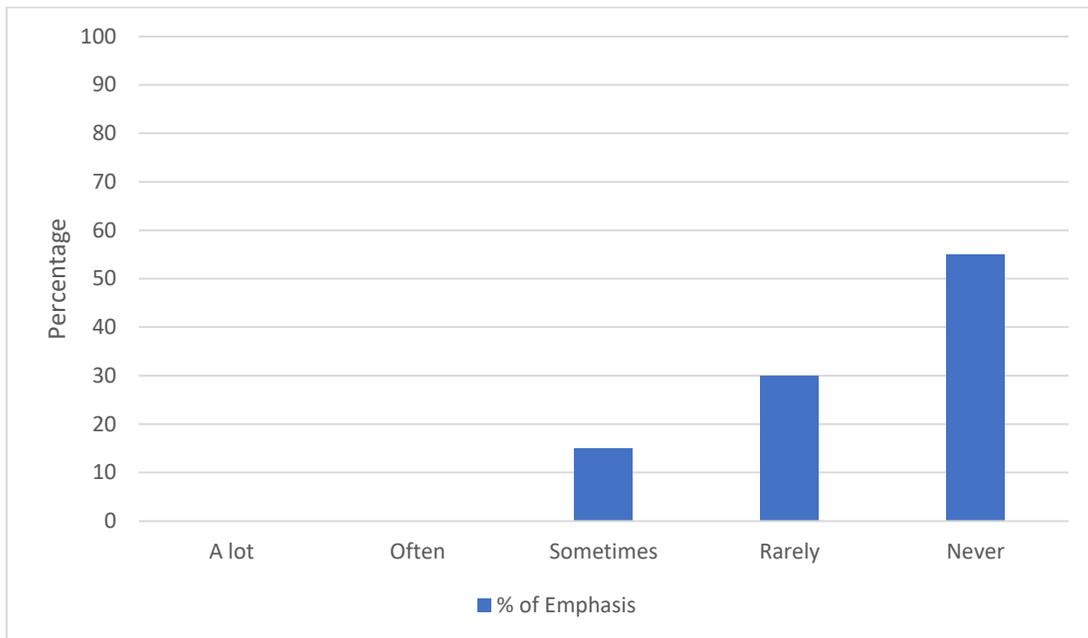


Fig.7: Emphasis on listening skills at public school.

**Results of pre-tests and post-tests**

The following table shows the mean and standard deviation in the experimental and control group in pre-test and post-test.

$$\text{Mean} = \text{Average total} = \frac{\text{Sum (Total grades)}}{\text{number of subjects}}$$

The standard deviation can be thought of as measuring how far the data values lie from the mean.

**Table 1: Mean M and Standard Deviation SD**

Variables	Experimental Group		Control Group	
	M	SD	M	SD
Pre-test	1.9	0.7	2.3	0.99
Post-test	3.6	0.8	2.4	0.95

$(\bar{X})$  Experimental Initial       $(\bar{X})$  Experimental Final

$(\bar{X})$  pre <  $(\bar{X})$  post

This means that the average grades of the experimental class after the training sessions are higher than average grades before the experiment. Also, the standard deviation of the pre-test < post-test means that the marks are spread somehow far from the mean, but show improvement in young learners` performance though there is an obvious difference in their performance.

**Questionnaires about Young Learners` Attitude towards Using Songs**

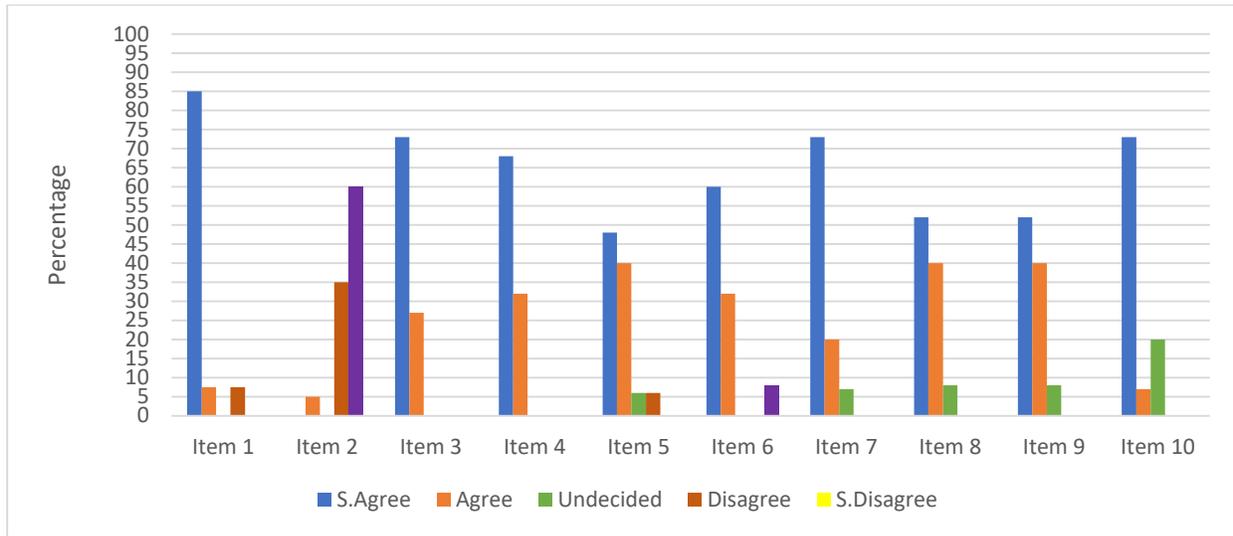


Fig.8: Experimental groups` attitude towards using songs.

**VI. DISCUSSION**

This study investigated the effectiveness of using English songs to improve the listening comprehension of young learners in cycle one. The results of the interview conducted with the teachers demonstrated that the listening skill has received only a slight emphasis on teaching English as a foreign language in Lebanese public schools. According to Rost (2002), listening is an important skill for students of second language, and that is why it should be viewed as an integral part of learning and communicating in the target language effectively. Numerous studies indicated that efficient listening skill was more important than other skills as a factor contributing to academic development (Coakley & Wolvin, 1997). Boyle (1984) indicated the factors that are regarded as the most salient influences on EFL, namely listening comprehension factors that relate to the listener, the speaker, and the materials. This is in agreement with the view of Scarcella and Oxford (1992), who stated that students' anxiety about not understanding anything can lead them to discouragement, fatigue, and a general sense of failure. Moreover, Sharpe (2001) claimed that the promotion of children`s speaking and listening skills lies at the heart of effective learning in all subjects of the primary curriculum. Therefore, ESL/ EFL teachers have to consider the development of children`s listening skills as a key aim of primary teaching, so they have to equip children with the best strategies for effective listening. The second research

question of this study concerned the role of English songs in improving young learners` listening skills in cycle one.

The results demonstrated that integrating English songs into second language learning classroom activities can have a positive effect on the listening comprehension of young learners, provided that the task given to them is in harmony with their level of proficiency. Comparing the results of the experimental groups with those of control groups, we can see that the use of songs has contributed significantly to the improvement of young learners` listening skills. This is apparent in the noticeably very good performance of experimental groups in the post-tests. Hence, this result suggests that the experimental groups who listened to English songs had a better performance than the control groups who followed the traditional listening content of the curriculum.

This view is in harmony with Cameron (2001) who demonstrated that the use of songs and rhymes is important for young learners in foreign language classrooms. This is evident in the results of the present study that showed the numerous advantages of teaching songs to young learners in cycle one. According to Djigunovich and Vilke (2000), songs create an opportunity for young learners who often feel shy to join in the classroom activities. This is also in agreement with the view of Cullen (1999) who demonstrated that songs are significant tools in teaching ESL/EFL because students love listening to music in a language classroom environment and they often hold strong views about it. Therefore, the

results of this study favored the use of English songs as effective tools to enhance young learners' listening comprehension and disapprove of the use of non-authentic materials teaching listening comprehension skills.

Based on the above-mentioned results, the study concluded that most of the young learners enjoyed and appreciated learning English through listening to songs. The findings showed that young learners were extremely motivated to learn English and to enhance their listening abilities. According to young learners' responses, it could be elicited that most of these learners learned how to pronounce words, how to remember a big range of vocabulary, how to practice grammar exercises, and how to write short lyrics and sing songs.

All these observations are following the notions forwarded by Sharpe (2001) who believed that by using songs pupils gradually internalize the structures and patterns of the foreign language as well as the specific language items that the teacher wants them to learn. She also added that songs provide an occasion for real language use in a fun and enjoyable situation.

Besides, Davies (2000) revealed that children are particularly receptive to sound and rhythm, with musical intelligence appearing early on their intellectual development. So, it is very essential to show how songs can be implemented to enable teachers to improve the listening comprehension skills of young learners.

Therefore, the use of songs serves the purpose of improving the listening comprehension skills of young learners in cycle one effectively and efficiently. Songs should be carefully selected to suit the young learners' abilities, and the lyrics should be clear. Finally, it is worth noting that the vocabulary in the songs should be appropriate to the students' proficiency level.

## VII. CONCLUSION

The study of the effectiveness of using English songs in improving the listening comprehension of young learners in the primary cycle presented significant results to the Lebanese students and teachers in public schools. The findings of this study could bring to the fore the reasons for considering songs valuable pedagogical tools in teaching listening skills. It is, therefore, concerned in the first instance by highlighting the factors that affect foreign language listening comprehension. It supplies a survey of the most common listening strategies required for improving listening

comprehension. The results of this study showed that for these young learners, the use of songs can lead to the attainment of high English language scores.

Consequently, meeting the learning needs of young learners to improve their listening comprehension is a big job, one that requires the coordination and collaboration of the educational system. This means that everyone must support the teaching of listening skills through authentic materials, particularly songs. Furthermore, most of the available practical recommendations are subject to situational constraints: that is they lack universal generalization and application cannot, therefore, be prescribed without adapting them to particular learning situations in which they are to be used. In this paper, the scope of the study was limited only to one foreign language Lebanese public school. The research was restricted to only a small number of subjects and the researcher could only look at the situation of using songs to teach listening to students at a primary level. Hence, the results could not be generalized to all the schools in Lebanon. Moreover, because of limitations in time and space, the researcher did not have enough opportunities to apply the use of songs on a larger scale. The researcher, therefore, hopes that this paper will be a starting point for further study and new applications.

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# A Case Study of English Schwa Realization by Muna Language Speaker

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**Abstract**—English schwa, a short vowel with mid-central quality, is absent in phonological system of Muna language. When a sound does not exist in one language, the speaker of the language tends to replace the sound with another similar sound, or eliminate the sound, or add a sound to make it possible to realize. Hence, in Muna language, there are only five vowels without varying long and short vowels, while there are 20 phonetic vowel symbols in Received Pronunciation and 16 in General American. Thus, this study attempts to investigate the realization of English schwa, a vowel which does not exist in Muna Language, by Muna Language speaker and the environment causing it. The speaker of Muna Language reading some words in sentences containing schwa is recorded. The data procured are analyzed by Praat, a freeware program for the analysis and reconstruction of acoustic speech signals. The findings are expected to be shown to some extent that firstly, some words containing English schwa are interpreted to certain vowel in Muna Language which is considered as a close counterpart of this short mid-central vowel (schwa) by the speaker. Secondly, the speaker tends to eliminate the sound to avoid mispronounce schwa that does not exist in Muna Language. All the findings could be taken into consideration when teaching English the speakers of language which does not have mid-central vowel or schwa in their language phonetic system. It highlights the importance of associating in teaching English phonemes, especially vowels, which might enhance the learners' realization of English schwa sound as it appears in actual words.

**Keywords**—English schwa, Muna Language, realization, vowels.

## I. INTRODUCTION

Correct pronunciation is essential skill for English as Foreign Language (EFL) learners in communication (Taqi, et al., 2018). However correct pronunciation is difficult in which it mostly creates foreign accents and variation in pronunciation. Although the learners have acquired English as their new language, sometimes these pronunciation variations occur for some reasons. The phonological mismatches between the learners' first language and English as target language could be the main contribution to the difficulties. Moreover, the fact that English vowels have several ways of pronunciation could be a problematic to them whose L1's vowel sounds are not as various as English and very limited (Yavas, 2011).

As in most Indonesian EFL, their first language, their tribe's language, interferes more intensive than Indonesia language as their second language. One of the mismatches is the absence of short mid-central vowel (schwa), /ə/ in English as target language (L2) and most tribes' language in Indonesia (L1). It leads to some phonological process in adapting to acquiring English,

such as feature-changing rules (assimilation and disassimilation), segment insertion and deletion (Fromkin et al, 2018).

Related to the realization of English schwa and phonological process involving this sound, there are several researchers conducting studies around it. The study about deletion of schwa was concerned by Torres (2019), Ryu and Hong (2013), Song (2006) and Szigetvári (2002). Those studies provide evidence that schwa deletion is strongly influenced by stress environment (pre-stress position vs. post-stress position), sonority distance between two consonants surrounding an unstressed vowel [ə], and lexical frequency of the word containing the schwa. Stress environment affects schwa deletion that schwa is more likely to delete in post-stress position than in pre-stress position.

Another study investigating schwa realization, especially by Indonesia speakers, was conducted by Aryani (2019). A study which investigated English schwa sound produced by students of language and Literature Faculty in UNSIQ was conducted by Aryani (2019). The students

were given 15 words containing schwa to pronounce. Their pronunciations of those words were recorded. Each recorded word was listened again and identified in term of its schwa realization. The result shows that their pronunciation was interfered by students' mother tongue language. The existence of English schwa and their experience studying English do not mean that they alert with the correct pronunciation as they were instructed to pronounce given list words containing schwa sound. Schwa sound in all 15 words were replaced by the students into other sounds, such as low back vowel [a:], mid-back vowel [o:], and high-back vowel [u:].

Derived from the preceding studies, this study was aimed to investigate the realization of English schwa by Muna language speaker and the environment causing the realization.

## II. THEORITICAL FRAMEWORK

### Schwa in English

Schwa is a vowel like any other; a central open-mid/close-mid unrounded vowel, slightly higher than [ɐ], slightly more central than /ʌ/: i.e. /ə/ (Silverman, 2011). In term of practice, schwa has been applied to a phonological value that is especially variable in its phonetic properties. In term of duration, Schwa is typically quite short, and this short duration may co-vary with its tendency to be co-articulated. Given its short duration and co-articulatory tendencies, schwa bears a phonetic similarity to the mere audible release of a consonantal constriction in the context of a following consonant (Silverman, 2011). Indeed, certain epenthetic schwas may have their origin in consonantal release. Although such schwas may play an important functional role by providing acoustic cues to the first consonant in such consonant-consonant sequences, these schwas may, in fact, be "invisible" to the prosodic structure of the language, contributing neither to the syllable structure nor to the metrical structure of the system (Hall 2006).

In acoustic terms, schwa's resonance structure may be modeled (as a first approximation) by a tube that has no significant constrictions anywhere along its length, such that its formants derive not from two tubes (and/or a Helmholtz resonator) as is the case for other vowels, but instead from one long tube. Given a tube that approximates the length of an adult male vocal tract, this idealized version of schwa possesses formants at 500 Hz, 1500 Hz, 3500 Hz, etc. (Johnson, 2003; Silverman, 2011). However, since schwa's articulatory properties are so variable – typically, far more variable than other vowel qualities – its formant values vary in kind (Yavas, 2011).

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### Muna Language

Muna is an Austronesian Language belonging to Western Malay-Polynesian branch (Blust, 1980 in Van den Berg (1989). Muna language is originated and largely spoken in Muna Island, one of the biggest island at southeast coast of Sulawesi, Indonesia. Van den Berg (1989) distinguishes four dialects of Muna language. They are Standard Muna, Tiworo, Si ompu and Gumas. The speech variations are more than 80% of their basic vocabulary and phonological difference among the four dialects.

In phonological system of Muna Language, there are only five vowels. They are high front unrounded vowel /i/, high back rounded vowel /u/, low central unrounded vowel /a/, half-open-mid front unrounded vowel /ɛ/ and half-open-mid back rounded vowel /ɔ/. In immediate environment, the half-close allophone /o/ occurs.

In corpus of over 1000 disyllabic roots (CV.CV sequence) the relative occurrence of /a/ in final and penultimate syllable is the highest while the lowest occurrence is /i/. Muna language does not allow consonant cluster CC and word-final consonants in syllable structure. Meanwhile, sequence of three vowels (VVV) is very common. In sequence of two vowels, all vowels are found as either the first or the second. When two adjacent vowels are different, stress is regular and falls on the penult. However, when the two vowels are identical, the sequence is phonetically pronounced one long vocoid, as in word *nee* [ne:], *laa* [la:] and *tuu* [tu:]. Thus, the final unstressed vowel is absorbed into the preceding identical vowel.

As many languages in the world, Muna language has borrowed and still borrows vocabularies. Related to the process adaptation on borrowing words, in his research, Van den Berg (1989) classified four the phonological adaptations loan words in Muna language that tend to be done by Muna speakers. The phonological adaptations undergone are replacement of foreign sounds, avoidance of final consonants and breaking of clusters. In replacement of foreign sound, for instance, schwa sound /ə/ tends to be replaced by low central unrounded vowel /a/. To avoid final consonant, Muna speakers delete final consonants or add a vowel in final position. The example of replacement schwa /ə/ and avoiding final consonant is found in word *telat* (Indonesian) which becomes *talati* (Muna)..

## III. METHODOLOGY

In accordance with the purpose of the research related to analyzing the realization of English schwa [ə] produced by Muna Language speaker, the research

employed descriptive qualitative research method since it places stress and describes in detail of what goes on in particular events or situations or activities rather than comparing the effects of a particular treatment (Burns, 1995; Creswell, 2012; Fraenkel, Wallen, & Hyun, 2012).

### 3.1. Participant

The participant involved this study was a Muna Language speaker with no known speech or hearing defects who studies English Linguistic magister program. The participant was selected purposively to meet requirement of this study. Although he has been living in West Java for a year to study, he was an active Muna Language speaker in his daily lives in his neighborhood in Sulawesi. He is considered to have strong dialect and accent of Muna language in speaking other languages (such as Sundanese).

### 3.2. Data Collection Technique

The data of this study were collected through several stages. Firstly, the participant read 27 isolated words in a silent chamber. The word list read were recorded. All of the words selected were familiar words for the participant. The participant firstly previewed all the words listed and confirmed that all the words were familiar for him. Each word in the list contains schwa sound in different positions. There were three groups of words based on schwa positions read by participants. The first group was nine initial-position schwa words with /#əC/ sequences. The second group was nine medial-position schwa words with /CəC/ sequence. The third group was nine final-position schwa words with /Cə#/ sequence. The list of the words is as follows:

Table-1. Phonological position of schwa

Word Initial: #əC	Word Medial: CəC	Word Final: Cə#
Alone	Present	Banana
Against	System	Sofa
Upon	Carrot	Area
Obtain	Atlas	Idea

Table-3. Production of Potential-Schwa Words by Muna Language Speaker

Words	*GA Pronunciation	Muna Speaker Production	Phonological Process
<b>Word Initial:</b> #əC	Alone	[ə'loʊn]	-
	Against	[ə'genst]	-
	Upon	[ə'pɑ:n]	Feature-changing Rules:

Abuse	Illness	Formula
Achievement	Supply	Era
Occasional	Circus	Villa
Offensive	Curious	Cinema
Afraid	Often	Propaganda

### 3.3. Data Analysis

After the data, the pronunciation of words containing schwa in different positions by Muna Language speaker, were obtained, acoustic-phonetic analysis was carried out by Praat software, 6.1.06 version. The schwa occurrence of each word was identified based on . Not only identified the schwa, each word recorded was transcribed to analyse the realization of schwa /ə/ sound.

Table-2. Phonological Transcription

Word	Pronunciation
Alone	[ə'loʊn]
System	['sɪs.təm]
Sofa	['soʊ.fə]

Speaker's pronunciation of all schwa position words were transcribed, analyzed, and compared to see the pattern that appeared. The pattern of schwa realization was analyzed in terms of phonological processes undergone and the circumstance such as stress environment (pre-stress syllable vs post-stress syllable) and consonants surrounding the schwa sound.

## IV. FINDING AND DISCUSSION

The findings obtained through transcription and acoustic-phonetic analysis are presented and discussed in this section. All the pronunciations of English words containing schwa produced by Muna language speaker were discussed in terms of their schwa realization and the environments. The productions are presented in the table below:

				Replaced by / <u>Δ</u> /
	Obtain	[əb'teɪn]	[ɒbteɪn]	Feature-changing Rules: Replaced by /o/
	Abuse	[ə'bjʊ:z]	[ɛbjʊ:s]	Feature-changing Rules: Replaced by / ε /
	Achievement	[ə'tʃi:v.mənt]	[Δtʃi:v.mənt]	Feature-changing Rules: Replaced by / <u>Δ</u> /
	Occasional	[ə'keɪ.ʒən.əl]	[ɔ'ko:ʃən.əl]	Feature-changing Rules: Replaced by /o/
	Offensive	[ə'fen.sɪv]	[ɔfen.sɪv]	Feature-changing Rules: Replaced by /o/
	Afraid	[ə'freɪd]	[Δfreɪd]	Feature-changing Rules: Replaced by / <u>Δ</u> /
<b>Word Medial: CəC</b>	Present	['prez.ənt]	[pres.ən]	-
	System	['sɪs.təm]	[sɪs.təm]	-
	Carrot	['ker.ət]	[keru:t]	Feature-changing Rules: Replaced by / <u>u:</u> /
	Atlas	['æt.ləs]	[Δtləs]	Feature-changing Rules: Replaced by / <u>Δ</u> /
	Illness	['ɪl.nəs]	[ɪlnəs]	-
	Supply	[sə'plai]	[su:plai]	Feature-changing Rules: Replaced by / <u>u:</u> /
	Circus	['sɜ:.kəs]	[sɪr.ku:s]	Feature-changing Rules: Replaced by / <u>u:</u> /
	Curious	['kjʊr.i.əs]	[kɜriu:s]	Feature-changing Rules: Replaced by / <u>u:</u> /
	Often	['ɑ:f.ən]	[ɔftən]	-
	<b>Word Final: Cə#</b>	Banana	[bə'næn.ə]	[bənənΛ]
Sofa		['soʊ.fə]	[sɔ:fΛ]	Feature-changing Rules: Replaced by / <u>Δ</u> /
Area		['er.i.ə]	['er.i.ə]	-
Idea		[aɪ'di:.ə]	[aɪ'deΛ]	Feature-changing Rules: Replaced by / <u>Δ</u> /
Formula		['fɔ:r.mjə.lə]	[formulΛ]	Feature-changing Rules: Replaced by / <u>Δ</u> /
Era		['ɪr.ə]	[erΛ]	Feature-changing Rules: Replaced by / <u>Δ</u> /
Villa		['vɪl.ə]	[vɪlΛ]	Feature-changing Rules: Replaced by / <u>Δ</u> /

Cinema	[ˈsɪn.ə.mə]	[sɪnemʌ]	Feature-changing Rules: Replaced by /ʌ/
Propaganda	[ˌprɑː.pəˈɡæ.n.də]	[prɒpʌɡʌndʌ]	Feature-changing Rules: Replaced by /ʌ/

\*Refer to phonetic transcription on Online Cambridge Dictionary

Based on Table-3, from the 27 words given to pronounce by the participant, only six words of potential schwa words are produced with schwa pertinently as in GA production. In group of initial-position schwa words, schwa sound as in GA pronunciation is identified in alone [əˈloʊn] and *against* [əˈɡeɪns], while in final-position schwa words, it is only found in *area* [ˈer.i.ə]. More significant than in initial and final schwa position, in medial-position schwa words, there are four words identified to have schwa as in GA production.

The underlined phoneme in Muna speaker's production is the realization of schwa by the speaker. The schwa expected in the words is generally realized as other vowels. The phonological process undergone is feature-changing rules which is schwa sound is replaced by other

sound (Fromkind, 2018). In summary, schwa sound is replaced by five vowels. They are low central vowel /ʌ/, high back vowel /u:/, low-mid back vowel /ɔ:/ and low-mid front vowel /ɛ/.

The discussions of schwa realization of Muna language speaker then are elaborated in the following subsections based on the sound replacing schwa. The environments causing it, such as stress environment (pre-stress syllable vs post-stress syllable) and consonants surrounding the schwa sound are also investigated in detail.

#### 4.1. Schwa sound was replaced by low central vowel /ʌ/

There are 12 words of schwa potential words in which the schwa is realized as /ʌ/ sound. The positions of schwa expected are various. The words are as follows:

Table-4. Realization of schwa sound by low central vowel /ʌ/

Word Initial: #əC			Word Medial: CəC			Word Final: Cə#		
Words	GA Pronunciation	Muna Speaker Production	Words	GA Pronunciation	Muna Speaker Production	Words	GA Pronunciation	Muna Speaker Production
Upon	[əˈpa:n]	[ʌpən]	Atlas	[ˈæt.ləs]	[ʌtlʌs]	Banana	[bəˈnæn.ə]	[bənʌnʌ]
Achievement	[əˈtʃi:v.mənt]	[ʌtʃi:v.mənt]				Sofa	[ˈsoʊ.fə]	[sɔ:fʌ]
Afraid	[əˈfreɪd]	[ʌfreɪd]				Idea	[aɪˈdi:ə]	[aɪˈdeʌ]
						Formula	[ˈfɔ:r.mjə.lə]	[formʌʌ]
						Era	[ˈɪr.ə]	[erʌ]
						Villa	[ˈvɪl.ə]	[vɪʌ]
						Cinema	[ˈsɪn.ə.mə]	[sɪnemʌ]
						Propaganda	[ˌprɑː.pəˈɡæ.n.də]	[prɒpʌɡʌndʌ]

According to Van den Berg (1989), Muna speakers tend to replace schwa with another vowel recognized in their language that is low central unrounded vowel /a/. Meanwhile, from Table-1, the speaker tended to use low central vowel /ʌ/. Table-1 shows that the schwa sound in almost all words with final-position schwa sound with Cə# sequence is realized as low central vowel /ʌ/. Unfortunately, the schwa realization in these eight words might be influenced by orthography of the words such as *banana*, *sofa*, *formula*, *era*, *villa*, *cinema* and *propaganda*. The production of /ə/ is [ʌ] because it is written by letter *a* in *banana* and in other words. In addition, the schwa in

initial words with sequence #əC replaced by /ʌ/ was found in target words *upon* [əˈpa:n] as [ʌpən], *achievement* [əˈtʃi:v.mənt] as [ʌtʃi:v.mənt] and *afraid* [əˈfreɪd] as [ʌfreɪd]. Interestingly, the participant pronounced *upon* [əˈpa:n] as [ʌpən] in which schwa sound appears replacing low back vowel /ɑ:/ and also changing the stress position. The Praat analysis of the word is presented below:

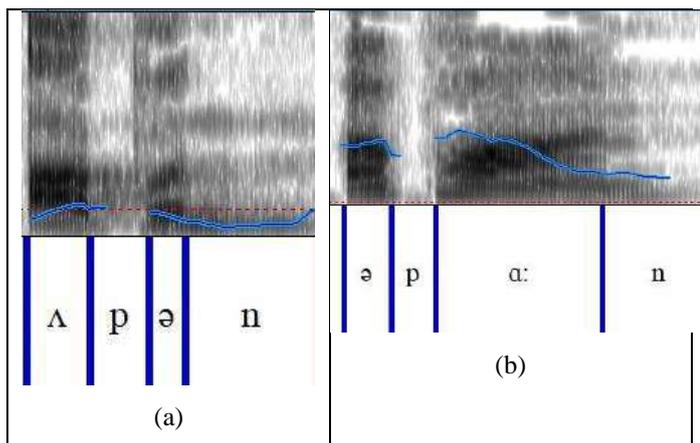


Fig-1: Spectrograms of the word “upon” realized by (a) Muna speaker and (b) GA pronunciation

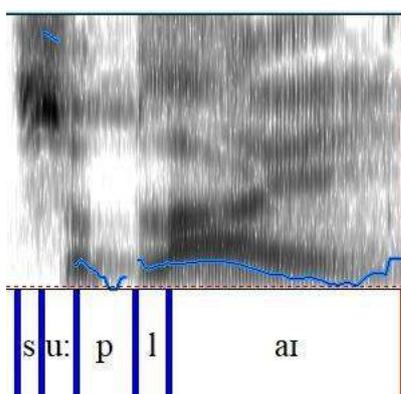


Fig.2: Spectrogram of the word “supply”

Figure-1 shows the difference position of schwa realized by Muna speaker. The participant changed the stress of word *upon* by replacing schwa in initial position by low central vowel /ʌ/. It is interesting because the schwa which appears in initial in GA pronunciation occurred in the second syllable replacing low-mid back vowel /ɔ:/ after voiceless bilabial stop /p/. Contrast with other words in which schwa is generally replaced by other vowel only or absent, in this case, the schwa is realized in different the position.

**4.2. Schwa sound was replaced by high back vowel /u:/**

The schwa sound which is realized as /u:/ sound appear in the group of medial-position schwa words with /CəC/ sequence. No word in the initial and final position schwa words is replaced by high back vowel /u:/. There are four medial-position schwa words in which the schwa is replaced by this sound as in the table below:

Table-5. Realization of schwa by high back vowel /u:/

Word Medial: CəC		
Words	GA Pronunciation	Muna Speaker Production
Carrot	[ˈker.ət]	[keru:t]
Supply	[səˈplaɪ]	[su:plaɪ]
Circus	[ˈsɜ:.kəs]	[sɪr.ku:s]
Curious	[ˈkjʊr.i.əs]	[kɜriu:s]

The occurrence of schwa in medial-position with sequence CəC like in *carrot* [ˈker.ət], *supply* [səˈplaɪ], *circus* [ˈsɜ:.kəs], and *curious* [ˈkjʊr.i.əs] is realized as high back vowel /u:/ by the participant. In pronunciation of *carrot*, the participant pronounced it as [keru:t] which only schwa sound is realized as other sound /u:/.

All of the three words except *supply* [səˈplaɪ], the schwa position expected is in post-stress syllable. In *supply*, even though the schwa is in pre-stress syllable, it is realized as another vowel, /u:/ by the speaker. Schwa replacement changes the stress word as well. This leads to the new argument that the stress environment does not significantly influence the tendency of phonological process of feature-changing rule as in deletion (Ryu and Hong, 2013; Szigetvári, 2002). It is seen in Praat analysis /u:/ appears in replacing schwa as follows:

However in other three words, not only schwa sound is replaced by the speaker, but also other vowels are also realized into other vowels. For instance, r-colored vowel /ɜ:/ in stressed syllables before a tautosyllabic as in *circus* [ˈsɜ:.kəs] is realized as [ɪ].

**4. 3. Schwa sound was replaced by low-mid back vowel /ɔ:/**

If the schwa replaced by high back vowel /u:/ only occurs in medial-position schwa words, there are only in initial-position words which the schwa is replaced by low-mid back vowel /ɔ:/. The words are as follows:

Table-4. Realization of schwa sound by low-mid back vowel /ɔ:/

Word Initial: #əC		
Words	GA Pronunciation	Muna Speaker Production
Obtain	[əbˈteɪn]	[ˈɔbteɪn]
Occasional	[əˈkeɪ.ʒən.əl]	[ɔˈko.ʃən.əl]
Offensive	[əˈfen.sɪv]	[ɔfen.sɪv]

The pattern of schwa realization by /ə:/ is clearly influence by orthography of the participant's language (L1). The target words containing schwa in initial-unstressed syllable such as *obtain* [əb'tein] is pronounced as [ɔbtem] and it also changes the word stress. The word *offensive* [ə'fen.siv] undergoes the same process which is pronounced [ɔ'fen.siv]. In production of word *occasional* [ə'keɪ.ʒən.əl] as [ɔ'ko.ʒən.əl], the schwa replaced is not only in the initial-unstressed syllable, but also in the post-stressed syllable. If the initial-position schwa is realized as low mid back vowel /ɔ:/, the schwa in final syllable is realized as low central vowel /ʌ/.

The following is the analysis Praat of schwa realization in word *offensive*:

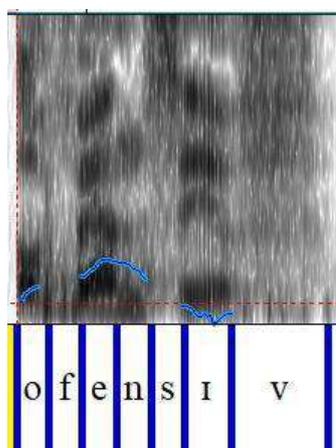


Fig.3: Spectrogram of the word “offensive”

Figure 3 shows low mid back vowel / ə:/ is initiated the sounds replacing schwa expected as in GA production of word *offensive*[ɔfen.siv].

**4. 4. Schwa sound was replaced by low-mid front vowel / ε /**

The schwa which is realized by low-mid front vowel / ε / by Muna language speaker is only found in word *abuse*. *Abuse* which in GA production is [ə'bjuz:] is pronounced [ɛbju:s]. The schwa replacement changes the stress word as well. The consonant following it is voiced bilabial stop.

Praat analysis of word *abuse* is presented below:

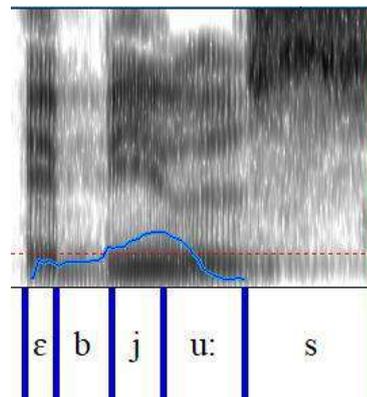


Fig.4: Spectrogram of the word “abuse”

**V. CONCLUSION**

Short mid-central vowel (schwa), /ə/, in English is absent in Muna language system. This leads to some phonological adaptation when Muna Language speaker pronounce English words containing schwa. After being tested to pronounce 27 words containing schwa in three different positions, the results of schwa realization are various. Generally, phonological process undergoes in realization schwa by the participant is feature-changing rule in which schwa is realized into other vowels, such as low central vowel /ʌ/, high back vowel /u:/, low-mid back vowel /ɔ:/, low-mid front vowel /ε/. The most frequent schwa replacement is by low central vowel /ʌ/.

The realization of those words leads to the changing word stress, since the schwa in unstressed syllable is realized into other vowels. In addition, the replacement of schwa occurs in both pre-stressed syllable and post-stressed syllable.

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# A Probe into the different aspects of ‘Validity’ and ‘Reliability’ of IELTS writing test

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**Abstract**— The current paper reviewed the writing section of IELTS. Writing module of IELTS is a test with good face validity. Issues like developing the test content, elicitation of writing samples from the test takers, assessing those writing properly and many other factors are involved in the entire process of IELTS writing test (Mickan, 2003). While developing the test content, a test developer needs to ensure that the content is suitable for the test takers. This test also demands well-trained markers and focused testing of the writing skill. The study reviewed the different significant aspects of the validity and reliability of IELTS writing test. Finally, some recommendations and suggestions were provided to increase the validity and reliability in a more credible way.

**Keywords**— IELTS writing test, validity, reliability, content development, test administration, test instruction.

## I. INTRODUCTION

IELTS is a prevalent language proficiency test of English all over the world. This test is used to evaluate the proficiency level of the learners in their use of English language. IELTS is consisted of 4 modules and these modules are: reading, writing, listening and speaking. Each of the skills is imperative and requires different types of attention and concentration to get a better result. However, the current study deals with the writing skill. There are different aspects of IELTS writing test that makes this module an interesting one to review.

Score of IELTS writing test can have far reaching effect in the life of a test taker as every test taker appears for this test with a purpose. After passing the 12<sup>th</sup> standard, the author wanted to go USA for undergraduate degree. So, the author appeared in the IELTS test and received a band score of 7.00 with a score of 7.5 in the writing module. Then the author completed bachelor degree in English and appeared for IELTS test again after a gap of 4 years. This time, the band score was up to the expectation and but the researcher received a score of 6.5 in the writing section that made him surprised. Despite of doing bachelor degree in English and getting favorable exposure to improve his English, the author scored poorly in the IELTS exam. However, the author felt that his English was much more improved after the bachelor degree than it was after the 12<sup>th</sup> standard. This incident

inspired the author to review the writing module of IELTS test.

## II. OBJECTIVES

In this review paper, the author investigates the areas in which this particular test has rooms for improvement. The researcher also focuses on the good sides of this test. The major aim was to review the validity and reliability of IELTS writing test.

## III. METHODOLOGY

Bachman and Palmer (1996) provided a test usefulness framework in which they talked about validity, reliability, authenticity, interactive-ness, washback and practicality. A test can be reviewed on the basis of these criteria. However, the researcher here has deployed the validity and reliability aspects of test usefulness to review the IELTS writing module. The researcher deployed a natural descriptive approach with conceptual and relational analyses to review the IELTS writing test from the perspectives of the different aspects of validity and reliability.

#### **IV. LITERATURE REVIEW: GENERAL INFORMATION ON IELTS WRITING TEST**

Before reviewing a test, it is important to ensure that the readers have clear idea about the test. IELTS writing tests are of two types. They are called: Academic and General Training (GT). Academic IELTS writing test is taken for academic purpose and GT IELTS writing test is taken for job and immigration purpose. IELTS writing test has a duration of 60 minutes and it is consisting of two type of tasks. In task 1, the test takers perform a diagram analysis in about 150 words. GT candidates write a letter in place of diagram analysis for their task 1. However, Task 2 is same for both GT and academic module. Here, the test takers write a composition in about 250 words. Neither of the tasks (1 and 2) provide any option for the test takers.

Both academic and GT module writing test are evaluated on a scale of 9. The score received by a test taker symbolizes his level of proficiency in writing English. Task 2 of the test carries more weight than task 1 and the scripts are assessed by the trained markers (Uysal, 2010). Markers use rubric in assessing the scripts.

#### **V. FINDING AND DISCUSSION**

##### **5.1 Different aspects of validity of IELTS writing test**

###### **5.1.1 More validity in content development**

In general sense we can say that IELTS writing test has content validity as the items provided in the test make the test takers write and this test also ensures that the writing sample of the writers are also large enough to evaluate their writing. However, test developers still have some scope of improving the content validity of the test.

In the academic module of IELTS writing test, the test takers are given the task of analyzing a diagram. There are different types of diagrams that are given in the test, such as, pie chart, bar chart, picture description etc. This variation in diagram hampers the content validity of the test to some extent. There can be certain candidates who has good writing skill but they might find it difficult to understand pie chart. Pie chart or bar chart demands a certain level of analytical ability from the candidates. Moreover, in describing pictures there can be series of pictures that represents a particular process. This type of task can cause ambiguity and it might affect candidate's writing performance.

In both academic and GT module, the candidates need to write an essay (mostly argumentative) in their task 2.

This task provides detail instructions and sometimes provides a context for the essay as well. However, the topic of the essay is very crucial as the test developers need to make sure that every test taker has fair idea about the topic of the task. There are certain topics that demands prior knowledge of the test takers. In such scenario, the focus of the test can be shifted from testing the writing skill to testing the knowledge of the candidates. For example, air pollution can be an essay topic and the test developer may feel that it's a general issue that everyone has some understanding. However, we can't expect that every candidate has required knowledge to write an essay on air pollution.

One major characteristics of a valid test is that it restricts the candidates to test the target language ability (Hughes, 2007). However, too much restriction on the test takers can also minimize the content validity of the test. Test takers don't get any option to choose from in the task 1 and task 2 and it puts them in a challenging situation where their level of knowledge also get tested along with their writing skill.

Another important point is, test developers only uses essay and diagram analysis in academic IELTS writing test. Lack of variation in the test items help the candidates to get strategic and thus it gets more difficult to test the writing ability of the test takers. Moreover, difficulty level of task 1 and task 2 don't correspond to each other. It is seen that task 2 is more high demanding than task 1 and many candidates performs better in task 1 but fail to do so in task 2 (Nguyen, 2015). According to Hughes (2007), it is important to ensure content validity of a test in order to ensure positive washback effect on both raters and test takers.

###### **5.1.2 Validity in scoring**

If a test can measure the abilities it claims to measure and the test takers find the test relevant and useful to test the intended target ability then we can say that the test has face validity (Brown & Abeywickrama, 2004). It can be said that IELTS writing test has good face validity as it is a writing test and the writing ability of the candidates get tested. For example, the candidates are supposed to write an essay in this test. In place of essay writing, if they were given a grammar task, still they would write something but that particular test would be more useful to judge the grammatical knowledge than the writing skill. It would have minimized the face validity of the writing test.

A test can have valid content but if the scoring procedure is not valid then it can minimize the reliability of

the test. While assessing the writing ability, if the rater put too much emphasis on spelling, punctuation and grammar then it will hamper the scoring validity of a writing test. These mechanical features need to bring into consideration but primary focus has to be on the writing skill of the candidate. IELTS writing test ensures good validity in scoring by giving importance on Task Response (TR) and Coherence and Cohesion (CC) of the candidate (Soleymanzadeh&Gholami, 2014). However, they should expose the detail scoring of writing to each candidate rather than giving them just a numerical score.

### **5.1.3 Criterion related validity of IELTS writing test**

According to Hughes (2007), criterion related validity refers to the extent to which the test is able to assess the target ability of the candidates. Hughes (2007), refers to two types of criterion related ability, which are: concurrent validity and predictive validity. IELTS writing test has strong concurrent validity but the predictive validity of this test is still questionable.

IELTS writing test shows good evidence of concurrent validity as this test cover almost all the aspects of a candidate's writing ability that need to be tested. Usually the aspects that a writing test covers are: a candidate's sentence construction style, organization ability, grammatical accuracy, spelling and punctuations. IELTS writing module testes all these features in a 60 minutes test by ensuring the collection of large enough sample of writing from the test takers. There are writing tests that can take up to 3-4 hours but the IELTS test is designed in such a way that it can provide an equally valid evaluation with a test that has a duration of 60 minutes. IELTS writing test is able to provide an estimation of the writing ability of the candidates and thus it provides good concurrent validity (Uysal, 2010).

Lack of strong predictive validity is a significant setback for IELTS writing test. Moore and Morton (2005), compared IELTS writing task 2 with 155 academic essays written by Australian university students. The result of the study showed that IELTS essay writing belongs to the non-academic genre and task 2 is not appropriate to judge the writing ability of the students. The author's practical experience also matches with claim of Moore and Morton. People do exceedingly well at the postgraduate level even after scoring 6.00 in IELTS academic writing test. On the other hand, students who are holding a score of 7.5 in IELTS writing seems to struggle in getting good mark in their academic essays due to their writing style. IELTS task 2

demands candidate's knowledge, ideas and experience about the essay topic but academic essays demand subject related specific knowledge (Morton, 2007). Task type of IELTS test reduces its predictive validity to some extent.

In order to get the desired outcome from a writing test, it is important to ensure the validity of the test. Hughes (2007), talked about different issues that need to be considered while developing a valid test. Some important points that are needed to consider while validating a test are:

- a. Test content have to be selected from representative sample.
- b. Test instruction need to be clear and detailed.
- c. All the items of a writing test should correspond in their difficulty level.
- d. Nature of scoring should reflect what is being tested.
- e. Direct testing of the candidates with the assurances of collection of long enough samples.

### **5.2 Different aspects of reliability of IELTS writing test**

Reliability is a very important test quality. A test can ensure validity only when it is reliable. Reliability is a feature that influences other test qualities as well. A reliable test can have positive washback on both test taker and test developer by ensuring authentic and interactive test content and testing procedure. Reliability refers to the consistency in measurement (Brown &Abeywickrama, 2004). If a particular test can bring consistent and dependable outcome irrespective of the group of test takers or the test setting that is when we can consider that particular test as a reliable one. There are certain aspects of reliability which are ensured by IELTS writing test but there are a few aspects of this test that demands more reliability.

#### **5.2.1 More consistency in rater reliability**

According to Rezaei and Lovorn (2010), rubric based writing evaluation can bring the desired outcome but we also need to ensure that the teachers are well trained in the use of rubric. Raters of IELTS writing test use rubric in order to unsure rater's reliability. Rubric helps them in categorizing different aspects of writing and thus they can score the scripts in a consistent manner. Raters are supposed to consider language elements like writing style, accuracy, grammar, punctuation separately and then mark those different elements on the basis of the importance of every single element. However, scoring a script is a complex decision-making activity and often the raters mark a script by

considering the full text at a time (Mickan, 2003). It is seen that sometimes the markers use their individual perspective while scoring an IELTS writing script. Sakyi (2000) talked about different type of reading behavior of the readers and emphasized the fact that different raters can focus on different aspects of writing while scoring a script. Few might focus on the writing error of the writer, whereas few might focus on the informativeness of the text. Rater's personal reaction to the topic of the text can also determine the score of the writer. Factors like these make the inter-rater reliability of the test questionable. Use of rubric and teachers training can ensure intra-rater reliability to some extent but inter-rater reliability is still not at the acceptable level as the markers don't provide any written feedback of the scripts either. According to Weigle (2007), teacher training plays a beneficial role in developing evaluation skills of the markers but individual perception of a marker is based on his personal belief and that perception can influence the scoring process.

Electronic scoring system can be a possible solution to ensure inter-rater reliability. Every electronic scoring system contains a large sample of writing. If the scripts are checked electronically, it will not only restrict the implementation of individual perspective of the raters but also will save a lot of time (Dikli, 2006).

### **5.2.2 Reliability in Test administration**

The condition in which a test is administered can hamper the reliability of a test (Brown and Abeywickrama, 2004). We can say that IELTS writing test ensures administration reliability. IELTS writing test is conducted along with the reading and listening test on the same date. Usually the test authority chooses test venues where a good number of students take part in the test at a time. Students receives papers that contains instructions of the task and the students are supposed to write their answer on the space provided on the paper. Students are given the scripts for writing after the completion of the listening test. In between both the test, test takers get around 5 minutes to settle themselves down. The exam invigilators ensure constant supervision and the test takers can use either pen or pencil to write down their answers. IELTS authority ensures that there's no loud noise around the exam center. This test also maintains reliability in test administration by providing clear photocopies of questions and comfortable sitting arrangements for the students.

### **5.2.3 Student related reliability of IELTS writing test**

Test pattern, time challenge of the test, exam setting can have positive or negative effect on the test takers. From personal experience of being a test taker, the researcher has seen that the test pattern and the test setting can cause anxiety for the candidates. These factors often work as the reason behind the difference between the actual score and true score of the candidates (Hughes, 2007). Sometimes it is seen that one particular examinee takes the IELTS writing test twice within a period of 1 month and the score received by him varies significantly. IELTS test consider test-retest reliability and they try to provide questions with the same difficulty level for each test. So, it is evident that the student related reliability plays a crucial part in determining the score of the candidates.

### **5.2.4 Reliability in Test instruction**

Candidate's performance in a writing test depends largely on the understanding of their test instruction. Due to lack of understanding, even a good writer can write something which is not relevant to what was asked in the question and it can result in receiving poor score. Task 2 of the IELTS writing test provides a context for the essay where a test taker can read the instructions and then can choose a side (of the topic) to defend in his argumentative essay. However, the instruction of the task 1 of IELTS academic writing test can prove to be ambiguous for the candidates. People with average analytical ability might find it difficult to understand the instruction clearly (O'Loughlin and Wigglesworth, 2003). Moreover, sometimes students are given the task of describing a series of picture (process diagram) in their task 1, such task uses arrows and other signals that might confuse the test taker and there's always a possibility that he might misinterpret the pictures. So, the lack of clear and explicit instruction in the task 1 of the test is a factor that hampers the reliability of the test.

## **VI. CONCLUSION AND RECOMMENDATION**

IELTS writing test is considered as a standardized writing test that evaluates the proficiency level of the candidates (Soleymanzadeh&Gholami, 2014). This test has been acceptable level of validity and reliability in test content, test instruction, scripts evaluation. However, there is still room for improving the validity and reliability in many aspects of this test. This review paper is based on the previous works of the other researchers and the personal experience of the author. The researcher feels that a

qualitative research on this topic can help even more to get the better idea about where we need to increase the validity and reliability of IELTS writing test. From personal evaluation, the researcher feels the following measures can be taken to improve the validity and reliability of the test:

- a. More variation can be brought in selection of the test content. We can add different items to minimize the predictability of test item.
- b. A sample answer can be provided in the scripts in order to ensure the better understanding of the test by the candidates.
- c. Every script can be checked twice to increase rater reliability. We can use a combination of scoring by using rater and electronic scoring procedure. It will ensure that the perception of rater won't have much effect on the score of the candidates. However, use of technology has to deal with the practicality aspect of the test.
- d. Along with the numerical score, written feedback can also be provided. It will help the test takers to understand their strengths and weaknesses.

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# Structural Equation Model on Work Engagement of Non-Commissioned Police Officers

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**Abstract**— This research was aimed at determining the best fit model of work engagement of non-commissioned police officers of Zamboanga del Norte. Specifically, it established the interrelationship among emotional intelligence, self-esteem and safety management of non-commissioned police officers in Zamboanga del Norte. This study used quantitative research design and structural equation model. The data were collected from 400 non-commissioned police officers presently assigned in the province of Zamboanga del Norte. Findings revealed that the level of emotional intelligence, self-esteem, work engagement were high and very high for safety management. Results also revealed that there were significant relationship between emotional intelligence and work engagement, self-esteem and work engagement, safety management and work engagement. Moreover, emotional intelligence, self-esteem and safety management are predictors of work engagement. Likewise, work engagement is best anchored on emotional intelligence which signifying that the extent of emotional intelligence could mean higher of work engagement. Additionally, articulated the latent variable safety management representing the measured variables administration, accountability, facilities/equipment/materials problems and employees as the best fit model for work engagement of non-commissioned police officer.

**Keywords**— criminal justice, emotional intelligence, self-esteem, safety management, work engagement, Philippines.

## I. INTRODUCTION

Working as member of the Philippine National Police is a prestige. Work engagement of police officer is highly stressful as they always have to face challenges to their life by taking risk in their daily work (Shaikh & Kapadi, 2014). The high risk of job burnout in the police officer's work engagement is apparent (Basinska & Daderman, 2019). The burnout is viewed as its opposite and is characterized by low emotional energy (Bakker, Schaufeli, Leiter, & Taris, 2008). Disengaged police officer become disconnected from their jobs and conceal their real identity, ideas and emotions during role performances (Olivier & Rothmann, 2007). In the police organization, police officers oftentimes frequently work long, extended, and irregular shifts of duty (Waggoner, 2012). In modern organization, the need for an inspired and motivated workforce capable of going "the extra mile" is an

issue of increasing importance in the group (Bakker & Demerouti, 2008).

This study on work engagement is significant for it would help assess the present situation of the men in uniform of Philippine National Police. Work engagement is considered to have great significance for both police officers and organizations (Steger, Littman, Miller, Menger & Rothmann, 2013). Consequently, work engagement is necessary of the police officers for the success of the PNP organization. Police officers are one of the numerous professions that are important for the growth of domestic economic and social development because they have a main role and power in maintaining peace, providing security for the public, preserving common assets for people in the community and physical needs in human society (Chokprachakchat, 2011).

Obviously, there have been several work engagement studies linked with different variables. In the study of Zhu, Liu, Guo, Zhao, and Lou (2015) linked work engagement with emotional intelligence. Emotional intelligence is the capability of a person to manage his or her emotions and have the ability to control the emotions of others as well. Whereas, Rotich (2016) linked work engagement with self-esteem. Self-esteem is a positive assessment of one's personality. On the other hand, work engagement may be link with safety management. Safety management could be used to forecast worker engagement levels and worker engagement levels commitment as mediators between the safety management system and safety performance results such as accident rates (Wachter & Yorio, 2014).

Work engagement brings a new interest in the field of research in the academe. The literature has a gap with regard to work engagement of non-commissioned police officers. At this point of view, as a consequence of diverse populations, treatment and research designs, it is difficult to draw conclusions and generalization from the available literature. This challenge the academe researchers, to assess work engagement of non-commissioned police officers. Since there was no study conducted relative to work engagement of non-commissioned police officers. It is for this reason, that this study had been conducted among non-commissioned police officers in the Province of Zamboanga del Norte. This study aimed to add the body of knowledge and develop a new model which would enrich work engagement of non-commissioned police officers.

### **Research Objective**

The purpose of the study was to construct a structural equation model on work engagement through emotional intelligence, safety management and self-esteem. Specifically, this study dealt with the following objectives: to assess the level of emotional intelligence of non-commissioned police officers in terms of: self-awareness, managing emotions, motivating oneself, empathy, and social skill; to measure the level of safety management of non-commissioned police officers in terms of: administration, accountability, facilities/equipment/materials, procedures, problems, and employees; to evaluate the level of self-esteem of non-commissioned police officers in terms of: performance self-esteem, social self-esteem, and appearance self-esteem; to ascertain level of work engagement of non-

commissioned police officers in terms of: vigor, dedication, and absorption; to determine the significant relationship between: emotional intelligence and work engagement, safety management and work engagement, and self-esteem and work engagement; to determine the singular and combined influence of the independent variables to the work engagement of the non-commissioned police officers and to determine what model best fits for work engagement of the non-commissioned police officers.

## **II. LITERATURE REVIEW**

### **Emotional Intelligence**

Research have showed that emotions are great contributory factors to enhance performance and better decision making in our daily works. Accordingly, emotional intelligence is the ability of people to acknowledge their own and other people's emotions, discern between distinct feelings and properly label them, use emotional data to direct their thinking and behavior, and handle and/or modify emotions in order to adapt to their settings or attain their objectives (Coleman, 2008). In its simplest word, refers to the capacity in ourselves and others to acknowledge and control feelings to make effective decisions (Dhani& Sharma, 2016).

Theoretical explanation indicates that emotional intelligence significantly relate to police works. Study revealed that emotional intelligence is essential for employment that requires communication with others, inside or outside the organization (Al Ali, Garner, & Magadley, 2011). Igbinovia (2016) stated that self-awareness is considered as the first stage of emotional intelligence as a subset of social intelligence. Self-awareness typically cited as the starting point for emotional intelligence discovery (Nelson & Low, 2011). Singh (2013a) noted that self-awareness is the fundamental basis on which emotionally smart conduct germinates and that self-awareness relates to the capacity to read one's own feelings and recognize their effect on decision-making. Emotional intelligence they are crucial for police officers as their work is essentially in direct contact with the individuals of the society and the individual making the touch needs to have a proper knowledge for a satisfactory contact (Aremu & Tejumola, 2008).

Emotional intelligence can be viewed along broad spectrum which speaks louder than using cognitive skills such as intellect and problem solving (Conroy, 2018). Emotional intelligence plays an important role as a

counter measure to the ever present volatility, uncertainty, complexity, and ambiguity demands of the contemporary police officer (Javidi & Ellis, 2016). Employees with high emotional intelligence levels are more capable of controlling feelings that make them feel more confident and in command of their job's task demands (Sy, Susanna, & O'Hara, 2006). Individuals high in emotional intelligence effectively understand, perceive emotion and successfully utilize their emotions for purposeful action (Law, Wong & Song, 2004).

Managing emotions is an art (Udoh, 2017). It involves possessing a working understanding one's feelings, as well as devising techniques of relating with such emotions. Emotions are a big part of life for us all (Bacon, 2016). The mind interacts with our experience of events that are or are not in line with our personal goals to engender emotion (Scherer, Schorr, & Johnstone, 2001). The high emotional intelligence shows high degree of workplace commitment as these individuals are able to handle their feelings so that they are less engaged in disputes, create stronger interpersonal relationships, are hopeful and align their objectives with organizational objectives (Deshwal, 2015). Emotional intelligence of non-commissioned police officers implies a considerable level of work, control and management of emotions (Monier, 2014; Al Ali, Garner, & Magadley, 2012; Dar et al., 2011).

Accordingly, human beings are innately goal-directed. Experience and prospecting lead us to set targets that would create the nations of the world that we have assessed favorably or negatively, and we are inspired to behave (Crum II, 2017). The effectiveness in managing emotions means effectiveness in self-leadership which translates to effectiveness in leading people. Inability to manage emotions can be disastrous for both the leader and the people being led and the society (Udoh, 2017).

Self-awareness associated with the process of self-perception emphasized a greater understanding of one's own strengths and weaknesses by interacting, communicating, engaging and responding to others (Avolio, Gardner, Walumbwa, Luthans, & May, 2004; Kernis, 2003). It also shows the state of one's attention in which he / she directs this consciousness to some component of his / her own which leads to self-awareness (Hannah, Avolio, & Walumbwa, 2011). Self-awareness should be established significantly to achieve high performance success in work engagement. The higher level of emotional intelligence leads employees to align with the goals and objectives of the organization (Sinha, 2016).

## **Safety Management**

Safety management relates to concrete safety procedures, responsibilities and efficiency (Mearns, Whitaker, & Flin, 2003). Good occupational safety management can have a beneficial impact not only on accident rates but also on the factors of competitiveness and economic results (Fernández-Muñiz, Montes-Peón, & Vázquez-Ordáz, 2009). While "safety" is a familiar term which it varies from individual to individual: To the traveling public, it merely implies to reach one's destination without getting hurt (Stolzer, Halford, & Goglia, 2008).

In the field of police work, risk is always a chance, and it is extremely unpredictable, because the potential to become a victim of violent encounters, the need for support from other peers and the lawful use of violence to fulfill the mandate of the police all contribute to a subculture that emphasizes courage, which is eventually linked to perception and action (Grossman, 2017).

In addition, the work of police officers is fundamental to the achievement of balance in society, and it is therefore important to understand any dangers or associated work risk factors regarding this category of personnel (ACHIM, 2018). Mearns et al. (2003) noted some prevalent theme of safety management practices: commitment to safety leadership, security communication, health and security goals, training needs, rewarding results, and participation of employees. Establishing a safety culture implies that employees are constantly conscious of the risks and dangers in the workplace, including those that they themselves produce (DeBoard, 2015).

On the other hand, the term safety management is a feature that enhances the efficiency of the business by anticipating operational, procedural or environmental hazards and threats before they happen (Sheahan, 2017). Today, safety management is no longer treated as secondary in the business context rather it is treated as a culture (Misnan & Mohammed, 2007). This situation will greatly influence the employees' perception towards occupational safety and health management in the organization (Rhaffor, Saparuddin, & Maidin, 2018). Hence, safety management practices are the most effective way in reducing the number of unsafe conditions (Aksorn & Hadikusumo, 2008).

Accountability is a willingness to accept responsibility for our actions (Staff, 2013). The concept of accountability means that the actors held responsible have

responsibilities to behave in a manner that is compatible with accepted norms of conduct and that they will be punished for failing to do so (Grant & Keohane, 2005). Accountability is believed to be improved by the advent of competition in service delivery, for instance through a clear division of responsibility for policy definition, service provision and tracking (Cavill & Sohail, 2007). Accountability is a form of liability that refers to whom and for what and what is accountable, which is understood as the duty of the holder of the faith to provide accountability, presenting and reporting happenings that are his responsibility to the party who provides the trust has the authority to hold such accountability (Khotami, 2017).

### **Self-esteem**

Self-esteem is literally described by how much value individuals put on themselves (Baumeister, Campbell, Krueger, & Vohs, 2003). In psychology, the word is used to define a person's general self-esteem or personal value. In other words, how much you enjoy and love yourself (Cherry, 2018). Self-esteem plays a significant part in the motivation and achievement of individual lives. People with high self-esteem are doing better than others for some employment and assignments. People with high self-esteem sometimes do better than individuals with low self-esteem in organizations. People with high self-esteem are more prepared to choose their own approaches than others, and are more responsive to situational indications that indicate when to continue and when to move towards a more successful option (Baumeister, et al., 2003)

On the other hand, self-esteem has something to do with the general meaning of the value or importance of a person. A measure of how much a person "values, approves, appreciates, awards, or likes him or herself" can be regarded as such (Adler & Stewart, 2004). In every sphere of life, self-esteem is essential and can be regarded a fundamental human need. Self-esteem improves personal safety levels and is defined as a protective factor against risk behaviors. There is a need for police agencies to select police applicants who have high self-esteem. Police officers with low self-esteem may be less likely to be tolerant of or connect with citizens who are viewed as different and they may be reluctant to move toward positive interactions with diverse or different populations. Low self-esteemed individuals are the least prepared to accept differences (Charles, 2008).

In addition, it is critical to use psychological screening tests to assess self-esteem and select officers with high self-esteem (Bartol & Bartol, 2004; Woody, 2005). Sedikides and Gregg (2003) suggested that self-esteem relates to the perception or subjective assessment of the individual's own self-worth, the emotions of self-respect and self-confidence, and the extent to which the person holds favorable or negative opinions of himself.

Police officers high self-esteem is more skilled to work in challenging circumstances and is less susceptible to stress issues. Specific suggestions are produced to improve police officers' self-esteem. In the fields of anti-crime and non-criminal operations, a sense of competence may be improved. There are also suggestions for increased data on cases and the neighborhood, training for expertise in stress situations, improving the position of the patrolman in the department, and developing mutual respect within the society. Improving self-esteem will also enhance the police officer's efficiency (Stotland, 2016).

Self-esteem relates to the perception or subjective assessment of the individual's self-esteem, self-respect and self-confidence, and the extent to which the person holds favorable or negative opinions about self-esteem (Sedikides & Gregg, 2003). Self-esteem is also described as a worldwide self-assessment barometer incorporating cognitive assessments of overall self-esteem and emotional self-experience related to these worldwide assessments (Murphy, et al., 2005). People with strong self-esteem are more likely to continue in the face of hard assignments than low self-esteem (Baumeister, et al., 2003).

In addition, performance self-esteem of police officers is linked to punishment and acts as a protective factor that undermines the adverse impact of violent victimization on punishment. Police policemen who were violently assaulted in the last year revealed greater rates of punishment than non-victims. In addition, participants with repeated experiences of victimization have been the most punitive. While greater rates of professional self-esteem were indeed associated with less punishment, the suggested protective effect of the professional self-esteem of police officers could not be confirmed (Ellrich, 2016).

### **Work Engagement**

Work engagement is often described as a favorable, fulfilling, work-related state of mind that is described by vigor, dedication and absorption (Schaufeli, Salanova,

Gonzalez-Roma, & Bakker, 2002). In principle, work engagement captures how employees experience their job: as stimulating and vigorous, and as something they really want to devote time and effort, described as vigor; as a meaningful and meaningful pursuit, described as dedication; and as engrossing and fully focused, described as absorption.

On the other hand, work engagement is essential for the organizational success (Budihardjo, 2015; Harvard Business Review Analytic Services, 2013). Engaged workers are more productive (Bakker & Demerouti, 2007). Work engagement is described as an energetic state in which the worker is committed to outstanding job results and is confident of its efficacy (Schutte, Toppinen, Kalimo, & Schaufeli, 2000). The concept of engagement is also applicable to police work. Police officers tend to experience stressful works compare to other occupations due to the nature of their jobs such as having long working hours, dangerous missions, job rotation or work mobility and unstable workplace assignment.

It was noted that police officers work in a very stressful environment, strategies to improve the beneficial relationship between work and home, the focus should be on enhancing employment resources to allow staff to deal demands at work to increase their level of work engagement and satisfaction (Mostert, 2006). The police officers around the world clearly indicates multiplied stress, they are in the greatest degree as victims of job burnout (Agolla, 2009). Rothmann and Storm (2003) a large cross-sectional study was performed among 1,910 South African police officers and discovered that committed police officers are focused on problems, taking active measures to try to remove or rearrange stressors. Studies done by Xanthopoulou, Bakker, Demerouti, and Schaufeli, (2007b) revealed that engaged employees are highly self-efficacious, optimistic and believe they can satisfy their needs by participating in roles within the organization.

Notably, work engagement is a motivational idea: engaged employees want to succeed, feel obliged to strive for difficult objectives, and commit themselves to achieving those objectives (Valtteri, 2014). Employees have continuously shown that they are more productive, lucrative, safer, healthier, and less likely to quit from their employer (Fleming & Asplund, 2007; Wagner & Harter, 2006). If one is not engaged at work, it may mean they are burned out (Hakanen & Schaufeli, 2012; Schaufeli, Salanova, Gonzalez-Roma, & Bakker, 2002); and burnout, a sub-variable of

compassion fatigue, has been linked to violent behavior in police officers (Blumenstein, Fridell, & Jones, 2012).

### III. RESEARCH METHOD

In this research, the researcher was utilizing quantitative non-experimental design research method. In the generation of the best fit model, structural equation model (SEM) was used. Model (SEM) as noted by Lomax and Li (2013) as well as Panes, Gempes, and Genuba (2017) is a quantitative method that includes aspects of various assessment of dependency relationships and exploratory factor analysis that represent unmediated model-factors with various variables to simultaneously assess a sequence of interconnected dependency interactions. On other hand, this investigation also known as path analysis with latent variables and is now a regularly used method for representing dependency (arguably “causal”) relations in multivariate data in behavioral and social sciences (McDonald & Ho, 2002). This research therefore utilizes Structural Equation Modeling (SEM) because SEM can be used to evaluate the data on work engagement connection among emotional intelligence, safety management and self-esteem among non-commissioned police officer of chosen police station in the province of Zamboanga del Norte.

Since this study aimed to assess the stress management in an organization among the non-commissioned police officer, a random sampling was used to analyze the number of city and municipal police stations. To identify the 400 samples suitable for Structural Equation Modelling, the finger principle has been observed (Bentler, Yuan, & Wu, 2010) and use the right sample test per stratum of 10 (Changing Minds, 2012). As shown below, the two cities and seventeen selected municipal police station in Zamboanga del Norte, Region XI are the subject of the study with the total number of 400 respondents. In addition, to determined normal statistics, non-normal statistics, missing statistics, gathering, combinations of populations and model variables (Muthén & Muthén, 2002).

Inclusion criteria include only the non-commissioned police officers in uniform (men and women) who are on duty and present during the data gathering. Hence, they are the frontline image of the police department whose primary function are in direct contact with the community people. Additionally, only those who are not busy, willing and voluntary to participate would be included

in the study. Exclusion criteria includes those who are off duty; those who are not free due to their hectic schedules of work; and those who are not willing to participate since they are busy would not be included in the data gathering. Withdrawal criteria include violation of privacy and confidentiality. Likewise instrument not personally answered by the subject respondent of the study or it has only copied from his/ her batch mate shall be withdrawn. In same manner, any item statement which was unanswered or whether intentionally skipped unanswered would be ground for withdrawal.

The following numerical measures used in the computation of data and testing the hypotheses level significance of 0.05; the mean was used to determine the level of significance among work engagement, emotional intelligence, safety management and self-esteem; the pearson was utilized to establish the interrelationship between work engagement, emotional intelligence, safety management, and self-esteem; the linear regression was used to determine the significant influence between work engagement, emotional intelligence, self-esteem and safety management and structural equation modeling (SEM) was utilized to explore for best fit model. Factor analysis would carry out in testing the latent variables.

#### IV. RESULT AND DISCUSSION

Divulged in Table 1 is the level of emotional intelligence of non-commissioned police officers in Zamboanga del Norte with means ranges from 3.87 to 4.14 with respective overall average of 3.98 or quantitatively depicted is elevated than square root of variance of 0.58. Statistics results showed that the indicator with the biggest or very high average score was 4.14 – *motivating oneself*. In addition, *managing emotions* and *empathy* are indicators with the lowest average score 3.87 but still labeled as *high*. Furthermore, the remaining indicators were structured with their corresponding descriptive interpretation from the highest to the lowest average scores. For instance, 4.01 described as *high* for *self-awareness*; 4.00 labeled as *high* for *social skill*. To facilitate thorough understanding on the facets of emotional intelligence, the details of the indicators of this variable is staged in this section.

The high level of emotional intelligence is an indication that it significantly influences the work engagement of non-commissioned police officers. Accordingly, Sy et al. (2006) noted that employees with

high emotional intelligence levels are more capable of controlling feelings that make them feel more confident and in command of their job's task demands. It support the study of Al Ali et al. (2011) which stated that emotional intelligence is essential for employment that require communication with others, inside or outside the organization. This is an actualization of Sinha (2016) which stated that self-awareness significantly to be created for the successful achievement of high performance in work engagement. The higher level of emotional intelligence leads employees to align with the goals and objectives of the organization. In addition, Udoh (2017) which state that the effectiveness in managing emotions means effectiveness in self-leadership which translates to effectiveness in leading people. Inability to manage emotions can be disastrous for both the leader and the people being led and the society.

Table.1: Emotional Intelligence of Non-commissioned Police Officers

Indicator	SD	Mean	Descriptive Level
Motivating Oneself	0.55	4.14	High
Self-awareness	0.56	4.01	High
Social Skill	0.57	4.00	High
Empathy	0.64	3.87	High
Managing Emotions	0.60	3.87	High
<b>Overall</b>	<b>0.58</b>	<b>3.98</b>	<b>High</b>

For level of safety management perception of non-commissioned police officers outlined safety management indices, which were organized from the upper level to lowest average score with their corresponding quantitatively depiction and square root of variance. In addition, the indicators were evaluated and deduced in an easy manner to improve the understanding of other investigator. Additionally, the outcome of the inquiry of this independent variable was an average score of 4.12 to 4.35 and the general average received was 4.23 which is described as high with the respective square root of

variance of 0.51. The indication safety management among commissioned police officers is always manifested.

The very high level of safety management of non-commissioned police officers affirmed the study of DeBoard (2015) which stated that establishing a safety culture implies that employees are constantly conscious of the risks and dangers in the workplace, including those that they themselves produce. It is inherent in the police profession to observe safety measures at all times. In addition, Grossman (2017) stated that in the field of police, work risk is always a chance, and it is extremely unpredictable, because the potential to become a victim of violent encounters, the need for support from other peers and the lawful use of violence to fulfill the mandate of the police all contribute to a subculture that emphasizes courage, which is eventually linked to perception and action. The very high on safety management of non-commissioned police officers is allied to the contentions of DeBoard (2015) that stated, establishing a safety culture implies that police officers are constantly conscious of the risks and dangers in the workplace.

Table 2: Safety Management of Non-commissioned Police Officers

Indicator	SD	Mean	Descriptive Level
Accountability	0.61	4.35	Very High
Procedures	0.60	4.29	Very High
Administration	0.55	4.23	Very High
Employees	0.58	4.22	Very High
Problems	0.67	4.18	High
Facilities/equipment/materials	0.63	4.12	High
<b>Overall</b>	<b>0.51</b>	<b>4.23</b>	<b>Very High</b>

The level of self-esteem of non-commissioned police officers with reference to the three indicators is shown in Table 3 with overall average score of 3.80 or quantitatively depiction and square root of variance. 0.66. The indication self-esteem of non-commissioned police officers is oftentimes manifested. On other hand, the

outcome of the statistics the indicator obtained with the highest average score is – *performance self-esteem* with equivalent total of 4.00 defined as high. In contrary, the indicator with the lowest average score is social self-esteem with equivalent total of 3.64 labeled as high. On the other hand, appearance self-esteem obtained average score of 3.75 labeled as high. In consonance, items involved in the indicator of self-esteem of non-commissioned police officers are presented below.

The high level of self-esteem of non-commissioned police officers is related to the pronouncement of Charles (2008) which implied that there is a need for police agencies to select police applicants who have high self-esteem. Likewise, it conformed to the viewpoint of Bartol and Bartol (2004) and Woody (2005) that it is critical to use psychological screening tests to assess self-esteem and select officers with high self-esteem. Ultimately, Sedikides and Gregg (2003) suggested that self-esteem relates to the perception or subjective assessment of the individual's own self-worth, the emotions of self-respect and self-confidence, and the extent to which the person holds favorable or negative opinions of himself. Self-esteem has something to do with personal views about skills, abilities, and social interactions.

Table 3: Self-esteem of Non-commissioned Police Officers

Indicator	SD	Mean	Descriptive
Performance Self-esteem	0.58	4.00	High
Appearance Self-esteem	0.92	3.75	High
Social Self-esteem	0.79	3.64	High
<b>Overall</b>	<b>0.66</b>	<b>3.80</b>	<b>High</b>

The level of work engagement of non-commissioned police officers examined and described on the basis of the results data gathered with the stated indices: vigor; dedication; and absorption. It is reflected in Table 4 that work engagement of non-commissioned police officers had means ranges from 3.95 to 4.35 and total general average score is 4.13 labeled as high; implicate with square root of variance of 0.53. The indication work engagement of non-commissioned police officers is oftentimes manifested. Based on the findings, dedication obtained a highest average score of 4.35 and defined as very high. Vigor has a mean of

4.08 described as high. In contrast, absorption obtained a lowest average score of 3.95 labeled as high.

The high level of work engagement of non-commissioned police officers is allied to the study of Xanthopoulou et al. (2007b) which revealed that engaged employees are highly self-efficacious, optimistic and believe they can satisfy their needs by participating in roles within the organization. The principle of engagement is also relevant to the job of the police. Police officers tend to experience stressful works compare to other occupations due to the nature of their job such as having long working hours

of shift, dangerous missions, job rotation or work mobility and unstable workplace assignment.

It has compelling aspects that inspire and motivate members in the organization. Notably, Fleming and Asplund (2007), and Wagner and Harter (2006) pronouncement proved that employees who have continuously shown that they are more productive, lucrative, safer, healthier, and less likely to quit from their organization. Info, Xanthopoulou et al. (2007b) revealed that engaged employees are highly self-efficacious, optimistic and believe they can satisfy their needs by participating in roles within the organization.

Table 4: Level of Work Engagement of Non-commissioned Police Officers

Indicator	SD	Mean	Descriptive Level
Dedication	0.55	4.35	Very High
Vigor	0.58	4.08	High
Absorption	0.65	3.95	High
<b>Overall</b>	<b>0.53</b>	<b>4.13</b>	<b>High</b>

The Table 5.1 presents the test of significance relationship among emotional intelligence with work engagement registered a computed r-value of .704 with p-value which is equal to .000. On other hand, finding disclosed that p-value is lower than 0.05 it means that emotional intelligence was highly and significantly correlated with work engagement in non-commissioned police officers. It implies that the increase in emotional intelligence corresponds to highly increase with work engagement.

Analyzing further, self-awareness is correlated to: vigor registered a computed r-value of .470 with p-value which is to .000 (Significant); dedication registered a computed r-value is .489 with p-value which is equal to .000 (Significant); absorption registered a computed r-value of .608 with p-value which is to .000 (Significant). The overall results on the correlation between self-awareness and vigor of work engagement obtained registered computed r-value of .641 with p-value which is equal to .000 (Significant). In addition, managing emotions is correlated to: vigor registered a computed r-value of .487 with p-value which is equal to .000 (Significant); dedication registered a computed r-value of .362 with p-value which is equal to .000

(Significant); absorption registered a computed r-value of .616 with p-value which is equal to .000 (Significant). The overall results on the correlation between managing emotions and work engagement obtained registered computed r-value of .608 with p-value which is equal to .000 (Significant).

Likewise, motivating oneself is correlated to: vigor registered a computed r-value of .482 with p-value which is equal to .000 (Significant); dedication registered a computed r-value of .571 with p-value which is equal to .000 (Significant); absorption registered a computed r-value of .543 with p-value which is equal to .000 (Significant). The overall results on the correlation between motivating oneself and work engagement obtained registered computed r-value of .648 with p-value which is equal to .000 (Significant).

In the same way, empathy is correlated to: vigor registered a computed r-value of .524 with p-value which is equal to .000 (Significant); dedication registered computed r-value of .389 with p-value which is equal to .000 (Significant); absorption registered computed r-value of .574 with p-value which is equal to .000 (Significant). The overall results on the correlation between empathy and work

engagement obtained registered computed r-value of .617 with p-value which is equal to .000 (Significant).

Moreover, social skill is correlated to: vigor registered computed r-value of .416 with p-value which is equal to .000 (Significant); dedication registered computed r-value of .467 with p-value which is equal to .000

(Significant); absorption registered computed r-value of .461 with p-value which is equal to .000 (Significant). The overall results on the correlation between social skill and work engagement obtained registered computed r-value of .548 with p-value which is equal to .0000 (Significant).

Table 5.1: Significance on the Relationship between Emotional Intelligence and Work Engagement of Non-commissioned Police Officers

Emotional Intelligence	Work Engagement			
	Vigor	Dedication	Absorption	Overall
Self-awareness	.470** (.000)	.489** (.000)	.608** (.000)	.641** (.000)
Managing Emotions	.487** (.000)	.362** (.000)	.616** (.000)	.608** (.000)
Motivating Oneself	.482** (.000)	.571** (.000)	.543** (.000)	.648** (.000)
Empathy	.524** (.000)	.389** (.000)	.574** (.000)	.617** (.000)
Social Skill	.417** (.000)	.467** (.000)	.461** (.000)	.548** (.000)
<b>Overall</b>	<b>.555** (.000)</b>	<b>.495** (.000)</b>	<b>.659** (.000)</b>	<b>.704** (.000)</b>

The findings support the study of Benson et al. (2012), Koman and Wolff (2008), Momeni (2009), Polychroniou (2009), Singh (2013a), Singh (2013b) which stated that leaders who exhibited emotional intelligence has significant effect on subordinate work engagement. Work engagement is significantly associated with emotional intelligence and positive impact on most elements of work engagement. It was expected to a police officer with a strong emotional intelligence is positively high in work engagement.

Shown in Table 5.2. The test of significance relationship between safety management and work engagement of non-commissioned police officers registered overall computed r-value of .561 with p-value which is equal to .000. On other hand, findings divulged that p-value is smaller than 0.05. It means that there is an importance connection between safety management with work engagement in non-commissioned police officers. The

indication safety management has moderate correlation with work engagement. The finding signifies that in every increase of safety management moderately increases work engagement of non-commissioned police officers.

Presenting the detail of the data, administration is correlated to: vigor registered a computed r-value of .082 with p-value which is equal .000 (Significant); dedication registered computed r-value of .533 with p-value which is equal to .000 (Significant); and absorption registered a computed r-value of .415 with p-value which is equal to .000 (Significant). The overall results on the correlation between administration and work engagement obtained registered computed r-value of .535 with p-value which is equal to .000 (Significant).

In the same view, accountability is correlated to: vigor registered a computed r-value of .295 with p-value which is equal to .000 (Significant); dedication registered a

computed r-value of .434 with p-value which is equal to .000 (Significant); and absorption registered a computed r-value of .327 with p-value which is equal to .000 (Significant). The overall results on the correlation between accountability and work engagement obtained registered computed r-value of .424 with p-value which is equal to .000 (Significant).

On the other hand, facilities/equipment/materials is correlated to: vigor registered a computed r-value of .385 with p-value which is equal to .000 (Significant); dedication registered computed r-value of .425 with p-value which is equal to .000 (Significant); and absorption registered a computed r-value which is equal to .383 with .000 (Significant). The overall results on the correlation between facilities/equipment/materials obtained registered computed r-value of .486 with p-value which is equal to .000 (Significant).

Similarly, procedure is correlated to: vigor registered a computed r-value of .289 with p-value which is equal to .000 (Significant); dedication registered a computed r-value of .473 with p-value which is equal to .000 (Significant); and absorption registered a computed r-value of .292 with p-value which is to .000 (Significant). The

overall results on the correlation between procedures and work engagement obtained a registered computed r-value of .420 with p-value which is equal to .000 (Significant).

Nonetheless, problems are correlated to: vigor registered a computed r-value of .328 with p-value which is equal to .000 (Significant); dedication registered a computed r-value is .465 with p-value of .000 (Significant); and absorption registered a computed r-value of .369 with p-value which is equal to .000 (Significant). The overall results on the correlation between problems and work engagement achieved a registered computed r-value of .468 with p-value which is equal to .000 (Significant).

When employees are correlated to: vigor, it registered a computed r-value of .373 with p-value which is equal to .000 (Significant); dedication registered a computed r-value of .488 with p-value which equal to .000 (Significant); and absorption registered a computed r-value of .431 with p-value which is equal to .000 (Significant). The overall results on the correlation between employees and work engagement obtained a registered computed r-value of .468 with p-value which is equal to .000 (Significant).

Table 5.2: Significance on the Relationship between Safety Management and Work Engagement of Non-commissioned Police Officers

Safety Management	Work Engagement			
	Vigor	Dedication	Absorption	Overall
Administration	.382** (.000)	.533** (.000)	.415** (.000)	.535** (.000)
Accountability	.295** (.000)	.434** (.000)	.327** (.000)	.424** (.000)
Facilities/ Equipment/ Materials	.385** (.000)	.425** (.000)	.383** (.000)	.486** (.000)
Procedures	.289** (.000)	.473** (.000)	.292** (.000)	.420** (.000)
Problems	.328** (.000)	.465** (.000)	.369** (.000)	.468** (.000)

Employees	.373** (.000)	.488** (.000)	.431** (.000)	.523** (.000)
<b>Overall</b>	<b>.403**</b> <b>(.000)</b>	<b>.553**</b> <b>(.000)</b>	<b>.435**</b> <b>(.000)</b>	<b>.561**</b> <b>(.000)</b>

This support the proposition described by Sheahan (2017) that safety management is a feature that enhances the efficiency of the business by anticipating operational, procedural or environmental hazards and threats before they happen. It is also aligned the pronouncement of Aksorn and Hadikusumo (2008) which illustrated the safety management practices is the most effective way in reducing the number of unsafe conditions.

Table 5.3 mentioned the test of significance relationship among self-esteem and work engagement of non-commissioned police officers registered overall computed r-value of .159 with p-value which is equal to .000. It means that self-esteem was negligible and significantly correlated with work engagement. It implies that the increase of self-esteem corresponds to a negligible increase in work engagement of non-commissioned police officers.

Articulating the details of the data, performance is correlated to: vigor registered a computed r-value of .315 with p-value which is equal to .000 (significant); dedication registered a computed r-value of .363 with p-value which is equal to .000 (significant); absorption registered a computed r-value of .426 with p-value which is equal to .000 (significant). The overall results on the correlation between

performance and work engagement of non-commissioned police officers registered a computed r-value of .450 with p-value which is equal to .000 (significant).

Consequently, social is correlated to: vigor registered a computed r-value of .083 with p-value which is equal to .098 (non-significant); dedication registered a computed r-value of .023 with p-value which is equal to .643 (non-significant); absorption registered a computed r-value of .143 with p-value which is equal to .004 (significant). The overall results on the correlation between social self-esteem and work engagement of non-commissioned police officers obtained registered a computed r-value of .106 with p-value which is equal to .035 (significant).

Furthermore, appearance self-esteem is correlated to: vigor registered a computed r-value of -.059 with p-value which is equal to .241 (non-significant); dedication registered a computed r-value of .008 with p-value which is equal to .878 (non-significant); absorption registered a computed r-value of -.012 with p-value which is equal to .805 (non-significant). The overall results on the correlation between appearance self-esteem and work engagement of non-commissioned police officers obtained registered a computed r-value of -.030 with p-value which is equal to .544 (non-significant).

Table 5.3: Significance on the Relationship between Self-esteem and Work Engagement of Non-commissioned Police Officers

Self-esteem	Work Engagement			
	Vigor	Dedication	Absorption	Overall
Performance	.315** (.000)	.363** (.000)	.426** (.000)	.450** (.000)
Social	.083 (.098)	.023 (.643)	.143** (.004)	.106* (.035)

Appearance	-.059 (.241)	.008 (.878)	-.012 (.807)	-.030 (.544)
<b>Overall</b>	<b>.098</b> <b>(.051)</b>	<b>.119*</b> <b>(.017)</b>	<b>.176**</b> <b>(.000)</b>	<b>.159**</b> <b>(.001)</b>

On the other hand, the relationship between self-esteem and work engagement of non-commissioned police officers signified that self-esteem provides significant bearing on work engagement. The findings are evidenced that back-up the pronouncement of Pierce (2004) which stated that self-esteem is a private assessment that reflects what people believe of themselves as individuals. It runs parallel on the statement of Adler and Stewart (2004) that self-esteem measures of how much a person values, approves, appreciates, awards, or likes him or herself.

Thus, the high self-esteem result confirmed the study of Baumeister et al. (2003) that people with strong self-esteem are more likely to continue in the face of hard assignments than low self-esteem. Employees would have a high level of commitment to work when they see themselves

as valued skilled employees of their organizations Rotich (2016). It is implied that work engagement of a police officer increases as self-esteem will progress to higher levels. In like manner, the higher self-esteem the more probable that a non-commissioned police officer would be creative at work and more likelihood of achievement Torrie (2017).

Table 6 is the test of significant influence among emotional intelligence with work engagement of non-commissioned police officers registered a computed F-value of 160.344, r-value of .741, adjusted  $r^2$  of .548 with p-value which is equal to .000. It indicated that the level of significance is lower than 0.05. It implies that emotional intelligence, safety management and self-esteem, are predictors of job work engagement.

Table 6: Significance on the Influence of the Exogenous Variables on the Work Engagement of Non-commissioned Police Officers

Exogenous Variables	Work Engagement			
	B	B	t	Sig.
Emotional Intelligence	.892	.687	14.293	.000
Safety Management	.176	.172	3.931	.000
Self-esteem	-.157	-.197	-5.146	.000
R	.741			
R <sup>2</sup>	.548			
F	160.344			
p	.000			

The significance on the influence of the variables to work engagement revealed that emotional intelligence is predictor of work engagement of non-commissioned police

officers particularly on the indicators on social skill, empathy, motivating oneself, managing oneself and self-awareness influences job satisfaction. On the other hand,

safety management is a good predictor of work engagement specifically on facilities/equipment/materials, accountability, administration, procedures, problems and employees.

Evidently, results confirm previous studies indicating that emotional intelligence is positively linked with work engagement in professionals. Workers with high emotional intelligence appear to be more active and energetic at work, to report higher excitement, inspiration, pride and work-related challenges, and to show greater concentration and energy during work activities.

In like manner, findings runs parallel to the pronouncement of Baumeister et al. (2003) that self-esteem plays an important role in motivation and success of individuals' life where people with high self-esteem are more willing than others to choose their own strategies. They are more responsive to situational cues indicating when to persist and when to move on to a more promising alternative. Moreover, it support to the statement of Stotland (2016) that states police officers high self-esteem is more skilled to work in challenging circumstances and is less susceptible to stress issues. Improving self-esteem will also enhance the efficiency of the police officer.

Furthermore, the very high level of significant of safety management objectively reinforces the primary function of the police officer as law enforcer and protector of life and property. It support to the pronouncement of Aksorn

and Hadikusumo (2008) which states that safety management practices, were the most efficient way to reduce the amount of unsafe circumstances.

### Establishing the Best Structural Model

This section highlights the analysis on the interrelationships among emotional intelligence, self-esteem and safety management with work engagement among non-commissioned police officers particularly in the Province of Zamboanga del Norte. There are four alternative models tested to achieve the best fit model of work engagement of non-commissioned police officers. Each model has a framework that could be decomposed into measurement model and structural model. The structural model represents a measure loads on each factor to their latent constructs that defines relations among the latent factors.

Moreover, assessment of fit was used as baseline for accepting and rejecting the model. As a rule, the researcher establishes the relationship of the latent variable toward the different latent variables. Furthermore, it institutes the relationship between endogenous and exogenous variables. The moment that structured model exhibits with suitable fit, it underscores that there is consistency of the empirical relationships among variables inferred by the model. The model parameter estimates entail the magnitude and direction of the relationships among variables.

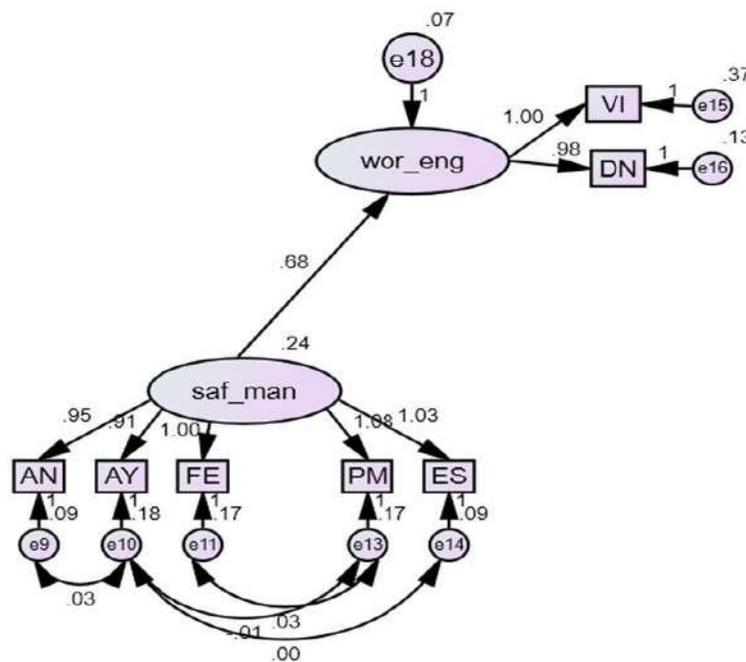


Fig.1: The Best Fit Model for Work Engagement

**Legend:**

- wor\_eng – work engagement      AY - Accountability
- VI – Vision      FE – Facilities/Equipment/Materials
- DN – Dedication      PM - Problems
- saf\_man – safety management      ES - Employees
- AN – Administration

Distinguishing of best fit model, all of indices included must consistently fall within acceptable ranges. Chi-square/degrees of freedom value must be less than 2 with registered computed p-value greater or which is equal to 0.05. Root average Square of Error Approximation value lower than tested significance level of 0.05 and its corresponding p-close value must be greater or equal to 0.05. The other indices such a NFI, TLI, Comparative Fit Index with Goodness of Fit must be all higher of 0.90.

indices such as NFI (.992), TLI (.996), CFI (.998) and GFI (.992). All of the indices with their corresponding values were greater than 0.90 or meet the requirements of goodness of fit measures.

Since, generated model is a good fit model of work engagement, this does not warrant for further testing to any models. It is therefore stated that the tested significance level is higher of 0.05. It means that there is model that best fit on work engagement non-commissioned police officers of Zamboangadel Norte. The model clearly demonstrates the organization of safety management as predictors of work engagement.

*Table 7: Goodness of Fit Measures Generated Best Fit Model.*

INDEX	CRITERION	MODEL FIT VALUE
P-value	> 0.05	.229
CMIN/DF	0 < value < 2	1.304
GFI	>0.95	.992
CFI	>0.95	.998
NFI	>0.95	.992
TLI	>0.95	.996
RMSEA	<0.05	.028
P-Close	> 0.05	.796

Moreover, the assessment of fit was used as baseline for accepting and rejecting the model. Based on the findings, the model evidently illuminates the essentials of safety management as predictors of work engagement. Safety management is an important component to government officials to appropriately manage organizational resources in achieving the mission and goals of the organization. Hence, the findings highlighted that work engagement of non-commissioned police officers must be anchored on safety management particularly on facilities, accountability, administration, problems and employees.

Work engagement is significantly associated with safety management, facilities/equipment/materials, accountability, administration, procedures, problems and positive influence on most apparently, it explores the and Storm (2003) that lem-focused.

**Legend:**

- CMIN/DF – Chi Square/Degrees of Freedom
- GFI – Goodness of Fit Index
- CFI – Comparative Fit Index
- NFI – Normed Fit Index
- TLI – Tucker- Lewis Index
- RMSEA – Root Mean Square of Error Approximation

**NCES**

The generated best fit model found to have indices that shows a very good fit to the data as indicated by CMIN/DF= 1.304, RMSEA = .02/8, p-close= .796 and

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# Shift in the role of women in the society: Through the lens of A Doll's House by Henrik Ibsen

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*Abstract— Henrik Ibsen known as the father of modern drama, famously shifted the focus from the mighty settings of kings, wars, nobility in drama to the common folk bourgeois. His most noted work A Doll's House when first appeared in the theatres in 1879, was like a whirlwind of feminist questions in the society, it deepened the understanding of issues in people's minds then, and is still considered one of the most valiant plays in the contemporary times due to the voice of women and radical steps asserted in the play.*

*Keywords— Feminism, Humanism, Society, Woman, Drama, Family.*

Henrik Ibsen undoubtedly was an artist ahead of his times. We are discussing a play written in the Victorian era. We land in an era full of paradoxes: huge industrial success, a gaping gap between the rich and poor so where does the women folk find their voice in such a society? Well a difficult question. The Victorian era was a patriarchal society, the women were supposed to be subservient to men, they had to abide by the opinions, ideas and way of life according to the men in their lives. At such critical of times comes the beloved Ibsen. He rewrote the ways drama was written, famously called the father of modern drama. Though he always asserted that it was humanism rather than feminism that he evoked but definitely there are certain unforgettable imprints of the woman voices in his writings. UNESCO's memory of the world register calls Nora "a symbol throughout the world, for women fighting for liberation and equality". Henrik Ibsen imparts unimaginable powers to his heroine Nora in A Doll's House despite the middle class economic background in which the play is set. The ending scene in the drama A Doll's House, where Nora slams the door of the house and moves out in the chilly snow at midnight is one such example. This slamming of door scene created ripples of unrest in the then society. It was a hotly debated topic among all classes and among far fledged geography of the world. How could a woman think of leaving her children? How could a woman give up the sacred duties of a mother or a wife? Was it really necessary to seek the answers to the questions by going away alone into this

world? Could there have been a happy ending? Was it necessary to question or understand?

It was the explicit charm of Ibsen to conjure a character so deep as Nora. In the last conversation with Helmer we get a trace of her awakening as an individual:

" I don't believe that any longer. I believe that before all else I am a reasonable human being, just as you are — or, at all events, that I must try and become one. I know quite well, Torvald, that most people would think you right, and that views of that kind are to be found in books; but I can no longer content myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them."(3.234)

Nora is an unusual character in the society: a wedded woman for eight years and a mother of three children, well- settled but when she sees her utopian world falling apart and the shallowness of her husband's thought process, there is a reawakening that takes place in Nora. This was not the case from scratch. It was a perfect happy family for the Helmers, Christmas was approaching, Torvald Helmer got an appointment in a bank with a handsome salary, everything was to go smooth from then on but then enters Krogstad. Although Krogstad is not to be blamed after an extent. Nora was expecting something magical, something utopian from the side of her husband.

The depth, sacrifice and understanding of love are immeasurably deep. She expects the same from her husband. Nora had always been an independent soul which was veiled from the expectation and the conduct to be expected from her, by her father first, and then her husband. She was a discerning lady but got ended up being treated as pet by Torvald Helmer, nothing but as an ornament or possession in the collection of her husband. To an extent even her lies were a mode of service or a token of love for the people that she pleased. She did not want to superimpose her will, her likes and dislikes, her decisions over the people she adored. Torvald always saw Nora from his lens, though her repeated requests of not firing Krogstad and his adamant approach to do the opposite gets a reader to think that they had severe understanding and communication issues in their relationship. The couple is superficially in love as Nora puts it they have not had any serious discussion, never came to the bottom of a thing: "You have never loved me. You have only thought it pleasant to be in love with me." Christine Linde, Nora's friend had her own perspective of seeing Nora. This conversation makes things more clear:

"Mrs. Linde. How kind you are, Nora, to be so anxious to help me! It is doubly kind in you, for you know so little of the burdens and troubles of life.

Nora. I--? I know so little of them?

Mrs. Linde (smiling). My dear! Small household cares and that sort of thing!-- You are a child, Nora.

Nora (tosses her head and crosses the stage). You ought not to be so superior.

Mrs. Linde. No?

Nora. You are just like the others. They all think that I am incapable of anything really serious"(1.45)

Although Christine is a well-wisher of Nora she has her own vibes of superiority. Her decision of not stopping Krogstad and deciding for Nora, does make some people giddy of her attitude.

Henrik Ibsen marvellously brought his audience into regular people's homes where the bourgeois kept their carefully guarded secrets. *A Doll's House* had a profound effect on the society: marriage was revealed as far from being a divine institution. People stopped regarding marriage as an absolute provider of bliss; and divorce between incompatible parties came to be at last accepted as conceivably justifiable. No other play had achieved that

much. Reality was different from fanciful notions of love. Let us dig deep into the insights of Ibsen on *A Doll's House*, his notes which positively reflect the tornado of women emancipation in his thought process:

"Notes for the Tragedy of Modern Times, Rome, 19 October 1878

There are two kinds of moral law, two kinds of conscience, one in man and a completely different one in woman. They do not understand each other; but in matters of practical living the woman is judged by man's law, as if she were not a woman but a man.

The wife in the play ends up quite bewildered and not knowing right from wrong; her natural instincts on the one side and her faith in authority on the other leave her completely confused.

A woman cannot be herself in contemporary society, it is an exclusively male society with laws drafted by men, and with counsel and judges who judge feminine conduct from the male point of view.

She has committed a crime, and she is proud of it; because she did it for love of her husband and to save his life. But the husband, with his conventional views of honour, stands on the side of the law and looks at the affair with male eyes.

Mental conflict. Depressed and confused by her faith in authority, she loses faith in her moral right and ability to bring up her children. Bitterness. A mother in contemporary society, just as certain insects go away and die when she has done her duty in the propagation of the race [sic]. Love of life, of home and husband and children and family. Now and then, woman-like, she shrugs off her thoughts. Sudden return of dread and terror. Everything must be borne alone. The catastrophe approaches, ineluctably, inevitably. Despair, resistance, defeat."

Money is an important tenet in the feminism theory and a constant under current theme in *A Doll's House*. The borrowing of money in the time of need; a very quick and compassionate action on her side, only shows the strength of Nora's decisions. Her hiding of the fact of

borrowing, thriftiness in the matters the following years reflects the profundity to which she is absorbed in the relationship:

“Whenever Torvald has given me money for new dresses and such things, I have never spent more than half of it; I have always bought the simplest and cheapest things. Thank Heaven, any clothes look well on me, and so Torvald has never noticed it. But it was often very hard on me, Christine--because it is delightful to be really well dressed, isn't it?”(1.97)

The deep questions that Nora raises in her last conversation with Torvald shows her level of detachment and disillusionment. If one compares and contrasts this text with Rama Mehta's *Inside the Haveli*, the heroine there does not slam the door but continues to live in a suffocating society, Geeta shrouds her way of life and tries to adjust with the environment her parents chose for her, there is a line where she says she is 'hypnotised' by the scene, that how could she ever think of leaving the haveli. It is absolutely astonishing that a hundred years back Ibsen gave her heroine immense powers, under a middle class background: she first has the duty to herself then comes the entire world:

“I don't believe that any longer. I believe that before all else I am a reasonable human being, just as you are — or, at all events, that I must try and become one. I know quite well, Torvald, that most people would think you right, and that views of that kind are to be found in books; but I can no longer content myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them.”(3.234)

## CONCLUSION

It is an absolute delight to read the drama *A Doll's House* with a tinge of feminist perspective. Henrik Ibsen beautifully and strongly creates an unforgettable and strengthened character such as Nora. It is not only Nora but Torvald Hemer whose eyes are opened and he too is a witness of this reawakening in the play. *A Doll's House* when first appeared in the theatres in 1879 it was like a whirlwind of feminist questions in the society, it deepened the understanding of issues in people's heads then and is still considered one of the most valiant plays in the contemporary times due to the voice of women and radical

steps asserted in the play. This play is nothing less than a revolution in the field of gender roles, place and importance of individualism in the society then and now.

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# Indian English as the Tongue of Indian Christians

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**Abstract**— This research paper aims to prove that English was introduced in India for Indian Christians, and it is a Christian tongue, which is used as a spiritual language for the spiritual growth in many Indian churches. On the other hand, Indian Christian claim, it as their mother tongue rather than Anglo-Indians who boast that it is their mother tongue even though most of the Anglo-Indians do not know how to speak proper English. The Blueprint of English Education was framed by Evangelical Anglicans who wanted to impart Western Education through the medium of English in India for the sake of social reformation through proselytization of barbarian Hindus. In the present scenario, Indian Christians spreading Indian languages and preventing converttees from preaching in English still Indian Christians are three per cent of Indian Population. English and English Education system both were introduced in India for Indian Christians who are the natives of India professing any form of the Christian faith who are progenies of the converttees and such converts. In the present scenario, there are several Pakistani, Bangladeshi, Srilankan, Burmese, and Indian Christians who have made English as their Spiritual and first acquired Language and they use it as their mother tongue and spiritual language, and thus it has been their tongue since the period of the British Raj.

**Keywords**— English, India, Christians, tongue, Western, Education.

## I. INTRODUCTION

Indian English is the language spoken by Indian and it is the Indian variety of the English language, which is internationally recognized. It is one of the Indian languages because Indians use it. It is the mother tongue of the Anglo-Indians who are natives of India. However, East India Company introduced it for the Indian Christians over the British Raj in the Indian subcontinent. Anglican Evangelicals were angels of poor and eager to spread the gospel through English to the Hindus in India. They wished that the gospel should be preached to Indians through English. They wanted to impart instruction through the medium of English, on the other hand, several Indian masters and pastors in India are misguiding Indian converts and compel them to speak the local tongues and worship God in the vernaculars.

## II. CHRISTIAN COMMUNITY

There are three streams of the Indian Christian community in Pakistan, Bangladesh, Burma, India and Srilanka: Indian Christians, and Anglo-Indians, Europeans who regard themselves, brethren and sisters. On the other hand, there are many Christians who are from the United States of America, Germany, Norway, Switzerland, France, Italy and so many other countries who harmoniously have

mingled with Indian Christians and they have become part of Indian Christian Community.

Firstly, it is essential to know who an Indian Christian is. An Indian Christian is a person who is a native of India and a descent of a person who was converted to the Christian faith or such convert following any form of the Christian religion. All Hindu converts and the person whose ancestors were converted to the Christian faith are Indian Christians in the sight of the Indian law since the period of the British Raj. According to the Government of India Act, 1935," an Indian Christian means a person who professes any form of the Christian religion and is not a European or an Anglo-Indian"( Ch2: 217). The term "Indian Christians "includes the Christian descendants of natives of India converted to Christianity as well as such converts. On the other hand, An Anglo-Indian signifies a person "whose father or any of whose other male progenitors in the male line is or was of European descent but who is a native of India (Govt. India Act, 1935: 217). Besides it is essential to know that "a European means a person whose father or any of whom other male progenitors in the male line are or were of European descent and who is not a native of India (Govt. of India Act: 217). It is possible to believe that the people of these three streams of Indian Community have fellowship with each other.

### III. GENESIS OF INDIAN ENGLISH

It is also crucial to know what Indian English is. Indian English is the form of British English used by Indians. Although English is the mother tongue of Anglo-Indians, Indian Christians use it as their first acquired language.

Thirdly, I desire to take all readers to the Blue Print of the English Education in India so that you may understand the seriousness of the problem of the research paper. N. Krishnaswamy and Lalitha Krishnaswamy rightly remarks:

The first blueprint on English education in India was prepared in 1792 by Charles Grant, a director of the East India Company. Charles Grant, described as the Christian Director of the EIC, was also a member of the Evangelical party known as the Clapham Class or Sect, which had on its roll such men as Zachary Macaulay, the father of Lord Macaulay, and William Wilberforce, a champion of the poor. They were men of religious zeal, keen on spreading Christianity through English, known as the “Christian tongue in the early stages of its introduction in India. For an Englishman of that Period, acceptance of the Christian faith meant not just the acceptance of a religion with a set of beliefs and rituals, but the cultivation of the mind with the knowledge of the cultural, economic, and social achievements of the Community. (11)

English was a Christian tongue introduced for the evangelization of Indians through the medium of English.

On his advent to India in 1767, Charles Grant inscribed the treatise “Observations on the State of the Society among the Asiatic Subjects of Great Britain, particularly concerning Morals and the Means of Improving it” in 1792, and in which he suggested that it was a policy to produce a change in the Indian society (Moral, social, and mental) through the English language, Western Education and Christianity. It was the evangelist— Charles Grant— who had equated God with the protector of British commerce, and the missionary in him had equated truth with the English language, Western Education, and Christianity (Krishnamurthy & Et. El 11, 12). Charles Grant lived in India from 1767 to 1790 with a break during 1771-73 who suggested:

The true [real] curse of darkness is the introduction of light. The Hindus err because they are ignorant and their errors have never fairly [somewhat] been laid before them. The communication of light and knowledge to them would prove the best remedy for their children, and this remedy is proposed from a full conviction that if judiciously and patiently applied, it would have great[tremendous] and happy effects upon them, effects honourable and advantageous for us. (qtd. in Syed, 11).

It is possible to believe that the Hindus were possibly in darkness during those days, and they needed to be enlightened. Charles Grant recommended that western Education should be imparted to Indians through English medium and English should be adopted as an Official language because Persian was the language of the court of Law and Government offices. Grant opined that the Christian faith through the medium of English “is the only remedy for all the evils in Hindu society and liberation of the Hindu mind. Charles Grant suggests:

Wherever this knowledge would be received idolatry, with all the rabble of its impure deities, its monsters of wood and stone, its false principles and corrupt practices, its delusive hopes and vain, vain fears, its ridiculous ceremonies and degrading superstitions, its lying legends and fraudulent impositions would fall. The reasonable service to the only and infinitely perfect God would be established: love to Him, peace, and goodwill towards men would be felt as obligatory principles. (qtd in Syed 113-14)

The English language and Western systems of Education were only the means for a cultural and religious conquest of the Hindus. “The master and the pastor were to be used as tools to bind the British Empire with the Christian religion. Grant compelled the British Government to introduce the English language in India. It was meant for the Christian convertees from Hinduism who may be called Indian Christians. In favour of English education, Charles Grant, Zachary Macaulay, William Wilberforce, and others argued relentlessly. William Wilberforce moved the following resolution in 1793 before the British Parliament:

That it is the peculiar and bounden duty of the British legislature to promote by all just and prudent means the interest and happiness of the inhabitants of the British domains in India; and that for these ends such measures ought to be adopted as may gradually tend to their advances in useful knowledge and their religious and moral improvements...The Court of Directors of the Company shall be empowered and committed to nominate and send out from time to time a sufficient number of skilled and suitable persons who shall attain the aforesaid object by serving as schoolmasters, missionaries, or otherwise. (qtd. in Richter 149-50).

William Wilberforce, an Angelical Evangelical, had a missionary zeal for the uplift of the poor in India and he was also concerned about the Hindus groping into darkness and he wished to enlighten the benighted people of India through Western Education and the English language.

According to J. A. Richter, it was the Court of the Company, which was empowered and committed to nominate and send out from time to time a sufficient number of skilled and suitable persons who had to attain the previously mentioned object “by serving as

schoolmasters, missionaries, or otherwise (149-50). What N. Krishnamurthy and Lalitha Krishnamurthy say is pertinent:

Wilberforce's resolution was too explicit in its motives and too clumsy worded to be accepted in toto, The House rejected the operative part of the resolution because the British did not want cultural confrontation with Indians. The resolution also went against the policy of Warren Hastings who, as Governor during 1772-85, had been keen on respecting Indian traditions. His main aims had been consolidation and conciliation. He founded the Calcutta Madrasa in 1781 and the Benares Sanskrit College in 1791, to encourage Oriental learning, both Muslims and Hindu. (14)

It is this that the Dalit had no right of education and there were no educational institutions for the depressed classes in India. As they were part of the Hindu society, they were unhallowed to enter the Makhtabs and Madrasas, while the scriptural injunctions prevented them from learning Sanskrit and they were unable to educate themselves since schools were conducted in Hindu temples or at the Priestly race's dwelling places or pathshalas where their entry was banned due to the fright of pollution. The door of education was closed for females and down-trodden personas. When the English Education Act was introduced in 1835, they first attained that right and therefore English is the mother of Dalits in India. There was a tussle between Orientalists and Occidentalism. S.N. Mukherjee in his "A History of Education in India" (1951) aptly remarks:

The founding of these educational institutions marks the beginning of what is known as the Oriental School of Education Policy in the Government of British India. Even in the Company, one section thought that overt support of the missionary enterprise in India would be counterproductive and it was better to follow the policy of non-interference. Based on political considerations, the Court of Directors accepted the views of the Orientalists. The expenditure incurred by the running of the Calcutta Madrasa and the Benares Sanskrit College was to be borne by the Government of the Company was that 'the Hindus had as good a system of faith and morals as most people and that it would be madness to attempt their conversion or to give any more learning or any other description of learning that what they already possessed' (Sharp: 17). Besides, there was also a lurking fear about the dangers of educating the subjects in the colonies. A prominent member of the Parliament said: 'we have lost our colonies in America by imparting our education there; we need not do so in India too'. (32)

Charles Grant and his friends thought it was the bounden duty of the East India Company and the British Raj in India to educate Indians. Indian Education was an instrument for

the uplift of the poor and needy. Another view was that Indians should learn English for reading the King James Version, which was regarded as the true word of God. Anglican Evangelical Faith is solely responsible for English Education in India. Many missionaries went to Dalits, converted them to Christianity, and opened the door of education for them.

#### **IV. THE STRATEGIES OF THE MISSIONARIES**

Christian missionaries had their strategies as "the operative part of the 1793 Resolution, and they sought to send out to India several masters, pastors, ministers and evangelists for spreading the Christian knowledge amidst Indians. They criticised the company and the Government policies. What Nasrallah and Naik's remarks are pertinent:

Between 1792 and 1813, the East India Company did not ordinarily issue a permit to any missionary to work within its territories, expelled several missionaries as soon as they became active, tied to convert people, put every obstacle possible in the way of the missionaries, and did not give any assistance even to mission schools. (69)

Some people in the company was not in favour of evangelical work, and they wanted only the missionaries closely associated with their Anglican and Presbyterian faith. Besides, the company was reluctant to do so since there was a danger of uproar in India. Sometimes the East India Company demonstrated a considerable religious fervour. According to Dr Babasaheb Ambedkar, in 1614, the Captain of the Company's ship had brought a young Indian to London. The company educated him at its own expense' to be an instrument in converting some of his nations'. His baptism was performed at Poplar. The Lord Mayor of London and the Directors of the Company attended the baptism. King James I chose for him the name Peter and the priest who baptised him presented him to the Audience as 'the first fruit of India' (461). The Church of England had already appointed several chaplains in India to minister their staff working in a variety of spheres and they conducted church services regularly. That was the beginning of English as a spiritual language of the Indian Christians in India. Anglicans advocated western education through the medium of English in India criticising Orientalists, the company and the Government, and Charles Grant and his friends were in the favour of the English language.

The fact seems to indicate that the year 1813 saw flocks of Christian missionaries entering India "intending to educate Indians and convert them to a new language, a new culture and a new language", The new faith was Evangelical Anglican, the new language, English and the new culture was Western Christian Culture practised in the United

Kingdom, and they were encouraged by the officials of the Company and the Government (Krishnamurthy 18).

English was a passport for the uplift of poor Indians as well as elites in India. Several tribal and Dalits uplifted themselves by adopting the faith of Jesus Christ.

## V. PRAISEWORTHY ENDEAVOURS OF LORD MACAULAY

Lord Macaulay arrived in India in June 1834. He was the first member of the General's Executive Council and was appointed President of the General Committee of Public Instruction. Over William Bentinck's accession to the Governor Generalship in 1828 altered the situation considerably. Bentinck, Macaulay, and Charles Grant Jr formed a suitable team. Lord Thomas Babington Macaulay rendered the English language to India permanently. He presented his minutes and advocated the Western education through the medium of English in 1835; when the English Education Act was passed in 1835, first the Dalit in India attained a right to take education. Macaulay considered that education was also an instrument of proselytization. When his minutes were accepted in 1835, he pertinently pointed out:

No Hindu, who has received an English education, ever remains sincerely attached to his religion. Some continue to profess it as a matter of policy, but many profess themselves pure Deists and some embrace Christianity. It is my firm belief that if our plans of education are followed up, there will not be a single idolater among the respectable classes in Bengal thirty years hence. And this will be effected without any effort to proselytize; without the smallest interference in their religious liberty; merely by the operation of knowledge and reflection. (qtd. in Mayhew 15-16)

It shows that Macaulay also opines that English was introduced for Indian Christians.

## VI. CONCLUSION

In the present scenario in India, the Brahmins are flexible and they embraced westernization and made eye-catching progress. Many tribal adopted Christianity and commenced to exploit English as their mother tongue in India. Several pastors misguide and misdirect Indian Christians and ask them to speak Hindi due to their false pride, and many new converts are compelled to employ Hindi instead of English. Several Indian, Pakistani and Bangladeshi Christians have remained poor and needy as they have not yet realized the significance of the English language, for instance, in Pakistan Church Christians are appointed by Pakistan. It can be argued that English is a Christian tongue and it is an Indian language which should be spoken by Indian Christians for their uplift and progress. It is conducive to shun the linguistic distinction and hatred. For unity, witness and service it is necessary to have one language and one culture amidst of all Indian Christians.

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# The English Language as an Instrument of Dalit Emancipation

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**Abstract**— This Research paper aims at investigating the English language as an instrument for the Dalit Emancipation and liberation being a passport to Dalit's liberation from ignorance and exploitation. English is regarded as a deity by some Dalits in India since it opened the door of Education for them. It is an instrument to strengthen National Integrity in the Indian Subcontinent. Dr Ambedkar called English as milk of a lioness. One, who drinks it, can roar. In Banka Dalits installed village (UP) of Lakhimpur Kheri district a statue of Goddess English in a single-story temple. As India is facing a unique and historic opportunity of having 700 million people of working age population by 2022, we must capitalise on this demographic shift and empower our youth with the right kind of skills. The world economy will witness a skilled workforce shortage to the extent of 56 million by 2020. Dalits can play a significant role by learning the English language and employability skills to provide global human capital to the world economy.

**Keywords**— Emancipation, English, Dalit, instrument, Language, Liberation.

## I. INTRODUCTION

Since the time immemorial, the Dalits in Pakistan, India, Nepal, Burma, Bangladesh, and Srilanka have been suffering considerably due to their birth in the lower strata of society. In the name of Hindu gods and goddesses, they are victims of injustice and social distancing, and most of them are much far from the mainstream of society, being socially, economically, and educationally backwards. It is the mother English that can emancipate the downtrodden in India. The professional world of today is witnessing knowledge revolution, IT revolution, and common lingua franca for the first time in the history of humankind. Very soon, the knowledge-based economy will be facing a skilled worker shortage in the coming decades. India, Pakistan, Burma, Srilanka, and Bangladesh might have the working-age population in surplus and this trend will continue until 2040. This historic opportunity provides India's young population to grab the chance and contribute to the global economy. This demographic dividend can be enjoyed if our young population is trained with professional skills.

Considering the new challenges emerging out of globalisation and unprecedented advancements of science and technology this paper is an effort to envision emancipation of Dalits through the learning of the English language. Due to demographic transition, there is an urgent need of equipping India's working-age population

especially Dalits with proficiency in English and essential skills. The English language has no scriptural injunctions like Sanskrit so Dalits can assert their position by learning this language. Nevertheless, the accessibility of English education to Dalits is a big problem. Due to poverty, Dalits cannot afford English medium education of public schools. A. Raman (2012) from Charles Stuart University, Australia, writes in the category of correspondence of the internationally reputed multi-disciplinary journal *Current Science*, about the standard of Indian higher education. In his observation he mentions, Indian learners have no basic knowledge, they lack computational skills, lack reasoning and logical thinking, have no sign of creativity and originality. Finally, he blames them for speaking and writing intolerable English. During the period of British rule, English was used for administration and was spoken among elite Indians. Even after independence, this language continues to rule the life of educated Indians. It is monopolised by government, media, commerce, and industry and corporate. This symbol of modernity and empowerment has international significance. It is one of the major languages of the world, which has influenced the course of history in the largest number of countries and continents. It can rightly be labelled as the 'Numero-Uno' or the number one language of the modern world. It has borrowed words liberally from other languages. It is the only language in which people from the north, east, west, and south can easily communicate with each other. The

greater one's command over English the greater one's job prospects are. Only the privileged class has the opportunity to learn this language, poor sections of society cannot afford English education in India. What Prof. Anil Jaydeo Ganvir points out is pertinent:

Goddess English is a family deity of liberation from poverty, ignorance, and oppression for the Dalits of Banka village in Northern Uttar Pradesh, near Lakhimpur Kheri. The Downtrodden believe that there is nothing possible for them without English, She is the goddess of Hope for equity. There is the temple of Mother English at Banka. All Dalits are the votaries of her, and they worship her every day. Besides Chandrabhan Prasad, a Dalit leader and Ambedkerite thinker says that, after religion, language is the strongest divisive force in the Indian sub-continent. There has been Linguistic Nationalism, and even all the provinces in India are based on languages, as they are Linguistic Provinces. Dr Babasaheb Ambedkar once said that there should be one language and one unified culture in India like America, and we should break off all domestic narrow walls. All basic certain cultures based on water to the growing tree of casteism in India. Eliminating all native languages forever, the English language should become the national language of unified India. We must eliminate all native languages. When the downtrodden try to speak the chaste language, they are beaten, laughed, and mocked by Caste Hindus. Indian languages are oppressive and divisive to get rid of casteism, Chandrabhan Prasad has a project of native languages elimination for the future generation, and all Indian languages would be gathered to a museum and the future generation will consider how foolish we were to have so many languages. The English language is the milk of the tigress and if the Dalit have it, they will roar against injustice imposed upon them in this Indian society. (161)

It is possible to believe that the roots of casteism, social discrimination and social backwardness lies in Indian languages, and all these are a testing ground for social discrimination and casteism. There has been an internal threat to national integration in Burma, Pakistan, Bangladesh, Srilanka, Nepal, and India.

## II. PRACTICAL WAY OF TEACHING ENGLISH TO ALL DALITS

According to Kancha Ilaiah a political scientist, writer and Dalit activist only ten per cent Dalit children's English education will be sufficient for the time being. He does not ask for reservations but for English education and liberal arts, which will produce ideologues like Ambedkar, Gandhi, and Nehru. In postmodern times, English has been recognised as a powerful weapon to control and define reality. It has opened new realms of ideas and European enlightenment. This common language unites America, a nation of immigrants. It will help Dalits assimilate into their own country. We have an edge over our tough competitor China in the globalisation competition because of our knowledge of English. The government's decision to introduce English from class one in all government schools will help Dalits in getting English education but Dalit children will not be able to compete with convent educated upper caste children. There should be no gap between private English medium schools and government-run schools in terms of teaching strategies and infrastructure. S. Anand (1999) states "One has to acknowledge the fact that (western/colonial) 'modernity' that comes with English is something that is not inaccessible to the untouchable-the Dalits and Bahujans whose marginalisation has been justified over centuries by dominant varieties of Hinduism". English is a democratic language, which can be learnt by anyone, unlike devbhahsa Sanskrit that was kept away from Shudras. English can help a Dalit escape his marginalised status as advised by Om Prakash Valmiki's father in 'Jonathan' a Dalit autobiography. Example of Dr Ambedkar can be taken in this context. As a highly qualified Dalit politician, he framed the Indian constitution and served as Law Minister in independent India. He incorporated western concepts of equality, liberty, and fraternity in the preamble of the constitution.

In Eash Kumar Gangania's words, a teacher and activist, "Had Ambedkar not learnt English, he would not have gone abroad, and had he not gone abroad he would not have become Babasaheb for us". Ganglia gave a surprising message at the end of his speech on foundation laying ceremony for the temple of Goddess English, "if you learn English, you too can scale the heights Babasaheb did." Nevertheless, despite having no restrictions to learn and use this language Dalits are not comfortable in asserting themselves in English. The Dalits who write in English such as Narendra Jadhav, Kancha Ilaiah, P. Shivakami and Meena Kandasami are very few and can be counted on fingers. Most of the Dalit literature is written in regional languages. English translations of these works are more

popular and accessible than original ones. Meena Kandasami a Chennai based fiction writer, poet, translator and activist is the youngest Dalit who writes in English. 'Though a borrowed language, she says, English earned her recognition'. Therefore, the language of imperial power is now a language of emancipation. In Coimbatore, the second-largest city in Tamil Nadu, a massive English training project is underway. A seven-month-old program designed by the British Council under the Sarva Shiksha Abhiyan, a flagship program to put every child in school is training teachers in government-funded schools to teach communicative English in a better way. The real beneficiaries, says Alison Barrett, head of the council's Project English for state partnerships, are children from marginalised sections who attend such schools. "English is a way of accessing socio-economic advancement. English in this country means a language of power and if you don't give them English they cannot access power structures and cause changes in socio-economic policies," says Barrett. Prof. Anil Ganvir aptly suggests:

The English language should be exposed to all rural Dalits so that they may turn fluent faster in the English Language, and the learning is part of habit formation. All Dalits must use English as their first acquired language. They must speak English a lot. Practice makes one perfect. They should read Ambedkerite literature only in English and learn to employ razor-sharp words used therein as Reading makes a man perfect, and every Dalit must leaf through all the volumes, penned down by Dr Babasaheb Ambedkar. (161)

All Dalits in the Indian subcontinent might derive an immense inspiration from Dr Babasaheb Ambedkar who is their ideal persona.

### **III. MOTHER ENGLISH IN DALIT WORLD**

English is the mother of the downtrodden in the Indian subcontinent. What Prof. Anil Ganvir points out is pertinent:

Hinduism closed the door of education to all Indian Dalits and they had no right to take education, But when Macaulay implemented a new English Education system in 1835, first of all, Dalits were given a right to education in India. English liberate them from the bondage of doing menial jobs, and they became liable to earn their bread and butter without depending on the superior caste folk. The English language is the mother of all Dalits. (161)

It is this that, before the introduction of the English Education Act of 1835, schools were conducted in temples and Pathshalas where the Brahmin Priest used to teach in Sanskrit Vedic Maths, Holy Scriptures and other sacred entities. The Shudras were unallowed to enter the place and thus education was out of their ken, because, according to the scriptural injunctions. Even the place was polluted with the touch and shadows of the Untouchables in India, nevertheless, schools for the Muslims were conducted in Madrasas and Maktabas where Dalits were not allowed to go, and therefore the English Education Act of 1835 rendered that right to the Downtrodden of India.

The world of Dalits is a sizeable section of our society, which is still having blood-chilling incidents of cruelty and oppression. Most of them are living below the poverty line even after sixty-six years of political freedom and progress in almost all the spheres of life. The linguistic imbalance between Dalits and other castes is due to poverty and varnashram dharma of Hindus, according to Prof. Marcus Wood of Sussex University (TOI 2010). The British Empire was responsible for the standardisation of English, which paved the way for its emergence as a global language. Now the English language does not belong to the English anymore. Dr Ambedkar rightly compared this language to the milk of a lioness. It helps a person to assert himself. Nevertheless, the most important problem is the teaching of English in government schools where most of the Dalits study. Teacher centric approach and Dalit unfriendly pedagogy produce students who depend on guidebooks to qualify exams. Dalits realise their lack of communication skills when they join college and meet convent educated upper-class students who are well versed in English. Linguistic scholars like Probable Dasgupta (1993) rationalises their faulty or bad English as a form of resistance to the subversion of colonial modernity by the 'Bharat' that is not 'India'. He finds political, intellectual, and philosophical meaning in this resistance. In Dasgupta's words "English is still a ticket, but to a job market than to a cultural elite. One learns English in India based on instrumental rather than integrative motivation. This leads to a relatively shallow knowledge of the language. For today's Indians, English is a technical means to personal ends. It is held at arm's length from the mainsprings of their personalities..." He also draws attention towards India based teacher-centric approach of the system.

### **IV. DR AMBEDKAR'S IDEOLOGY AND DALIT EMANCIPATION**

Dr Babasaheb Ambedkar, committed to the socio-political transformation of the Indian society towards

greater social inclusion and more egalitarian social practice, is one of the highest personalities of India. His clarion call of Educate, Agitate and Organise led Dalits in the right direction. He gave importance to modern education for the betterment of Dalits. By agitating, he did not mean physical violence of any kind. For him, agitation meant a mental revolution, which will help in being organised. An educated and agitated mind will help in organising a common mission of Dalit solidarity. This order of educating, agitate and organise must be followed by Dalits so that they can achieve outcomes which are beneficial not only for Dalits but also for the society as a whole. Ambedkar (1937) writes, “Hindu society seems to me to require a moral regeneration, which it is dangerous to postpone. Besides, they can determine and control this moral regeneration only those who have undergone an intellectual regeneration and those who are honest enough to have the courage of their convictions born of intellectual emancipation.” His great efforts led the country towards modernity in general and democracy of the Indian society in particular. He correctly understood the importance of English as a vital and powerful instrument to free the Dalits from the century-old miseries, sufferings, insults, stigma inflicted on them by the caste system. He fought for Dalits’ human rights and got the reservation in educational institutions. Untouchability was abolished due to his untiring efforts. His commandments will raise the educational standards so that they may know their conditions and aspire to raise themselves to the levels of the high caste Hindus and thus be in a position to use political power as a means to that end. When it was being debated as to what should be the national language of India after independence Ambedkar was the only national leader who vociferously batted for English while others were against it.

## V. ENGLISH GODDESS

It is essential to consider the reason why the down-trodden in Indian subcontinent worship English. What Prof. Anil Ganvir notes is appropriate:

Indian Outcastes put faith in English. Dalits are building a temple in the honour of the language, as they believe that it can liberate them from the oppression of the caste system. The legacies that India had inherited from the British Raj are: English and Western Education. Six years on Pro-English campaigns from the two-million strong Dalits from the community of the

Oppressed classes of the traditional religions have gone a step further and are erecting a black granite temple dedicated to the Goddess English hailing her as a deity of liberation from poverty, ignorance and Oppression.’ She is modelled on the statue of liberty, holding aloft a pen and Indian Constitution and her pedestal is not the usual lotus, but a computer monitor’ said an English teacher, Amarchand Jaubar, supervising the temple’s construction. (162)

A unique kind of temple dedicated to the goddess English has been erected in Banka village of Lakhim Kheri district (UP), to promote the English language among Dalits. Dalit thinker and author Chandrabhan Prasad declared 25<sup>th</sup> October as English Day in a ceremony in New Delhi coinciding with the birthday of Lord Macaulay, the British administrator who introduced English education in the country. According to Prasad “Not only is the English language spoken everywhere in the world, respected by the people of all the nations and easily learnt, but the people of the English nations are impartial and unbiased—and to whichever nation they go, they do not indulge in the base acts of casteism or communalism”. Statue of Liberty has been the inspiration in designing the statue of goddess English. The idol made of bronze holds a pen in her right hand is dressed well and sports a huge hat—it is a symbol of defiance that she is rejecting the old traditional dress code. In her left hand, she holds the constitution of India, which gave Dalits equal rights. She stands at the top of a computer that means Dalits will use English to rise the ladder and become free forever. She will become the symbol of a renaissance. It is argued that English not only opens job opportunities but also helps ease the caste and power constraints that come with speaking regional languages. English can be the second mother tongue the way it has become the second mother tongue of African Americans who have mastered it so well that the creation of spontaneous poetry is their art form. Financed by well-wishers this temple is emblematic of education and English language. It will be used for Dalits’ rituals like birth and wedding ceremonies.

## VI. DALITS’ ACCESS TO EDUCATION

According to Babasaheb Ambedkar Education is an instrument to cease the poverty and the wretched plight of the Dalit. The poor educational status of Dalits is due to both social and physical factors. The extreme poverty in

which most Dalits live is another reason why the dropout rate of Dalit children is so high. Many parents simply cannot afford to send their children to school and are dependent on their workforce to ensure the survival of the family. Undoubtedly, discrimination against Dalits in the education system is a widespread problem in caste-affected countries. Alienation, social exclusion, and physical abuse transcend all levels of education from primary to university education. Legislation and measures that have been taken are often inadequately implemented. The forms of structural discrimination, alienation, and abuse that Dalit children face in schools are so stigmatising that they are often forced to drop out of school. A UNICEF report from 2006 points to the fact that the quality of education is so low that children mechanically go through five years of primary education and emerge barely literate. Dalit children face discriminatory attitudes from fellow students and the community as a whole in particular from higher caste members who perceive education for Dalits as a waste and a threat. This is linked to a perception among some higher caste people that educated Dalits pose a threat to village hierarchies and power relations, and that Dalits are generally incapable of being educated. National and local governments should take all necessary measures to ensure equal access to free quality education from primary to a higher level for Dalit students.

## VII. CONCLUSION

English is as an instrument of social emancipation had been recognised by social and religious reformers even before Dr Babasaheb Ambedkar, in a poem entitled Mother English by Savitribai Fule who the legendary Nineteenth-century educationist, she aptly says:

I such dismal time of ours!

Come Mother English, this is your hour

Throw off the Yoke of redundant belief

Break open the door

Walkout in relief! (qtd. in Ganvir 162)

The lines of the poem will reverberate across the continent: "Learn to read and write, Oh dear one, / opportune times, Mother English has come. Savitribai Fule who was Mahatma Fule's wife propounded the concept of Mother English for the Oppressed class.

The names such as Babasaheb Ambedkar, Kancha Ilaiah, and Meena Kandasamy are widely known to the people of the Indian sub-continent and to the whole world too, due to their works in English. Education and knowledge of English helped them to climb the ladder of success and

fame. Likewise, Dalits can use language as a tool of liberation. The erection of the statue of Goddess English indicates the embracing of English by Dalits, which can free them from the clutches of poverty, illiteracy, thus providing them with a flotilla of opportunities. Dalits who had been bereft of the privileges of the upper-class Hindus can use English as a medium of upliftment from a state of dereliction to a state of prosperity. Hence, Dalits can act as assets to the nation who had long been living in detestable conditions sans hope.

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# The reclaim of womanhood and the revealing union of the sexes in D. H. Lawrence's *Lady Chatterley's Lover*

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**Abstract**— From the very beginning of its creation, *Lady Chatterley's Lover*, D.H.Lawrence's last and most popular novel, was surrounded by controversy as the detailed descriptions of the sexual act and the uncompromising use of four-letter words earned the novel a reputation for pornography. The present article argues that the writer's intention, when writing this novel, was to provide his readers not with pseudo-sensual easy going fiction but with a work of art which would encapsulate the core of his metaphysical theories namely his commitment to the privileging of the body and his ardent belief that the regeneration of the human being can only come through the physical and spiritual union with the other sex. The article focuses on the way Lawrence has chosen to dramatize these concepts a) by constructing a new feminine identity, through the delineation of the character of Connie Chatterley and b) by giving prominence to the transformative power of love. It also explores how the use of "obscene" words in his work becomes a live manifestation of his conviction that the human language should dare to express the dictates of the body without any fear or prejudice.

**Keywords**— *body, sexual union, woman's identity, nature.*

## I. INTRODUCTION

It is a well documented fact that in the early 20<sup>th</sup> century many artists of different persuasions were all seeking replacements for the old social and cultural norms that were looking increasingly inadequate, false and after the First World War downright destructive. The English writer D.H. Lawrence, was among the first to seek a path away from the stifling confines of western rationalism, by questioning the tenets of modern life and by suggesting that the only way out of the sorry mess mankind has created for herself through mechanization and industrialism, is the commitment to the privileging of the body through the union with the other sex. This union, which for Lawrence constitutes a mystical almost sacred experience, would help the human being to find his/her authentic, real self, the self who is mostly connected with nature and the senses and as such is closer to the primitive rather than the civilized idea concerning the image of the self.

Women, according to Lawrence, are more closely attuned to and comfortable with their bodies and senses, and by extolling the special virtues of feminine nature, in

particular feminine closeness to the instincts and affinity with Nature, Lawrence allots to them a determining role in the quest for the salvation of humanity and this belief underpins the Lawrencian fiction. It is true that the work where this belief is most emphatically dramatized is Lawrence's most popular (and last) novel *Lady's Chatterley's Lover*.

## II. THE LAWRENCIAN HEROINE IN SEARCH OF AN IDENTITY

In most of his novels, Lawrencian heroines (and it is almost always heroines rather than heroes) are often placed in the position of outsiders. They are alienated creatures, whose creativity enables them to bestow beauty and grace on the commonplace. They are lost among strange people, yet in search for their sexuality and womanhood, bound in conventional and unsuccessful marriages, independent-minded who seek to escape and pursue the impulses of their wild nature. In his depiction of women, Lawrence seems to offer the portrait of a mature existential being in search of an identity, which he labels feminine: "that she bear herself" giving birth to her own

identity, he claimed, that is the woman's "supreme and risky fate" (*Study* 48). "Risky" as the woman has to face the hidden subterranean "other," which, once discovered, will lead her to her eternal union with the "other half," the male, and will offer her "the complete consciousness," which for Lawrence is "two in one, fused. These are infinite and eternal" (51).

The path these women choose to follow leads them deeper and deeper towards self-knowledge. The transient moments, when the Lawrencian woman abandons herself to her innate instinctual self, come through the mystic of inspiration in nature. This yearning for a return to a primitive, healthier response to the cosmos, is often indirectly yet forcefully demonstrated by Lawrence through long, lyrical descriptions of nature in whose nearness his heroines often let themselves be carried away and dissolve into the great vastness of the Universe. This is a revelation of the woman as she acquires a new identity linked, almost identified with the discovery of her womanhood and the need for a real union with the other sex, a physical union in the body which for Lawrence is of cosmic significance.

### III. CONNIE CHATTERLEY AND HER NATURAL RISING IN THE FLESH

Lawrence started work on the novel in October 1926, and completed three different versions until the last one was finished around December 1926. This final version represents his most mature thinking on individual regeneration and the relationship between man and woman. However, the detailed descriptions of the sexual act and the uncompromising use of four-letter words meant that publishing would prove difficult. The finished novel was first printed in Florence privately in July 1928. An expurgated version was published in London four years later, but the full text of the final version of the novel appeared in England only in 1960, followed by the famous obscenity trial in which bishops appeared alongside literary critics to testify not only to the novel's literary value but to its celebration of sex as something sacred.

The heroine of the novel, Lady Constance, is another of Lawrence's female characters who suffers the sterility of her husband's environment with stoicism, but who still hopes to escape. Lawrence makes her a believer in the *resurrection of the body* as he, himself, calls the obedience to the dictates of the flesh, and as soon as she finds the way to this resurrection - through her abandonment in nature and through her unison with her chosen male - she embraces it wholeheartedly.

Wragby Hall, the place where the woman lives, is situated near the Tevershall colliery which Sir Clifford, her husband, inherited from his father and elder brother. The place is described in terms alluding directly to the Christian Hell:

she heard the rattle-rattle of the screens at the pit, the puff

of the winding engine, the clink-clink of shunting trucks

and the hoarse little whistle of the colliery locomotives.

Tevershall pit-bank was burning [...] And when the wind was

that way, which was often, the house was full of the stench

of this sulphurous combustion of the earth's excrements. But

even on windless days, the air always smelled of something

under-earth: sulphur, coal, iron, or acid.

The place is clearly meant as a grim signifier of the dehumanized, industrialized image of England which Lawrence often creates in his work and which Sir Clifford stands for. This is the world the young woman is to inhabit and she has to learn to put up with it; it is a world she cannot "kick away" (*LCL* 13). At the same time, it does exert a peculiar attraction: it "fascinated Connie with a sort of horror: she felt she was living underground" (14). A creature of the earth herself, she is immediately aware of the lack of "warmth of feeling" which makes Wragby Hall empty and "dreary as a disused street" (17), with its master, Sir Clifford Chatterley, the personification of "the negation of human contact" (16). Connie feels "beautifully out of contact" in this new world; she is acutely conscious of her alienation, her terrible solitude in this sterile environment of "mechanical cleanliness and [...] mechanical order" (17).

Fortunately, Connie finds refuge in the woods. Like many other Lawrencian heroines, she finds in nature, not just relief from the everyday world, but an altar, a hospitable temple where she will come in communion with the cosmos. The wood is often a melancholic place, a place of "grey hopeless inertia, silence, nothingness" (65), yet it is also filled with life and the possibility of rebirth, as she rediscovers when she suddenly comes across a newly-born chick playing with its mother: "Connie crouched to watch

in a sort of ecstasy. Life! Life! Pure, sparky, fearless new life! New life!” (114). Paradoxically this can be considered the first sexual scene in the novel. It’s this natural, unconfined force of life which brings Connie close to her lover, the gamekeeper Mellors. Holding the tiny fledgeling in her hand, Connie cries and Mellors’ masculinity is aroused as he can sense the intensity of her feelings, her instinctual tender reaction to Life. It is Connie’s reaction towards birth, which moves the man and this reveals the writer’s intentions: the union of the two is not a sterile sexual act but the most vivid demonstration of the infallible human life instinct.

However, her relationship with the natural world is completely different to that of Mellors. For him, the wood is just a refuge, a place where he can find some peace away from the hostile world of the machine. His connection with it has nothing of the mystery and profundity that Connie’s has:

Constance sat down with her back to a young pine-tree,  
that swayed against her with curious life,  
elastic and  
powerful rising up. The erect alive thing,  
with its top  
in the sun! And she watched the daffodils go  
sunny in  
a burst of sun, that was warm on her hands  
and lap. Even  
she caught the faint tarry scent of the  
flowers. And then,  
being so still and alone, she seemed to get  
into the  
current of her proper destiny. (86)

Connie’s mystical connection with nature and the body is alluded to in a language that provides a spontaneous, natural release and frees her from the bonds of the self, the stark limitations of a meaningless existence. It endows her with the strength to endure and the space to breathe in, while she examines her inner needs in order finally to be able to take the next step in her personal development to achieve and establish a healthy relationship with life.

#### IV. CONNIE: THE BODY PROTECTRESS

Connie is now on the threshold of discovering her long repressed womanhood. She is led to her rebirth, her reward

for listening to the sacred language of the body and the senses, for obeying its natural drives. For the Lawrencian heroine, this journey into subterranean world of the self is a mystical experience which will ultimately lead to salvation: “Ye must be born again! – I believe in the resurrection of the body!” (LCL 85). Connie becomes a priestess in the holy land of the senses and instincts, a champion of “warm blood-sex that establishes the living and revitalizing connection between man and woman” (327), a participant in the holy mystery of life, the life opposed to death, the death delivered by the machine which has distorted the natural habitat of the human beings and their very consciousness: “The utter negation of natural beauty, the utter negation of the gladness of life, the utter absence of the instinct” (152).

As the novel develops, Connie learns to appreciate the sacredness which Lawrence attributes to the sexual act. Although there are times when she feels “cold and derisive,” repelled by her lover’s body, viewing it as “a foolish, impudent, imperfect thing, a little disgusting in its unfinished clumsiness” (172), these moments of scepticism are short-lived; shortly after this she “[clings] to him in terror” (173), begging him not to leave her. Connie is split between the consciousness of the mind and that of the blood, and she cannot be whole until she finally acknowledges in her soul the sacred (phallic for Lawrence) consciousness which brings her into Holy Communion with the profound mystery of the cosmos. T.H. Adamowski draws an interesting parallel between Lawrence’s idea of the conscious ego, which is synonymous with self-awareness and opposes the true self of the bodily otherness, and Jean-Paul Sartre’s concept of the “reflective consciousness,” the state where the false human ego operates, and is the opposite of the “prereflective consciousness,” the consciousness which precedes it and brings us into living relationship with objects (Squires & Jackson 41). Adamowski points out that Sartre, like Lawrence, “believed that we fear this monstrous spontaneity [the prereflective consciousness] because it leaves us perpetually open to that ‘unknown’ that lies before us in the future.” Lawrence too finds *life* on “this level” where the “deeper spontaneous self” lies (42). *Lady Chatterley’s Lover*, in particular, presents the existential situation in which modern men and women generally find themselves, caught in the constant conflict of reflective consciousness, “the consciousness which says *I think*” with the deeper self of “flesh and bone” (43).

Once Connie comes into communion with her “prereflective consciousness,” which brings her into living relation with the reality around her and the objects of this reality, she becomes the body-protectress. She discovers

the body as distinct from the self, the body as otherness, and explores it as something long lost and newly found. The body arouses in her conflicting feelings of curiosity, desire and revulsion. She checks it before the mirror as it were a thing alien to her, she explores avidly the body of her lover, attracted, desirous and yet at times visited by sudden thoughts of its sheer strangeness: “surely that thrusting of the man’s buttocks was supremely ridiculous” (LCL 126). But it is through the body, hers and Mellors’, that she will be reborn. The body in nature becomes the central symbol, importing into the novel the deepest significance of the pagan myth and ritual. The two lovers decorate their bodies with flowers and dance in the rain like Adam and Eve. Connie becomes part of the rhythm of nature, “gone in her own soft rapture, like a forest soughing with the dim, glad moan of spring, moving into bud” (138). She carries the forest in her soul and the forest carries her into an ecstatic, metaphorical world, more real, more free than she had hitherto experienced, a world where she may feel at home. Through the body, Connie joins the sacred as the body here, once more, becomes almost a religious symbol.

As we saw, it is in the wood, through nature that Connie’s body reestablishes the connection with the sacred, religious properties of the cosmos and sexual-spiritual regeneration is achieved. As John B. Humma suggests, “the metaphors in *Lady Chatterley’s Lover* – linking bird, beast and flower (and air, water, earth) with one another and with hero and heroine – organically emblemize both the sexual-spiritual union of Connie and Mellors and a similar union [...] between them and the sacred wood, which is in effect the ‘cosmos,’ to use Lawrence’s term” (86-7). This connection between nature and the (human) body, brings to the surface a primordial consciousness, which in the Lawrencian lexicon is identified with the “oldest religion, a cosmic religion the same for all peoples, not broken up into specific gods or saviours or systems” (*Phoenix* 147). This is the tender, phallic consciousness, to use here the Lawrencian term, the knowledge in the flesh, which can only be found through the sacred union of the male and the female.

## V. MALE LOVE AND ITS TRANSFORMATIVE POWER

Connie is worshipped, albeit very differently, by Sir Clifford, her husband, and Mellors, her lover. Clifford’s love is tainted with the century’s malaise. It is a distorted worship “based on enormous fear, and even hate, of the powers of the idol, the dread idol. All he wanted was for Connie to swear, to swear not to leave him, not to give him

away” (LCL 111). It is sterile and suffocating and Connie is repelled by her husband’s declaration that she is for him “the great I-am.” She sees this as an effort to impose on her “this ghastly burden of all-life responsibility” while keeping her “in the void” (112) trapped in Wragby forever bound in his service. For Lawrence, Clifford’s worship, no matter how sincere or deeply felt, is the wrong kind of love to be offered to a real woman. It seeks to force devotion and exploit it; it appeals to the sentiment and possibly the intellect, but takes no account at all of the vital spontaneous, numinous senses of the body.

Mellors, on the other hand, worships her in the body and with his own body. Thanks to him, Connie has broken her isolation and she has re-established the sacred communion with the other sex. Similarly, Mellors has seen the woman behind the persona of Lady Chatterley, this false ego of a self corrupted by modern habits and imposed ideas, and has managed to penetrate to the true core of her existence, her femaleness. Thus he has truly succeeded in liberating her, whereas (other) “men were kind to the *person* she was, but rather cruel to the female, despising her or ignoring her altogether” (121). Clifford is unable to see the real female in his wife; he is not only physically impotent, he has also sacrificed intuition to intellect and thus lost the ability to enter the psychic, feminine realm where true womanhood is to be found. His wife remains a stranger to him to the end: he can only trust a spirit-to-spirit connection with her, a connection which is not sufficient for a rich and profound man-to-woman relationship. For the writer, it is the husband, not the adulteress, who is the real sinner of the story, for he has committed the sacrilege of ignoring the female passion he should have discovered and embraced in his wife. He receives a cruel punishment for this failure when towards the end of the story he makes an attempt to restore some kind of contact with the female body in the person of his nurse, Mrs Bolton, but it is as vain as it is pathetic: “And then he would put his hand into her bosom and feel her breasts, and kiss them in exaltation, the exaltation of perversity, of being a child when he was a man” (291). The nurse becomes the substitute female, a woman who takes in his consciousness the form of a Magna Mater, a Great Mother, a quasi-maternal, quasi-erotic presence deprived of her natural earthy dimension, deprived of her real female substance, the sacredness the body endows her with.

This almost infantile state of mind into which he lapses, causes the emergence of a “certain remarkable inhuman force,” which makes him a more successful but rather inhuman businessman. It is a negative metamorphosis, the reverse of Connie’s own, based on the unnatural dependence on Mrs Bolton’s perverse maternal presence,

which inevitably results in “the utter abasement of his manly self.”

Mellors, on the other hand, serves this otherness in a way that is as natural as it is efficient. He knows that a woman needs to be loved not only spiritually but mostly physically, and he is both willing and able to satisfy this need. He sees Connie as the female other, the union with whom will establish the sacredness of their relationship and light the “little, forked flame” between the two, their personal “Pentecost,” the fiery sign of the benediction of their relationship, and give both of them the strength to live together in a world apart from the chaos around them, a base from which they can resist the monstrosity of the inhuman reality dominated by “Cliffords and Berthas, colliery companies and governments and the money-mass of people” (300-1).

## VI. LAWRENCE AND THE “FOUR-LETTER” WORDS

In this final version of the novel Lawrence depicts a much more sophisticated Mellors capable now of articulating his creator’s ideas about the state of the world and human relationships. Leaving behind the image of the working man, Mellors has now gained a commission after his heroic performance in the war. His reading of books renders him an eloquent defender of his ideas and values and this becomes more evident in his letter to Connie which concludes the book. There, Mellors sees the union with the female as a kind of religious ceremony, a natural physical expression of respect to the eternal, infinite universe: “We fucked a flame into being. Even the flowers are fucked into being, between sun and earth. But it’s a delicate thing, and takes patience” (*LCL* 301). Here Lawrence makes a valiant effort to put his metaphysics into words, combining a poetic, transcendental language, rich in biblical allusions, with a colloquial, provocative language of the body, knowing that many would find it vulgar and obscene. Lawrence has no doubt that we must dare to use these allegedly obscene words, for he sees them as “a natural part of the mind’s consciousness of the body” (309). In Mellors’ letter to Connie, Lawrence puts four-letter words in the context of a biblical, spiritual language thus schematically combining two large and important fields of signifiers and signifieds: this bold combination of the sacred and the profane serves as a signifier of his dualistic metaphysics of life in the mind and life in the body. Lawrence sees them as two indissoluble concepts, which must coexist and serve one another. A human being cannot live in harmony with his/her real self without liberating the mind from its terror of the body (*LCL* 309). Mellors here is

“able to *think* sex, fully, completely, honestly and cleanly” (308). There is chastity about sex, which strips a word like “fuck” from its vulgarity and turns it into a signifier of the sacredness of sex, seen as a ritual that follows the natural rhythms of life, “the rhythms of the sun in his relation to earth,” and man and woman suffer when cut off from these natural rhythms, “bleeding at the roots [...] cut off from the earth and sun and stars” (323).

Connie is acutely aware of this loss of contact with the authentic self and its dire consequences, and this is what truly makes her the central character in the novel. Her fight for life is the main theme, and her quest towards self-realization provides the main plot. At the end, what brings Connie to the final purification of mind and soul is not her sexual liberation, which alone would be regarded by Lawrence as a peculiar, probably dangerous, sort of selfishness, but the regeneration of the senses and the body through the acceptance of their physicality. Mellors is the initiator of her rebirth, combining sexuality, tenderness and phallic power, and becomes a creator too as he offers Connie life both in the metaphorical sense (the resurrection of her body) and the literal (the conception of the baby).

## VII. CONCLUSION

The character of Connie Chatterley allows Lawrence to explore different aspects of the issues which lie at the heart of his worldview. Sex, womanhood, manhood and their interrelations acquire here their most complete expression in the Lawrencian canon, and combine to give utterance to the most profound expression of his cosmic philosophy. Once more, the artist locates his struggle with these ideas in the locus of the feminine psyche. It is Connie’s intuitive awareness of the loss of the self and her desire to restore her feminine authenticity that is the generative theme of the plot. And it is finally her willingness to “submit” to the male otherness Mellors represents, (which, thanks to her sound female instinct, she is able to acknowledge and appreciate) that provides the resolution, the final triumph of the body and the sensual world of feelings and emotions for which Lawrence yearned.

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# The Exploration of Resistance in Al-Ramli's *Dates on my Fingers and Scattered Crumbs*

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**Abstract**— *The study discusses the concept of resistance in Al-Ramli's Dates on My Fingers and Scattered Crumbs through the lens of Michel Foucault's theory of power. Resistance is an important component in Michel Foucault's philosophy and plays a key role in his analysis of power. Foucault was keen to make the concept of resistance inherent to the concept of power. Since resistance cannot manage without power. As stated in his book History of Sexuality, Foucault writes "Where there is power, there is resistance and yet, or rather consequently, this resistance is never in a position of exteriority in relation to power" (Foucault, 1978, p. 95). The study concluded that there are three different kinds of resistance; tactical reversal in which the resistance is directed by the people against the regime by the adoption of nonviolent activities through for instance disobedience, political revolutions, rebellions, demonstrations, hunger strikes, and the sewing eyes, lips or ears. The second form of resistance is the aesthetics of existence refers to the adoption of the works of arts to resist tyrannical laws and norms. The third form of resistance is violent resistance. The paper also highlights the political oppression and helplessness of the Iraqi people and how the power is abused and utilized by Saddam Hussein's regime for his affairs.*

**Keywords**— *Resistance, Al-Ramli, Dates on My Fingers, Scattered Crumbs, Foucault's theory of power, Saddam Hussein's regime, The Baath Party.*

## I. INTRODUCTION

The concept of resistance against authoritarian regimes, such as Saddam Hussein's regime can be considered as an essential element in the Iraqi novels, especially the contemporary ones that produced after the fall of Saddam Hussein's government. This revolves around the idea that the Iraqi authors have been freed from the restrictions that the regime was imposed on Iraqi literature. Thus, resistance, political violence, sectarianism were portrayed as the main themes of the recent Iraqi literary works. Iraqi writers such as Muhsin Al-Ramli, Sinan Antoon, Ahmed Saadawi ... etc have provided the readers with prominent contributions to the theme of resistance and political oppression during Saddam Hussein's era. They play a major role to depict and project the Iraqi reality during Saddam Hussein's system.

Al-Ramli has written a novel after a novel, portraying the oppression that the Iraqis faced politically. He uncovered the actualities of Saddam Hussein's regime and to adequately detect the deception and cunning of his ideology. The above two novels stand out among his novels as a good representative to the brutal period that the Iraqis witnessed during Saddam Hussein's regime. His

novels also show how Iraqi people express their resistance to his Baath Party (Saddam Hussein's political party). The texts represent the protagonists struggling against a political conflict of the aforementioned regime. Consequently, Al-Ramli is one of the famous Iraqi writers who plays an effective role in exposing the dark times of Iraq history under the rule of the tyrannical regimes.

## II. AL-RAMLIS LIFE AND WRITING CAREER

He is officially known as Muhsin Mutlak Rodhan. He is a writer, poet, and translator. Muhsin Al-Ramli is an expatriate Iraqi author living in Madrid, Spain since 1995. He left Iraq after completing his compulsory military service. The cause of his leave was not of the economic situation, but rather to search for freedom. Al-Ramli produced the complete translation of Don Quixote (a Spanish novel) from Spanish to Arabic. Muhsin Al-Ramli is a contemporary Iraqi writer and social activist whose novelistic commitment is directed towards the exposure of socio-political problems affecting his native society. Al-Ramli, who started the literary scene in 1995, makes the

novel the main tool to capture the lives of everyday characters affected by diverse types of social problems that result mainly from the dictatorship governments. In 2003, his first novel was published: *Scattered Crumbs* (2003), a novel where Iraqi history, autobiography, and fiction meet. He decided to write about the political and dangerous situation in Iraq during the dictatorship era of Saddam Hussein. Since then, Al-Ramli has written four novels.

The novels chosen in this dissertation are *Scattered Crumbs* and *Dates on My Fingers*. These two novels capture the lives of characters affected by political problems and degradations, such as torture and violence. They are the direct critiques of the degradation of today's culture. The two novels have been translated into English. Muhsin Al-Ramli was awarded the award for his first novel *Scattered Crumbs*. Also, Al-Ramli is the founder and coordinator of Alwah, a magazine of Arabic literature and thought. Besides the political novels investigated, Al-Ramli has written short stories such as *Gift from the Century to Come* (1995), *Papers far from the Tigris* (1998), *The Happy Nights of the Bombing* (2003), *The Oranges Of Baghdad and Chinese Love* (2011). As for poetry, he has written a collection under the title, *Asleep among the Soldiers* (2011) and *We Are All Widowers of the Answers* (2005).

In his article under the title 'The author of President's Gardens Reveals Fifty Years Of Oppression and War', Fuad (2016) provides significant information about the author's life and his literary works. Fuad points out that Al-Ramli has left Iraq after the execution of his brother, the writer Hassan Mutlaq, who was executed by Saddam Hussein's regime because of his opponent ideas of the regime. Thus, the author decided to escape from his country because all the doors were closed in front of him after this event. Al-Ramli declares that the regime prevented him even from publishing the event of killing his brother. However, all those hard conditions would not stop him from being active in his exile. He has accomplished his study at the University of Madrid. He kept writing in press criticising the ideology of The Baath Party. According to him, the exile helped him more to express his resistant thoughts to Saddam Hussein's government.

### III. METHOD

With respect to the topic of the study, the researcher utilized Michel Foucault's theory of power to analyze the theme of resistance in Al-Ramli's *Dates on My Fingers* and *Scattered Crumbs*. These texts focus on the theme of the present study. This study uses a qualitative method to

investigate how the theme of resistance is reflected in the target novels.

### IV. TACTICAL REVERSAL AND AESTHETICS OF EXISTENCE RESISTANCE IN AL-RAMLİ'S DATES ON MY FINGERS AND SCATTERED CRUMBS.

Al-Ramli in *Dates on My Fingers* and *Scattered Crumbs* portrays the concept of resistance with its two forms. He shows how the characters resist and refuse to accept the ideologies of The Baath Party that are built on force and coercion. His resistance to the sovereign power takes the form of a tactical reversal. As one of the most important of the Foucauldian concept, tactical reversal refers to the kind of resistance that is spontaneous and which achieves without making any hurt to the target government; street protest, hunger strike, and non-obedience or law-breakings are examples of such form of resistance. Tactical reversal and passive resistance can be used interchangeably. Passive resistance is defined as "Organized, nonviolent gatherings of a large number of people to protest against a government, its actions or policies, or one or more of its leaders. Demonstrations that become riots are excluded." (Hibbs, 1973. p.8).

Al-Ramli's tactical resistance is represented in many situations. In his novel *Scattered Crumbs*, he begins with the narrator who retracing his brothers' steps who already left Iraq searching for freedom. They refused to live in a country in which the autocratic regimes making them living as a marginalized people. And this is a natural effect of this regime to marginalize all advocacy groups that were not cooperate with his system. Thus, they left their country in which they lived their life with wars and conflicts caused by unfair governments; they fled from their country because they had faced extreme oppression under The Baath Party. Their escape plan to prepare a safe for themselves represents their disobedience to the ideology of Saddam's government. It is important to note that the resistant people become strangers among those who were very loyal to the regime. For this reason, the protagonist and his brother Mahmoud do not want anyone to oppress them or stand against their interests. They want to be men worthy of respect. Consequently, their escape of the family into exile is a type of resistance to Saddam Hussein's government. Where the exile becomes their country in which they could find their identity and freedom.

In *Scattered Crumbs*, the concept of resistance has gained great prominence with many events. For example, Al-Ramli portrays the Qasim's character as a disobedient character. Qasim did his best in order not to be an easy

target for the Baath Party abuses. The novel reveals him as the target of the torture and verb abuse from The Party members. However, despite the aim of The Baath Party's power to fulfil its purposes in any way to make anyone loyal and under its control, Qasim, on the contrary, remains a difficult figure. Although they cut one of his ears, the members of the regime still find him an opposed character. Qasim is depicted as an honorable character who cannot be easily exploited by anyone, he did not fear what might happen to him from the government. In an argument with his father about drawing a picture of Saddam Hussein, Qasim says " When the warden asked me [for drawing the leader's picture] to hang on the prison... in exchange for improved treatment and help with my pardon, I couldn't, and he didn't believe me, just like you don't now (*Scattered Crumbs*, 2003, p.57).

Hence, Qasim's disobedience to his father's desire for drawing the picture of the leader and his disagreement with the latter's different tendencies signifies his refusal of the regime. Besides, the extract above shows that Qasim is confident of his decision, in other words, he does not feel any guilt for his rejection of his father's command, despite his father has great loyalty to The Baath Party government.

Again, Qasim is seen as a source of inconvenience and danger to his father's desires. Qasim's father [Ijayel] as mentioned, has great loyalty to Saddam's regime and dislikes anyone standing against it even if the one was his son. In his love, Ijayel makes no difference between the country and the leader. He says " The Leader is the homeland and the homeland is the Leader" (*Scattered Crumbs*, 2003, p.58). The son, however, does not succumb to his father's tendency. He asks his father and kisses his palm to give him permission to be free in his decision. Qasim states " No Father, that's TV talk. As for me, I see the opposite, for the leader has destroyed the country" (p.58).

Thus, there are two diverse powers in Ijayel and Qasim's statement above. The first power is represented in the sovereignty of the Baath Party rule and which is manifested in Ijayel's character who insultingly blames his son Qasim for his opposite views towards his father angered the latter, the father says: "Coward Do you call these great victories destruction? You're not a man, and that's why you left your brothers at the battlefield ..." (*Scattered Crumbs*, 2003, p.58). Furthermore, Ijayel hopes all his sons to be killed in the battle as sacrifices for the leader. Since Ijayel is closer to Saddam than to his sons. The second power is demonstrated in Qasim's character who is portrayed as the main resistant figure that finally indicates the concept of tactical reversal resistance to

Saddam Hussein's regime. For more details regarding the concept of tactical reversal.

In *Dates on My Fingers*, Al-Ramli once again highlights from the beginning the theme of resistance throughout the story of the narrator's family. *Dates on My Fingers* first published in Arabic in 2009 then translated into English in 2014. The novel translated into three languages: Italian, Spanish, and English. Saleem Noah, the narrator who left Iraq to settle in Spain looking for a safe place describes the story of how his family resists the dictatorship of the Baath Party regime.

The story in sum, started with Noah, the narrator's father who went with his daughter Istabraq to the hospital, seeking treatment for her illness. The hospital was in the city of Tikrit, the city where Saddam Hussein was born. On their way to the doctor's office, while the father was cleaning a path for his daughter on the market pavement. As a hand stretched out from a window of a black Mercedes which drove past slowly " to grab Istabraq's butt, and a voice was heard: 'Nice ass'" (*Dates on My Fingers*, 2009, p.2).

Istabraq cried out in terror, and Noah, her father spun around the driver and grabbed his neck, shouting in his face furiously, " you son of a bitch" (p.2). The driver was lifted up by Noah as someone might lift a jar by its neck and pulled out of his car through the window. The driver was dressed in a traditional Arabic robe with a wide leather belt around his waist and a pistol hung down at his side. The driver's car continued its slow walk until it hit another parked car. Meanwhile, Noah rained the driver with blows and curses, who was crying out. He, the driver, says " Do you know whose son I am? " (p.2). Noah without stopping the violent blows replied: " Yes I know: your father was a dog, and your mother a whore" (p.2). The driver was recently known as the nephew of the vice president's secretary. Noah, after that took the driver's revolver from its holster, opening the chamber, then he removed three bullets and threw the pistol into the sewer drain. He pulled away the driver's clothes to reveal his ass and began pushing the bullets into his anus.

Based on the extract above, we observe that Al-Ramli attempts to emphasize two important points. The first point illustrates the selfish actions and the bad reputation of the Baath Party members who like to possess everything even if it does not belong to them and this is evident as the character of the driver who abuses the power of the authority for his advantage assault on others. He lacks any sense of humanity and fair and this is so evident in his behavior towards the girl. The second point exposes Al-Ramli's resistance to tyranny that the government practiced

on Iraqis. On the other hand, the statement may also incorporate indirect criticism to this tribal revenge which has a considerable impact on tribal society. He intends to call for forgiveness and justice to be spread and to stop committing crimes.

Therefore, in the time in which the resistance for injustice is enhanced by Al-Ramli, his criticism of traditional tribal customs, is equally important. In *Dates on My Fingers*, he shows this meaning through the character of Mutlaq when he calls to his family saying "If a dog barks at you, don't bark at it; but if it bites you, bite it back" (*Dates on My Fingers*, 2009, p.3). Mutlaq in this extract reflects the traditional tribal customs that make revenge is the ultimate solution to their conflicts. The dog symbolizes the enemy. Consequently, Al-Ramli, in one way or another mocks such customs to show one important message that the revenge must be limited to the amount of punishment.

The matter above caused Noah to find himself in prison. He is hardly punished for his resistance. Istabraq remained alone, crying and shaking like a palm branch in the rain. Then, Mutlaq summoned his nine sons, his brothers with their sons, and all his relatives. He said to them "Get your weapons and your cars ready for us to storm Tikrit and break Noah out of prison! For if we keep still when they give us the finger, they will mount up and ride us to the ground" (*Dates on My Fingers*, 2009, p.5).

Al-Ramli's narration of this novel is different from his *Scattered Crumbs* novel especially concerning the concept of resistance. Because of the resistance in *Dates on My Fingers* changes from the tactical reversal or passive resistance as in *Scattered Crumb's* novel to violent resistance. Therefore, Al-Ramli's strategy of resistance in this novel indicates that he is slightly different from Foucault's view of resistance. Since, this study emphasizes two forms of resistance, as argued earlier that Foucault presented two concepts of resistance, which are aesthetics and tactical resistance. Therefore, in one way or another, violent resistance is not encouraged by Foucault. However, one of the major issues to be investigated in this novel is pertaining to the Grandfather Mutlaq. He plays a vital role in shaping the lives of his sons and the whole individuals in the village according to his desires and to what he considers appropriate. Mutlaq is proud even of his name. The narrator says "Grandfather Mutlaq, who took pride in bearing the name of our first ancestor, which means "The Absolute"" (*Dates on My Fingers*, 2009, p.5).

Mutlaq's resistance in *Dates on My Fingers* embodies, in one way or another, the theme of sovereignty. However, he utilizes the power in its positive form. He normalizes the lives of his people to obey him in everything. He is

dominant even upon the naming of all those connected to his lineage. Mutlaq says, "It is God who chose your names, not I" (*Dates on My Fingers*, 2009, p.29). Thus, many of the people in his village followed this method of naming. He, for example, as soon as a child in his village is born, he immediately opening the Qur'an at random, then he looks at the face of the child, closing his eyes, then he puts his finger on the page, and whatever word his finger landed on will be the name of the new-born.

This method is considered as a habit to be followed by the whole people of the village. Despite the fact that some of the names that have chosen do not constitute acceptance by their owners. An example of that is the narrator's aunt Huda's son, whose father's finger fell upon the word *sirat* (path) which entailed problems and psychological suffering to him because in school, whenever he left the room, his friends could get his notebooks and they change his name by adding a dot over the first letter of his name to make it a *daad* instead of *saad* to call him *dirat* in Arabic means (fart). Regardless of this, the grandfather Mutlaq's power, as mentioned, is the opposite of Saddam's power. It is characterized by his love for every one of his villages.

It is important to note that both Al-Ramli's novels *Scattered Crumbs* and *Dates on My Fingers* discuss and share the theme of rebellion for dignity. The narrator and Qasim in *Scattered Crumbs* and the grandfather Mutlaq and his son Noah in *Dates on My Fingers* embody the above meaning. Why did these people revolt? Definitely when they were subjected to oppression and injustice. The narrator in the former, as explained, left Iraq looking for his freedom and to be a man worthy of respect and that leads him to settle outside in a nice environment that detaches him from his hard circumstances. In the same vein, Qasim's resistance to Saddam's government is the most frequently in the text and which is the leading cause of his death. He was executed publicly in front of his family.

Additionally, one observed aspect of *Dates on My Fingers* is that the power here is represented by the society. Regardless of the power of the regime which the grandfather Mutlaq and his son Noah faced at the end, Mutlaq and all his cousins could resist and speak out against the violent and sexual abuse which they had confronted by one of the Baath Party members. Besides, the resistant power is not merely represented by Mutlaq and his people of his village, there are, instead, many tribes contacting him, such as Kurdish tribes in Makhmur [a town in the north of Iraq] and Arbil [the capital city of Iraqi Kurdistan], and Turkish tribes in Kirkuk. Besides, his Yazidi friends in Sinjar were also tied to him because they have a long-lasting relationship with him. Likewise, an old

friend from the Christian who also fought with him when they heard about his resistance to the government. This issue indicates that power is not confined to the governments. It is revealed through Michel Foucault's philosophy. Lynch in Michel Foucault Key Concepts states that Lynch "Foucault's theory of power suggests that power is omnipresent, that is, power can be found in all social interactions" (Lynch, 2011, p.15).

Al-Ramli adds further that the resistance in *Dates on My Fingers* has led the government of the Bath Party regime to change all the surnames of the people in the village from "al-Mutlaq to al-Qashmar" (p.9). The word al-Qashmar, in the Iraqi dialect, has the meaning of irony, contempt, and insult. This meaning is highlighted by the narrator when he reveals that "[al-Qashmar] is applied to those who are said to be oblivious and stupid" (p.9). This matter causes pain to all the citizens of the village and makes the resistance to the regime is the most conspicuous one in *Dates on My Fingers* novel.

Ironically, Al-Ramli mocks the city in which Saddam Hussein born. For instance, in a conversation with the grandfather Mutlaq and his people when they plan to attack Tikrit, he says "I used to know Tikrit when it was a small village, with its red earth covered with rats and its donkey-trading shepherds. So, where is the prison?" (p.6).

The extract exemplifies Al-Ramli's complaint about the reality of the Baath Party regime which has kept the readers in touch with the history of Saddam Hussein. The author is not satisfied with anything of this regime. The Iraqi leadership under Saddam's government is failing to fulfill its promises of a worthy life for the Iraqi people. Iraq becomes a police state ruled by Saddam and his Baath Party which is a source of inconvenience for the Iraqis. Mutlaq arrested and his beard and mustache had been shaved. "His left leg was crippled: the foot was twisted and swollen with burns because they had applied electricity so many times" (p.11).

Another important extract that recounts the resistance in *Dates on My Finger's* novel is when Saleem, the narrator, meets his father in his exile. The former says "I'm thinking about writing a novel about our village, but I'm reluctant to expose its shame" (*Dates on My Fingers*, 2009, p.22). The father told him "Write whatever you want. Nothing will happen worse than has already happened" (p.22). This example demonstrates the theme of resistance in its aesthetics form which is realized outside. As regards the word 'shame', it does not refer to the issue that the village is frail and their people are obedient, on the contrary, it revolves around the situation when the regime ordered to change their surnames from "al- Mutlaq to al

Qashmar" (p.9). A matter, as noted, causes pain to all the people of the village.

Moreover, changing the surnames is among the most important factors that enhance the issue of resistance of the grandfather Mutlaq's character, he states "Now come! Let us build a village that we will call Qashmars today so that we will not forget. And after the vengeance, we will call it Freedom, or Dignity, or The Absolute" (p.13). A very important point that Al-Ramli reveals through Mutlaq's quote is the ability in arousing the feeling of love in the heart of his people for their village to defend it. "Strike them with an iron fist, wherever you are able! Bear patiently the disgrace of your surname Qashmar until you take revenge" (p.13). The grandfather Mutlaq recognizes that the aim he endeavors to achieve is very sacred and deserves his struggle and suffering. He eventually killed along with the seventeenth of his relatives.

The next example of Noah's conversation with Saleem, the narrator, also highlights the concept of resistance

"What do you write, poetry?"

"A few poems. But I'm better at short stories. I've published a few of them in the Iraqi opposition newspapers in London."

"The opposition" (*Dates on My Fingers*, 2009, p.21).

Here, Saleem shows that he has the desire to publish in the Iraqi opposition newspapers which is another reason that can help us to describe him [Saleem] as a resistance character. Again, choosing the Iraqi opposition newspapers as a window of his publication reflects Saleem's cultural resistance to the ideology of the Bath Party regime.

The world that Al-Ramli painted in his novel *Dates on My Fingers* is full of freedom, though, resistance, and national sense. He in a beautiful and expressive narrative could reveal the ugliness of the daily life in Iraq during the Saddam Hussein era. Although the novel included several events represent tolerance and reconciliation, the theme of revenge is the essential point in the novel. The grandfather Mutlaq is the main character of the novel and his wisdom and storytelling serve as a means of resistance. "Never forget your vengeance" (*Dates on My Fingers*, p.13). Mutlaq's verbal art was the motivation that encouraged the people of his village in resisting the ideology of The Baath Party. He states:

Let the Qur'an be your school; let the truth guide your words; let freedom be your goal; let patience be your mode of life; let honesty be your language; let work be your habit, and let remembrance be your rule!... I declare that it unlawful for you to eat food made in factories, to work for the tyrannical government, to wear the uniform of

the police, or to spill each other's blood (Dates on My Fingers, 2009, p.13).

Subsequently, Mutlaq's art of speech has importance in the mind of his people. Its importance lies in its bonding all the people of the village together. As a result, as noted, the people come together in resisting the disturbing incidents that were carried out by Saddam Hussein's system.

Based on the discussion above, Mutlaq's art of speech that encourages the populace to resist can be deemed as aesthetics of existence, since in this form of resistance Mutlaq as the head of the clan utilizes special strategies and arts to conform his resistance. He takes advantage of his people's enthusiasm and their rush to defend their honor to convey his revolutionary ideas. Wisdom is represented and conveyed when Mutlaq narrating his resistant ideas, he states " The Bedouin man took his vengeance after forty years, and he said I have made good time" (Dates on My Fingers, p.11). This statement shows that Mutlaq is more careful in revealing his resistance to the government of The Baath Party. Since the vengeance in the Bedouin society is of great interest, the Bedouin man's great happiness is achieved when he takes his vengeance. It gives rise to encouragement and strength for himself. In the same vein, the vengeance in the Bedouin society has special rules and norms, that the killer must be well and not madman, an old man, or a child. The sleeper is not killed unless he is awakened and called in his name three times so that his neighbor hears so that the vengeance will not be insidious.

Theoretically speaking, Michel Foucault discusses the meaning of political oppression and how power is exploited to oppress people. He explains the different techniques of power used by governments or states to control the people. For instance, in Discipline and Punish: The Birth of the Prison (1995), Foucault starts with describing the historical shift of power and punishment practices from the mid-eighteenth to the mid-nineteenth century. To him, power is chronologically divided into three major kinds: sovereign or juridico-discursive power, disciplinary power, and biopower.

## V. CONCLUSION

The study analysed two selected novels, *Scattered Crumbs* (2003) and *Dates on my Fingers* (2009) by Muhsin Al-Ramli. The focus is on Al-Ramli's portrayal of how the characters are resisted to The Baath Party (Saddam Hussein's political party). The study has concluded that there are three forms of resistance that have been embodied in Al Ramli's selected texts; tactical reversal, aesthetics of existence and violent resistance. The researcher has

examined all of these forms as depicted through the characters of the target novels.

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# The Necessity of Teaching Pragmatics in the Iraqi EFL Context: Focus on Secondary Schools

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**Abstract**— At present, English plays a key role in the world and it is known as an international language which enables people to connect all around the world and English can be called as a global language because it is helpful in the processes of globalization. As English has played an indispensable role in global communication, it is essential for English language users, both native and non-native, to use clear, comprehensible and educated English that allows smooth communication and avoids misunderstandings in social interactions. Hence, pragmatic competence can facilitate language users to successfully achieve their communicative aims in intercultural communication. Consequently, pragmatic elements have noticeable roles in communication between speakers because such elements can hinder inaccuracies and misunderstandings during communication. This paper discusses pragmatics as a branch of linguistics and its significant role in learning English as a second and a foreign language. In pragmatics, meaning in communication can be classified into two elements; verbal and nonverbal. This classification depends on the contexts, relationship between utterers, and social factors. Teachers should teach pragmatic competence in second language English classes through different activities and tasks.

**Keywords**— pragmatics, pragmatics competence, English language teaching, language competencies.

## I. INTRODUCTION

Communication is an indispensable part of any community life in which people feel the need to interact with each other for certain reasons. It is through the concept of language that people can communicate with a number of interlocutors in a variety of settings. However, while interacting, people need to follow things beyond words. They need to know how to say something as well as when, where and to whom to say it. Therefore, communication is much more than putting some words in a linear order to form a set of items. Language users are supposed to follow some conventions according to which their conversation will be not only meaningful but also appropriate. This analysis of how to say things in appropriate ways and places is basically called pragmatics. Pragmatics mainly deals with what is beyond the dictionary meanings of statements; in other words, it is about what is actually meant with an utterance based on the norms and conventions of a particular society, or context, in which conversation takes place. Crystal (1997) believes that English becomes a truly global language since then it has kept its privileged position among other world languages towards the end of the 20th century. It is estimated that about 1.5 billion people all over the world speak English.

According to Wardhaugh (1987), “What is remarkable about English and what makes it unique is the extent to which it has spread throughout the world. No other language has ever had the influence in world affairs that English has today.” English is viewed as international language by many scholars and researchers, Richards (2001) discussed that English is no longer viewed as the property of the English-speaking world but it is an international commodity sometimes referred to as English an International Language.

## II. THE DEFINITIONS OF PRAGMATICS

Pragmatics is defined and viewed differently by different scholars and researchers. Morris defined pragmatics as “the study of the relation of signs to interpreters” (1938, p. 6). Yule (1996) defined pragmatics as “the study of meaning”. According to Yule, “pragmatics is concerned with four dimensions of meaning: The study of speaker meaning The study of contextual meaning The study of how more gets communicated than is said The study of the expression of relative distance” (p. 3). For Mey (2001), pragmatic is the use of language in communication. Roever (2010), related pragmatics with the

“interrelationship between language use and the social and interpersonal context of interaction”. Thomas (1995) viewed the study of pragmatics as the process of meaning in interaction. Thomas pointed out that “making meaning is a dynamic process, involving the negotiation of meaning between speaker and hearer, the context of utterance (physical, social and linguistic) and the meaning potential of an utterance” (p. 22). For Trosborg (1995) pragmatics analyzes linguistic words in people’s communication and to interrupt what people mean in a particular context and how the context influences what is said. It examines how speakers organize what they want to say in accordance with who they are talking to, when, where, and under what circumstances (Yule, 1996). According to Crystal (1997) pragmatics is “the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using language in social interaction and the effects their use of language has on their participants in the act of communication.” Thus, pragmatics is “communicative action in its sociocultural context” (Rose & Kasper, 2001).

### III. THE CLASSIFICATIONS OF LANGUAGE COMPETENCIES

Language competencies can be classified into sub-competencies in the following:

- 1) Grammatical competence: it includes individual’s knowledge of vocabulary, morphology, syntax, and phonology (Bachman, 1990).
- 2) Communicative competence: Canale & Swain (1980) propose that communicative competence includes

sociolinguistic competence. Niezgodna & Rover (2001) summarize the sub-competencies under this model as follows:

- a) Grammatical competence: it includes morphology, syntax, semantics, and phonology;
- b) Sociolinguistic competence: The knowledge of using language in context;
- c) Discourse competence: The coherence and cohesion knowledge in spoken or written communication;
- d) Strategic competence: The knowledge of how to use communication strategies to handle breakdowns in communication and make communication effective.

Bachman’s (1990) mode 1 of communicative competence provides knowledge’s required to use language appropriately. In addition to the knowledge of grammatical rules, communicative competence consists of the knowledge of how language is utilized to achieve particular communicative goals. He categorizes language competence into organizational competence and pragmatic competence. Organizational competence relates to a speakers’ control of the formal aspects of language and is further subdivided into grammatical competence (vocabulary, syntax, morphology, phonology), and textual competence (cohesion/coherence, rhetorical organization). As noted by Niezgodna & Rover (2011), Pragmatic competence is classified into sociolinguistic and illocutionary competence. Figure 1 shows the language competence.

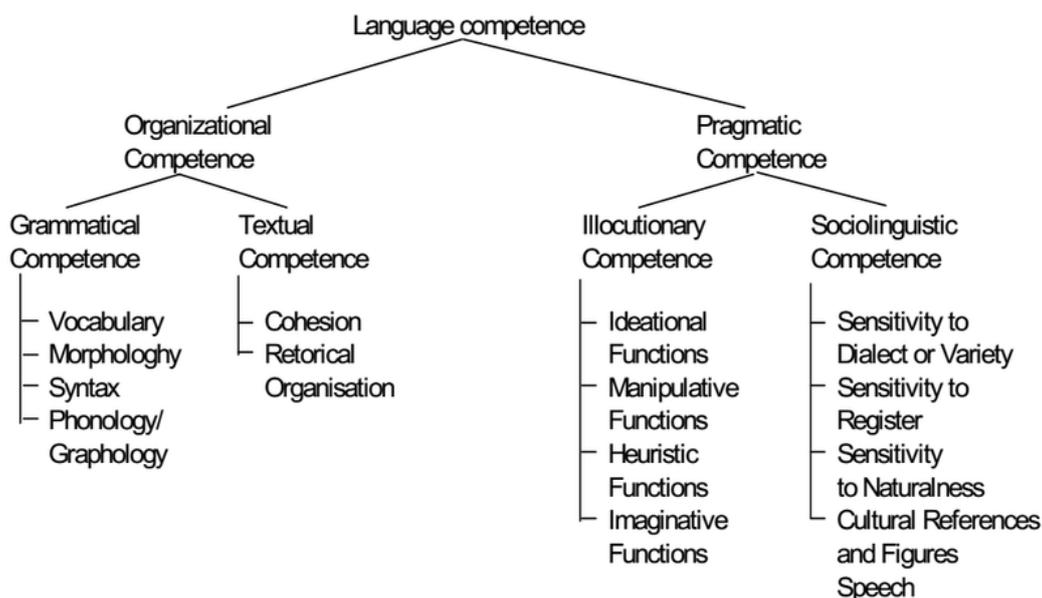


Fig.1: Bachman (1990) Language Competence

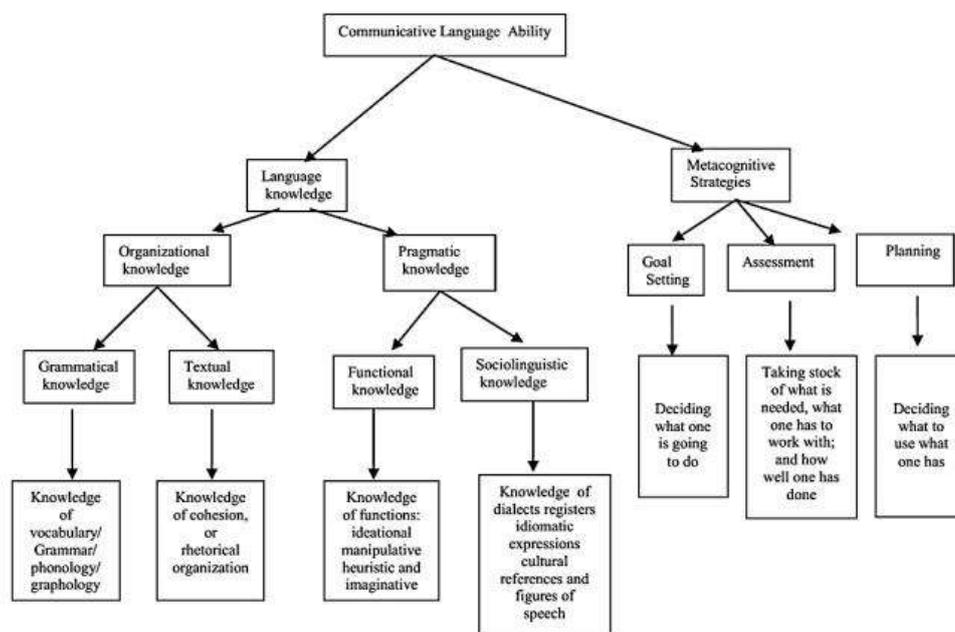


Fig.2: Bachman and Palmer's Framework of Communicative Language Ability

### Pragmatic competence

According to Taguchi (2003), pragmatic knowledge “deals with language use in relation to language users and language use settings. Thomas (1995), Pragmatic competence means the ability to use language in socially appropriate ways and to interpret both implicit and explicit meaning according to context. Since the mid-1970s, the general purpose of language teaching and assessment concentrates on developing learners’ communicative competence, knowledge of the pragmatics and linguistics aspects of language use to enable students to become proficient in the target language.” Leech (1983). Bachman (1990) supports this approach and describes language ability broadly as “the ability to use language communicatively.” He proposes two models in his model which includes two elements: language knowledge and strategic competence. Language knowledge consists of “organizational knowledge” and “pragmatic knowledge.” The pragmatic knowledge hereafter to considers the appropriateness of a particular communicative goal (what he calls “functional knowledge”) and the appropriateness of the language use setting (“sociolinguistic knowledge”). According to Bachman and Palmer (1996), pragmatic knowledge involves the relationship between utterances, language users, and settings support the views of well-known researchers in the field that came before them. Crystal (1985) defines pragmatics as “the study of language from the point of view of users, especially of the choices they make, the constraints they encounter in using

social interaction and the effects their use of language has on other participants in the act of communication.” Rose and Kasper (2001) develop the concept of communicative ability and summarize the study of pragmatics as “the study of communicative action in its sociocultural context.” Communicative action happen not only when one engages in different types of discourse encountered in social situations (which vary in length and complexity depending on the degree of familiarity between interlocutors, differences in social status, and degree of imposition), but also when speech acts (such as requests, refusals, apologies, compliments, and suggestions) are employed.

### IV. PRAGMATICS TEACH ABILITY

According to several ILP studies on how to teach pragmatics which teachers are interested in. on the basis of both empirical and theoretical studies, Awareness-raising is one of an effective approach to the teaching of pragmatics. The purpose of this approach is to develop learners’ pragmatic awareness through classroom application of available descriptive frameworks and research results. It does not attempt to teach specific means of, say, performing a given speech act, but rather attempts to sensitize learners to context-based variation in language use and the variables that help determine that variation (Rose,1994). Drawing from research that focuses on the significance of noticing in language acquisition and L1

pragmatics development, Schmidt (1993) believes awareness of pragmatic input is considerable for the acquisition of pragmatic competence and in the development of L2 pragmatics. "Consciously noticing to the relevant features of input and attempting to analyze their significance in terms of deeper generalization are both highly facilitative." Hence, tasks that focus the learner's attention on pragmatic forms, functions, and co-occurring features of social context are helpful in developing adult language learners' ILP. Empirical studies in ILP and contrastive pragmatics also indicate that awareness-raising facilitates students in using the pragmatic knowledge they already possess. Kasper (1997) discovers that L1 and L2 speakers have access to identical lists of semantic formulae and other pragmatic resources, but language learners underuse universal or L1 pragmatic knowledge. Therefore, awareness-raising activities are helpful in making language learners aware of their existing pragmatic competence and encouraging them to utilize the pragmatic resources they already possess. One of the main shortcomings of teaching pragmatics for teachers is that it is so extremely context dependent. No "magic line" will be appropriate for all contexts, and it is equally unrealistic to attempt to cover all contexts that students could possibly encounter. By being taught to be aware of pragmatics in various contexts, learners can develop the ability to understand pragmatic patterns in new and previous contexts.

#### V. THE ROLE OF PRAGMATIC COMPETENCE IN THE PROCESS OF TEACHING AND LEARNING A FOREIGN/SECOND LANGUAGE

The four language skills in language learning such as reading writing, listening and speaking do not occur in isolation in communicative texts or activities. Through forming a good pragmatic competence for the language learner, the following should be considered. The aims of a language course should be designed to meet the needs of the language learner to help them improve their communicative competence. Since the primary goal of learning a second language is to provide fluency and accuracy in written and spoken modes of communication, first, the language teacher and the learner should notice to design communicative activities which help to develop the communicative competence. Pragmatic competence should be considered as an inseparable component of language competence. Therefore, pragmatic features of the target language should be incorporated in language instruction as well as linguistic features. In order to equip learners with the essential pragmatic knowledge, it can be suggested

that, first of all, the importance of pragmatic competence should be internalized. Then the perspectives should be re-shaped with the purpose of providing learners with the best opportunities to expose to the pragmatic features and practice them in a variety of contexts. In addition, language teachers should possess a good command of the target language including a satisfactory level of pragmatic knowledge so that they can convey what they know to their learners. In order to teach their learners these pragmatic aspects, teachers should also have the necessary teaching skills enabling them to adopt different teaching strategies during their instruction.

#### VI. CONCLUSION

The notion of pragmatics should be noticed as a significant branch of linguistics in English teaching especially pragmatic competence along with other four language skills. Through various teaching and learning activities, the development pragmatic competence can be demonstrated to L2 learners and teachers should accept that pragmatic competence is one of the primitive teaching goals. By applying pragmatic competence in English teaching in class, learners can realize various levels of grammars and functions well in an accurate, fluent, and coherent way. To sum up, pragmatic competence is one of the building blocks of language instruction. If the aim of language education is to teach learners how a language should be appropriately and effectively used in different interactional settings, it is important to raise learners' pragmatic awareness as well as furnishing them with some beneficial strategies they can utilize to sustain successful communication in diverse settings with different interlocutors. Therefore, pragmatic competence should be an integral part of language curriculum. In order to accomplish this, however, there is still some need for further research aiming to raise much more awareness considering the significance of pragmatic competence and to come up with better and more productive suggestions and solutions.

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# A Successful Female School Principal Leadership At Senior High School 1 Trawas Mojokerto, East Java

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**Abstract**— The present study aimed to analyze the describing a successful female school principal leadership at Senior High School 1 Trawas Mojokerto. This study used a qualitative approach with a multi-site study type. The data collection technique conducted using an in-depth interview, participant observation, and documentation. The analysis stages of the data consisted of data collection, data reduction, data presentation, and conclusion making. The data validity check has conducted through credibility, dependability, confirmability, and transferability of the data. Based on the research result, it can conclude that: (1) The leadership of female school principals in Senior High School 1 Trawas Mojokerto in improving the school achievement-oriented to the leadership style of the task behavioral dimension in a democratic, participatory, and distributed manner. A gender stereotype of a woman tells that people who take part in the domestic sector makes them accustomed to performing their duties and responsibilities timely. Based on this theory, the female school principal of Senior High School 1 Trawas Mojokerto played a vital role in the improvement of a favorable attitude to the duties and responsibilities of the teachers and administrative staff, which include discipline, work atmosphere, proposed regulations, and procedures, so that, it can motivate teachers to improve their performance; (2) The leadership of the female school principal highly give a positive influence on teacher work motivation. (3) The principal always gives motivation to teachers continuously related to the teacher's enthusiasm for work, responsibility, and recognition of success for teachers who have done an excellent job; (4) Efforts of principals in motivating teachers to improve their work will have an impact on the quality of student learning.

**Keywords**— *Principal leadership, Successful female*

## I. INTRODUCTION

School is a formal educational institution providing educational services for all students. Educational services directly involve the role of human resources, namely teachers, education staff, and school employees. They are an inseparable part of the vital component in school educational institutions where a leader figure is needed. The leader figure is the school principal. The existence of the principal plays a critical role in achieving the desired ideals of the institution.

Also, in achieving the ideals quality of the school, a leader is a coach for teachers in working. A leader figure as a role model at the same time provides direction and guidance for teachers. The same opinion, reference [1] states that a leader in a school needed for the following reasons. First, the teacher needs a leader figure as a role model. Second,

the leader figure as their representative. Third, a leading figure who can take the risk of pressure on other groups / outside groups. Fourth, figures are places to put work together.

In addition to the four functions mentioned above, the school's lead figure also has a function to influence teachers and other education personnel to achieve the desired goals. Therefore, it cannot deny that the principal must work voluntarily in daily life at school. The principal is also the agent of change for the school [2]. The principal considered to be an essential element in creating efforts to improve school progress and change. Fred Hechinger also stated the same opinion in terms of the importance of the principal's role in efforts to advance the school.

Based on the role of the principal above, the principal expected to determine the direction and purpose of the

school. Prepare school guidelines, give guidance to all teachers, explain the work procedures, and motivate and inspire teachers and education personnel. Also, he/she is expected to complete school infrastructure as a support for learning. Furthermore, reference [3] explained that the actions of principals like these are changes that are highly expected by the organization.

The importance of the principal's role shown from the results of studies such as those, [4] revealing that the figure of a leader is the most critical factor in the improvement and progress of schools. From the findings of this study, one of the most dominant and crucial factors in the school development, especially the education level of the State High Schools (Senior High School), is determined by the quality of leadership and the leadership style of the principal.

Regarding female leaders, [5] said that the ability of management and leadership of females is not inferior to the ability of males to manage the human resources of teachers and education personnel. Reference [6] expressed the same opinion, he stated that the leading activities in educational organizations cover the HR planning process, the implementation of the learning process, education, and teacher training/development. All these activities can also be carried out by female leaders.

Gender equality is a hot, central, and crucial issue from the past. Some people still believe that men's position should be higher than women—this opinion has deemed a barrier to women in their careers. Firstly, the haram issue against women to carry out their role and to be in a high position still apparently exists in society. Men by showing signs or symbols of primitive religion that believed to be sacred to society, which contains the prohibition of women from equaling or exceeding the role of men.

The leadership of females was the object of many reviews by both researchers and academics. First, it mostly found in the study of gender equality and feminism as we know that this theme is a source that explicitly expresses concern to women [7]. Gender can be known as a definition that believed that the existence of men and women naturally have differences, but if the role of society both have the same role and function. At the same time, feminism understood as the teachings or movements carried out by women in a way that makes demands on equal rights with men. Feminism has a radical movement that is to hate and refuse to deal with and socializing with men [8].

Secondly, there is an increasing number of women's leadership in the public, such as in the social, economic, and political fields. Megawati Soekarno Putri is an example of a long debate in which conservative and

traditionalist religious groups reject her candidacy for president. Third, there are differences in leadership style. Jill Blackmore said that some men understand women's leadership as a struggle by women for structural and cultural domination, which is owned by men.

Women leaders can not be separated from the assumption of common sense (general knowledge) in society, which says that women have various weaknesses that cannot be changed by nature. Among them is that women as wives, so they can accompany their husbands as a mother as well as an educator, the role of fostering the younger generation, and a workforce in her profession. Based on these functions, there are two aspects related to careers, namely as educators and young generation advisors. Women have the right to be leaders in schools. However, the limitations of the role of women as leaders in school are still challenging to eliminate.

Gender equality is prioritized in the frame of optimizing human resources in Indonesia. Likewise, in educational institutions, some were found to be led by women. Women as a leader often experience many obstacles that are obtained from many aspects, such as society that over-expectations. The public believes that a potential leader is merely a man. The assumption suggests that women are seen as physically unable to carry out heavy tasks. The statement is indeed true if we look at some aspects that are naturally attached to a woman, by which, unfortunately, it can be used as an obstacle for her in carrying out her duties as a leader.

The above obstacle raises the belief that women are still in a weak and helpless condition. [9] stated that women have a syndrome called the Cinderella complex. Cinderella complex is a condition showing that, in the end, women feel uncomfortable and insecure when they play their roles. Women are not infrequently associated with dependent or independent conditions. This dependent nature becomes the main factor of distrust of the ability and strength they have in a leadership position in the organization and the world of work.

Mojokerto Regency has many female figures as school principals. This research on the principal's leadership is essential to do because the principal is the sole leader in the school who has the responsibility to influence all parties involved in educational activities in schools to work together in achieving school. Based on pre-research data in Mojokerto District, there was a school principal who survived for three periods by moving to three schools, and the school she led became a successful school during her leadership.

The school principal mentioned above is considered as a successful leadership in leading a successful school in the sense that the school is more advanced than before it was led—for example, Senior High School I Trawas, which was once led by Endang Binarti (EB). Before EB had not led the school, this school used to lack students in every PPDB (Enrollment for New Students). However, since then, school performance is increasing. When EB led it, the school does is more prolonged lack of students. In the field of sports and arts, under her leadership, the school always wins a competition at the national level. During leading Senior High School I Bangsal, EB also improved achievement in non-academic activities.

Furthermore, in Senior High School 1 Trawas, this school is deemed a truly advanced high school regardless of its leadership. Significant changes by looking at some of the school achievements that have been achieved during the EB leadership so that the EB is considered to have superior leadership or referred to as a successful leader in leading a school. [4] formulates the role of leadership to be very strategic. It is because the main task is to humanize humans in achieving progress as expected. At the same time, it is also expected to be able to secure the comfort of the teachers and other subordinates. With the strength of his leadership style, the principal is expected to awaken the teacher's commitment to the school.

Furthermore, increasing commitment to their duties and obligations. In the end, get job satisfaction is achieved. Related to this problem, the leadership of Senior High School principals who succeeded in the Mojokerto Regency in this study is worthy of being studied.

The successful implementation of education is one of the success factors for a nation because education can prepare human resources that will play a proper role in building the nation. Formal education is aimed at forming and providing human resources, which happens in an educational institution and is led directly by the principal. Every educational institution certainly has a desire to provide the best education so that it can produce quality output.

Successful school principals in Mojokerto made this research further studied. To get a depiction of successful principals, the research began with the competency of the female school principal and the vision and mission of the school that was made.

## II. THEORITICAL STUDY

### A. Female Leadership Figure

Humans are social creatures that live in groups so that they want to form an organization. The organization will run well to adjust to the pattern or structure of the organization. An organization can run well is through the existence of a leader who has the expected capacity and skills. However, this is not easy because every chosen individual sometimes has not been able to bring organizational run well.

Reference [10] opinion of leadership is related to the process of persuasion to pursue goals. The statement means that the lead actor is an attempt to persuade people to want to pursue the goals set. This opinion is supported by researchers who considers the process of influencing activities in certain situations. The action cannot be separated from efforts to give influence to others in dealing with a problem in a particular situation. It causes the emergence of followers who directly or indirectly carry over the influence given by a leader to do something.

One different opinion is suggested by [11], stating that leadership is the process of giving the influence to achieve changes in themselves and others. It shows that in exercising leadership, giving influence is based on the desire to change oneself and others. Measuring the success of leadership attitudes and actions taken by leaders is used as a barometer as a measure. While leadership was stated by [12], as enthusiasm had an influence, leadership would not be born without the leader's enthusiasm for giving influence.

From the opinions above, a strong encouragement or motivation is a motivation of leaders why he/she want to influence others because of the goal to be achieved. Enthusiastic leaders need to be accompanied by the ability of how to influence others to be eager to obey instructions. Leadership appears not only as access to the existence of positions in every organization, but leadership is expected to have a significant function and role

The function and role of the leader are needed in the success of the management or development of the organization. Therefore, every leader of the organization must be able to understand the leadership function with excellent results. It is expected and avoided by various deviations committed.

Formally, the structural position of a leader is given officially by the government. The existence of a position like this leads to the person in charge who must carry out subordinates following applicable regulatory procedures. Informally, leaders can only function as individuals who

can lead a particular group or community without having to provide procedural and structural tasks.

Hence, this leader figure does not have a structural position but has a functional position as a leader—for example, a leader in a study group conducted by students. The leader is only appointed to carry out leadership activities or actions without having to support a position or structural position that requires the leader to carry out procedural activities in carrying out or carrying out his/her leadership.

#### *B. Successful Female School Principal Leadership*

The phenomenon of gender equality is often a hot topic discussed by many people in the world. Many things underlie this discussion about gender, such as the emergence of marginalization of women, sexual harassment, and also the emancipation of women who have recently attracted the interest of many parties to highlight these issues. However, behind the emergence of these issues, which become its problems in various fields of science, there is a big question related to the term 'gender' or 'gender equality' amid society. Many people are confused by the definitions by experts and those that have developed in society.

Therefore, as a first step to discussing gender issues or problems and gender equality, it is necessary to know some definitions of gender or gender equality as follows: [13] defines gender as the cultural expectations of men and women. The opinion is supported by [14], who states that gender relates to all the provisions of society regarding the determination of a person as male and female. The two statements emphasize that understanding the term 'gender' is inseparable from the cultural context that develops in a society where there are provisions that lead to differences between men and women. It also shows that culture plays a role in eliciting a determination related to a person's status, whether including the type of male or female.

This determination will be recognized in society and have implications for the form of one's social life through the attitudes and behavior that will be demonstrated. For example, someone who lives in a Muslim-oriented country, then anyone who is female, must show his attitude and behavior as a devout, polite, and well-mannered Muslim figure who can be demonstrated through her style of dress, speaking, and socializing amid society.

Based on this explanation, the term 'gender' is not the same as the term 'sex.' What happens in the term 'sex' only distinguishes between men and women. The difference is directed to the physiological aspect of the human body or the biological side where males have a penis and testicles; they have a mustache and beard and a cache in the neck that will affect the productivity of sound types. They have

more considerable muscle and body strength, all of which differ from what women have.

What happens to gender is more likely to be seen from the benefit of social context. The point is that the roles and functions distinguish the differences between men and women of gender in social life based on cultural values and norms that develop in society [15]. Thus, there is a possibility for a difference in understanding the term of gender in society and communities.

For example, it is often found that in a community, women act as heads of households who should work and support the family, while men are tasked with taking care and doing work related to household affairs. This situation might be different from what happened in other societies. These differences are influenced by the existence of cultural values that develop in each different society. Most importantly, understanding the term 'gender' is not the same as understanding the term 'sex' in human life.

The important thing that needs to be understood to discuss women's problems is to distinguish between the concept of sex and the concept of gender. Understanding and distinguishing between the two are essential for analyzing to understand the problems of social injustice that befall women. It is due to the close relationship between gender differences and gender inequalities with the structure of society's more great injustice. Therefore, it is that there is a connection between gender issues with other social injustice issues. An understanding of gender is essential, given that the concept of gender analysis has been born.

Theoretically, the women's movement has changed our perspective on gender and politics. In feminism theory, gender is defined as a socially constructed role, which means that it is the result of a political arrangement and is open to social and political analysis. To understand this, we must look at what social scientists are doing, not what God predestined, in distributing roles, responsibilities, and duties between women and men.

This radical paradigm, it is said, was first introduced by Margaret Mead, who researched gender roles and responsibilities in primitive societies. Mead found that there is no universal gender role; the role differs from one society to another. However, Mead found one thing in common: that whatever men did was always valued more highly by the villagers than what women did. In modern terms, men perform tasks that automatically give them a higher status. Almost everywhere in the world, men enjoy superiority over women, and this is considered as a social construction.

This theory was first proposed by Kate Millet, who observed that women and men were traditionally

distinguished in three ways: temperament, role, and status. It was developed various stereotypes that discriminate against women, such as women being more passive and men more active, dependent women and independent men, emotional women, and rational men. As a result of this temperament distinction, women are less comfortable searching for the truth for themselves and prefer to rely on feelings to find the truth; meanwhile, men concentrate on what is considered truth. Of course, this sex difference, real or not, will have a significant impact on women who are trying to achieve success in a world with values determined by men.

The emergence of issues in society related to gender equality is often caused by misunderstandings in interpreting the differences between men and women in terms of their functions and roles as viewed through the sector of biological differences. It is not hypocritical that differences in the biological side that exists in men and women can affect their roles and functions in social life.

In this case, every human being of the male sex is more suitable to play his role and function as the head of the family who is responsible to the family through work activities as an effort and effort to provide for the family itself. The physical or biological condition of men who are better (more prominent and more reliable) requires them to do more substantial activities. They are also required to be responsible and protect the family from the disturbances and miseries that may endanger their families. For this reason, men are more trusted as more powerful figures than women.

Nevertheless, along with the times that are influenced by science and technology development, men are not the only people who can carry out various activities that demand more roles and functions. Women also try to show their potential and abilities so that they can match what men do. It is the beginning of the desire for women to do what is known as 'women's emancipation' and 'gender equality.'

#### *C. Female and Their Leadership*

The current gender equality has an impact on the shifting of the position and position of women and females in the world. They are no longer considered as second-class or marginal people with menial jobs and only serve as servants of men. However, they experienced a massive breakthrough to equal and even exceeded the position and position that men can achieve. It is proved by the many female leaders who lead various agencies and countries. Thus, women have had the same opportunities as men to reach the throne and leadership positions in various fields of life.

From various historical views, social reality in many countries has allowed women to occupy public positions. For example, the former United States Secretary of State, Madelaine Albright, and current, Hillary Clinton, is the example of female leadership. Likewise, former British Prime Minister Margaret Thatcher died some time ago; the former Prime Minister of Pakistan, Benazir Butho; former Minister of Finance of Indonesia, Sri Mulyani; Indonesian Minister of Health, Nafsiyah Mboy; Chair of PDI Perjuangan, Megawati Soekarno Putri and many more.

It is proven that they are all women who hold positions as leaders in their respective environments. Not to mention those who occupy leadership positions in the business world, NGOs, community organizations, the world of education, cooperatives, industry, agriculture, and others. In short, women's leadership has become an indisputable social reality.

#### *D. Female Leadership as A Principle*

Many definitions explain the meaning of leadership. [16] defines leadership in a word, influence. Maxwell wrote that the topic of leadership is widely discussed, and there are more than 50 definitions. However, from four decades of experience studying leadership, he concluded that leadership is influential, nothing less. His favorite saying about leadership is that people think that he is a leader, and nobody follows him, so he walks.

Those Maxwell's views are in line with that of James C. Georges, who proposed his definition that leadership is the ability to get followers. He mentioned names like Hitler, Churchill, Kenned, and others. They are all leaders. Despite the difference in the value system they profess, they all have followers. Therefore, they can be called as leaders. The problem is that many people think that leadership is synonymous with the ability to reach positions, not gain followers. Therefore, when they have reached that level or position, they think they have become a leader. This view creates two problems: those who have reached this particular position and think that they have become leaders will experience frustration because of their few followers. On the other hand, those who do not have a position or status do not feel like leaders and, therefore, do not develop their leadership potential.

Nowadays, many women or women have held prominent positions as leaders in various organizations or institutions, both government and private. It means that people's trust in the potential and ability of women to lead is unquestioned. The proof is that women leaders have also presented various successes in running the wheels of leadership.

The most important thing to know about women's or women's leadership is related to the leadership style, and

the women leaders show effectiveness. Several studies have shown that women's leadership is more effective in contemporary society [17]. In terms of leadership style, women leaders are assumed to be more likely to be oriented to work and task relationships than male leaders [18].

Other research results suggest that female leaders are often not valued when they lead in a masculine style than male leaders. Meanwhile, related to the application of transformational leadership attitudes, and found a small but essential difference between women and men leaders, namely the style of women leaders tended to be more transformational than men. Nonetheless, acts of harassment on the ability of women leaders to apply transformational leadership styles by male subordinates appear to be quite large. More specifically, in the field of education, female leaders with transformational leadership attitudes or styles are more effective than male leaders. It is related to their efforts in providing social services to their subordinates.

Related to the work of women leaders, to improve their career paths, women often have difficulty promoting themselves as leaders. As a result, they are also more likely to be facilitators of male leaders. Hence, male leaders play more roles in the negotiation efforts that were held those of women leaders. All of these things were considered as social barriers posed by women's leadership.

### III. RESEARCH METHODOLOGY

#### A. Research Approach and Type

This study used a qualitative method that studies about existing problems and working procedures in effect to describe what was going on to obtain information about the existing situation. Researchers determined the research approach used in order to solve research problems; this was strengthened by the opinion of stating that "In practice, the society is faced with a variety of options and alternatives and has to make strategic decisions about which to choose." Thus, the right research approach will ultimately lead researchers to start research correctly.

The type of research used in the present study was a case study. The case study was chosen in this research because it is one form of qualitative research that can be used primarily to develop theories drawn from several research settings. The object of this research was the leadership of successful female school principals at Senior High School 1 Trawas.

#### B. Research Location and Collection

##### 1) Research Location

This research was conducted at Senior High School 1 Trawas. The objects of research here is Senior High School 1 Trawas, located on Jl. KH. Trawas countermeasure district. Mojokerto. The researchers were interested in conducting this research because the schools have experienced in very significant progress with the leadership of new principals wherever the principal leads could always bring change in the school she led with indicators of the many achievements that have been obtained.

##### 2) Research Collection

The data used in this study were in the form of primary data and secondary data. Primary data were obtained directly from informants and direct observation at the research location, namely the Leadership of a successful school at Senior High School 1 Trawas. While secondary data processed in the form of written scripts/documents, in this study, secondary data were needed because secondary data essential to form the syllabus, lesson plans, and other documents related to the Leadership of successful female school principals in Senior High School 1 Trawas Mojokerto.

##### 3) Data Collection Technique

In this study, data collection techniques used three data collection techniques, namely participant observation, in-depth interviews, and study of documents.

### IV. RESULT

Based on the results of the study, the leadership of a successful female principal, in this case, was a state senior high school led by a woman. We observed how the leadership at Senior High School 1 Trawas was led by a woman who was carried out in a disciplined manner to lead her subordinates. She was not deemed in hierarchical but slightly more full (apply various ways of leadership such as democratic, participatory, and distributed to motivate her subordinates); with a wise personality and discipline, a woman can also lead successfully. In this case, the school principal was also a creative and innovative figure and able to create changes that could support the process of improving school quality.

The principal was able to build cooperation and harmonious relationships with the attitude of mutual give and take, the attitude of cooperation, with an atmosphere of mutual trust and respect. Subordinates need motivation and the attention of leaders, especially when subordinates found difficulty in their duties. Attention here is not only

by giving rewards to subordinates who do the job or tasks well but can also be done by giving a warning to subordinates who make mistakes. As a female school principal and educational leader, the school principal must be able to help teachers understand the common goals to be achieved. Besides that, the principal must be able to generate high work motivation, create a pleasant, safe, and full of enthusiasm working atmosphere. It means that the principal can share authority in decision making because many responsibilities must be carried out as the principal

Also, based on the study results, it can be concluded that: (1) The leadership of female school principals in Senior High School 1 Trawas Mojokerto in improving school achievement was oriented to the leadership style of task behavioral dimensions that is democratic, participatory, and distributed. Gender stereotypes about women are considered people who take part in the domestic sector, making them accustomed to performing their duties and responsibilities timely. Based on this theory, female school principals at Senior High School 1 Trawas Mojokerto played a vital role in the improvement of a favorable attitude to the duties and responsibilities of the teachers and administrative staff, including discipline, work atmosphere, proposed regulations, and procedures. So that it can motivate teachers to improve their performance and their work; (2) The leadership of the female school principal highly has a positive influence on teacher work motivation. (3) The principal always gives teachers motivation to be continuously related to the teacher's enthusiasm for work, responsibility, and recognition of success for teachers who have done an excellent job; (4) Efforts by principals in motivating teachers to improve teacher work will have an impact on the quality of student learning

## V. CONCLUSION

Based on the focus of research and explanation of the research results on the successful leadership of female school principals in Senior High School, it can be concluded as follows. The successful leadership of a female school principal in Mojokerto can be achieved an inevitability. The concept of education continues to develop towards perfection and goodness. The paradigm shift in the world of education is in line with the demands of the needs. Women's leadership undergoes many changes that encourage the development of gender equality.

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# On the English Translation of Li Bai's "Six Poems of Border Tune" (No. 1) under the "Three-Level Poetry Translation Criteria"

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**Abstract**—Tang poetry, a treasure of Chinese historical and cultural heritage, represents the highest level of classical Chinese poetry. As one of the famous representatives of Tang poetry, Li Bai's poetry has great poetic and aesthetic value. The translation of Li Bai's poetry catches much importance amid the "Chinese culture going global" and cultural self-confidence. This article takes Dr. Wang Feng's "Three-Level Poetry Translation Criteria" as the theoretical basis, and analyses six English translations of Li Bai's "Six Poems of Border Tune" (No. 1). Based on these analyses, the authors aim to demonstrate that the theory is reasonable and feasible, which provides references and suggestions for the translation studies of Li Bai's poetry in the future.

**Keywords**—Three-Level Poetry Translation Criteria, English Translation of Li Bai's poetry, Six Poems of Border Tune (No. 1)

## I. INTRODUCTION

During the Tang Dynasty (618-907) when the economy and culture reached its peak, a large number of famous poets emerged amid the prosperity of economy and culture, such as Li Bai, Du Fu and Bai Juyi. With its rich form, wide range of subjects and unique artistic charm, Tang poetry represents the highest level of classical Chinese poetry. As one of the famous representatives of the Tang poetry, Li Bai's poetry has great poetic and aesthetic value. The translation of Li Bai's poetry has significant meaning amid the "Chinese culture going global" and cultural self-confidence. Taking Dr. Wang Feng's "Three-Level Poetry Translation Criteria" as the theoretical basis, the article analyses six English translations of Li Bai's "Six Poems of Border Tune" (No. 1) by Zhao Yanchun, Sun Dayu, Xu Zhongjie, Charles Budd, Tang Zichang and W.J.B. Fletcher. Based on these analyses, the authors aim to demonstrate that the theory is reasonable and feasible as a principle of poetry translation practice and criticism in promoting the further dissemination of classical Chinese poetry.

At the beginning of the 20<sup>th</sup> century, the English translation of Li Bai's poems has entered a new era. Many famous foreign translators began to translate his poems. There were two kinds of guidelines when they translate poems. One group of poets advocated translating Li Bai's poems into free verse style, such as Pound, Waley, Bynner, Lowell and Ayscough; while the other group including Giles and Fletcher insisted that Li Bai's poems should be translated into metrical poems.

There are also many Chinese scholars who are keen on the English translation of Li Bai's poems at home, such as Weng Xianliang, Lin Yutang, Xu Zhongjie, Sun Dayu and Xu Yuanchong. Also there are many famous theories guiding poetry translation, such as Lin Yutang's "Five Beauties Theory", Xu Yuanchong's "Three Beauties Theory" and Gu Zhengkun's "Five Images Theory". Based on these theories, Dr. Wang Feng proposed the "Three-Level Poetry Translation Criteria", which provided a comprehensive guideline for poetry translation, including the "Harmony" theory at the macro level, the "Similarity of Styles, Senses and Poetic Conceptions" at the middle level,

and the "Eight Beauties" at the micro level (Wang Feng, 2015:144-162).

## II. "SIX POEMS OF BORDER TUNE" (NO. 1) AND ITS ENGLISH VERSIONS

### 2.1 "Six Poems of Border Tune" (No. 1)

"Six Poems of Border Tune" (No. 1) is one of the unique masterpieces of Li Bai (701-762). This series of poems were written in 743, the first year Li Bai came to Chang'an. At that time, he hoped to spare no efforts to make contributions to his country. The original poem is as follows:

塞下曲六首·其一

唐代：李白

五月天山雪，无花只有寒。  
笛中闻折柳，春色未曾看。  
晓战随金鼓，宵眠抱玉鞍。  
愿将腰下剑，直为斩楼兰。

The first line means that it is still full of snow in the Tianshan Mountain in the fifth month, and there is only cold wind without any flowers. The second line means that the poet hears someone playing "The Plucking of Willow" with a flute, thinking that his hometown is full of spring, but he hasn't seen any trace of spring here. The third line means soldiers fight bravely with the enemies by the sound of war drums in the day, and sleep with saddles in hands at night. The last line means the poet hopes to kill the enemies in Loulan to settle the border as soon as possible and to make contributions to the country.

### 2.2 English Versions of Li Bai's "Six Poems of Border Tune" (No. 1)

The authors collected six English translations of Li Bai's "Six Poems of Border Tune" (No. 1) both from China and the West: Zhao Yanchun (version 1); Sun Dayu (version 2); Xu Zhongjie (version 3); Charles Budd (version 4); Tang Zichang (version 5) and W.J.B Fletcher (version 6).

#### Version 1:

Six Poems of Border Tune (No. 1)  
The fifth moon, Mt. Heavens in snow,  
No flowers seen anywhere but cold.  
Willow Twig's heard from a flute blow,  
Although no spring one can behold.

The soldiers fight, by war drums raised;  
At night, holding saddles they sleep.  
I'd take off my sword from my waist,  
And all Lowland's Huns I would sweep.

(Tr. by Zhao Yanchun)

#### Version 2:

In June\* on Mount Tian-shan there's naught but snow;  
No flowers could be seen, still tarrieth the cold.  
Mid tunes of flutes is heard The Plucking of Willow,  
The vernal hues of Spring are yet to behold.  
The battles at dawn ensure from drums and gongs,  
In nocturnal slumbers I doze off in saddle-hugging,  
I would this flashing sword here by my loin,  
Be thrust forth straight for the foe Lou-lan's head-cutting.

• The word in the original text is "May", according to the Chinese lunar calendar; "June in the English version is so translated according to the Gregorian calendar. - Ed.

(Tr. by Sun Dayu)

#### Version 3:

A frontier song (No. 1)  
O'er Tienshan is snow even in April.  
Only boundless wastes; no flowers appear.  
Amidst the flute's trilling notes, willows snap.  
One never sees the colors of spring here.  
At morn, men fight where the drum directs them.  
At night, on their saddles, they sleep astride.  
Ready, with the swords hanging on their waists,  
To thrust through and capture Loulan with pride.

(Tr. by Xu Zhongjie )

#### Version 4:

The Tien-shan peaks still glisten,  
In robes of spotless white;  
To songs of Spring I listen,  
But see no flowers around.  
The ground is bare and dreary,  
No voice of Spring I hear,  
Save the "Willow Song"; so eerie,  
I play upon my flute.  
At morn the fight will follow,  
The sound of bugle call;  
Each man, in sleep, the hollow,  
Across his saddle clasps.  
And by his side unrusted,

His sword is closely laid,  
With which he long has trusted,  
The tyrant foes to slay.

(Tr. by Charles Budd)

**Version 5:**

**FRONTIER SONG**

Li Bai

Snow is on Tienshan\* till the Fifth Month,  
There are no flowers, only coldness.  
I hear flute melody of Picking Willows,  
Yet I do not see any Spring color.  
I follow drums into morning fighting;  
And I hold silver saddle while sleeping.  
I hope the sword hanging on my waist  
Is simply to kill invading Lurlans\*.  
Tienshan, the Heaven Mountains.  
Lurlans were western tribes.

(Tr. by Tang Zi-chang)

**Version 6:**

**ON THE FRONTIER**

'Tis June -- and still on Altai there lies the bitter snow.  
Amid the chill of winter no happy flowers grow.  
Although the wailing flute may sing "The Willow of the Spring,"  
The colour of the vernal leaves this place can never know.  
The kettledrum at daylight calls forth to war's array.  
In midnight sleep our saddles we dare not put away.  
This cursed tyrant Lou-lan who us to death would bring,  
With this good blade within my belt how gladly would I slay!

Note: -- Lou Lan who had made himself hated for his cruelty was assassinated when drunk by three men.

(Tr. by W.J.B. Fletcher)

**III. A COMPARATIVE ANALYSIS OF THE ENGLISH TRANSLATION OF LI BAI'S "SIX POEMS OF BORDER TUNE" (NO. 1) UNDER THE "THREE-LEVEL POETRY TRANSLATION CRITERIA"**

**3.1. Analysis at the Macro Level**

At the macro level, drawing on the basic theory of Chinese Confucianism, Dr. Wang takes "Harmony" as the macro standard of poetry translation. There are six

disharmonies based on the differences between Chinese and English, including the artistic vs. scientific, lyrical vs. narrative, change in tones vs. stress in syllables, parataxis vs. hypotaxis, suggestiveness vs. decorativeness, and uniformity vs. enjambment. Based on these disharmonies, Dr. Wang put forward the "Harmony" theory at the macro level.

In Li Bai's "Six Poems of Border Tune" (No. 1), the first three lines all write about the hardships of frontier life. But the last line express the poet's ambition to make contributions to his country. The poetic line "愿将腰下剑，直为斩楼兰" reflects the poet's firm determination to make contributions to his country. Though quite different in wording from the original, expressions such as "Be thrust forth straight for the foe Lou-lan's head-cutting" in version 2 and "To thrust through and capture Loulan with pride" in version 3 respectively express the poet's ambition to kill the enemies for his country.

**3.2. Analysis at the Middle Level**

The theory of "Harmony" can only guide poetry translation practice and poetry criticism at the macro level. Therefore, it is necessary to put forward the theory of "Similarity of Styles, Senses and Poetic Conceptions" at the middle level. Every poem has its own unique style, which reflects the poet's creative ideas and artistic expressions. Translators should choose styles, senses and poetic conceptions that resemble the original.

**3.2.1 Similarity of Styles**

"Similarity of styles" means that the style of the translation resembles that of the original. The original poem is a tune about frontier life. There is no exaggeration and gorgeous words, but using plain and concise language to express the poet's determination to protect his country. The translator should not deviate from the style of the original. Among the six translations above, version 4 and 6 failed to achieve stylistic resemblance because the redundant illustrations of the poetic imagery may make target language readers misunderstood, and they diverged far from the original simplicity.

**3.2.2 Similarity of Senses**

"Similarity of senses" means that the meaning in the translation and that in the original is similar. Chinese culture belongs to high context culture, while English

culture belongs to low context culture. Every character in Chinese poem is well-chosen, and it contains rich feelings and meanings. With the language of passion, heroism and nature, the original poem expresses the poet's heroic spirit of defending the country in the army. The English translation must resemble the original sense. Among the six translations above, all translations are similar to the sense of the original. But version 3 by Xu Zhongjie may have some misunderstandings when he translated “五月” as “April”. In fact, “五月” refers to the fifth month in the lunar calendar, and it cannot be translated into April.

### **3.2.3 Similarity of Poetic Conceptions**

“Similarity of poetic conceptions” means that the comprehensive effect of the poetic conception produced by the translations in the target readers’ mind should be similar to that of the original poem in the mind of the original readers. The “Border Tune” is a tune about the hardships of frontier life. Among the six translations above, five of them achieved resemblance in poetic conceptions, only version 6 was translated with obvious foreign culture, and it may create different poetic conceptions in the target readers’ mind.

### **3.3. Analysis at the Micro Level: Eight Beauties**

Dr. Wang (2015) put forward the the “Eight Beauties” at the micro level, which is based on Xu Yuanchong’s “Three Beauties Theory” -- “beauty in sense, sound and form”; Gu Zhengkun’s “Five Images Theory” including “visual image, musical image, semantic image, allusive image and style image” and Lin Yutang’s “Five Beauties Theory”, which includes beauties in sound, sense, emotion, temperament and form. The theory of “Eight Beauties” is a more comprehensive criteria in poetry translation.

#### **3.3.1 Beauty of Form**

Beauty of form refers to the integral form of the poem, which is determined by the number of lines, arrangement, length, indentation, and structure of poetry. Tang poetry has a typical beauty of form--symmetry. The original poem consists of five characters in each line, it cannot be translated with a long English sentence. Chinese characters are different from English words, because one English word may have many syllables. With limited syllables, it is difficult to keep the number of lines, syllables and length corresponding with the original text and the meaning fully

expressed. In that case, the beauty of form should not be overemphasized. As for the six versions above, version 1 by Zhao Yanchun has 8 syllables in each line, whereas other translations are with ten syllables approximately. Most of them consist of eight lines and reflect the beauty of form in poetry translation. But version 4 has 16 lines, which are far from the original in terms of length.

#### **3.3.2. Beauty of Musicality**

Beauty of musicality refers to the beauty formed by the tone and rhythm of syllables in poetry. It's important to reproduce its musical beauty in Chinese poetry by using the metrical patterns in English poetry. In the original poem, the last character of each line rhymes with “an”, such as “寒(han)”, “看(kan)”, “鞍(an)”, “兰(lan)”, which reflects the beauty of musicality. There are metrical style and free verse style in poetry translation. Version 1, 2, 4 and 6 are in the metrical style, which significantly reflects the musical aesthetics and refinement. Others use the free verse style, which results in the dearth of “beauty of musicality.”

#### **3.3.3. Beauty of Images**

Beauty of images refers to the combination of subjective feelings and external objects. And it refers to the visual beauty formed by the perceptual elements of the vivid imagery or image group in reality or imagination. “雪” and “寒” are images about the weather, which aim to illustrate that the weather is extremely bad and reflect the hardships of frontier life. “金鼓” and “玉鞍” are images of frontier war, which reflect the stress and tension of military life. Version 4 by Charles Budd uses a metaphor in translation as in “The Tien-shan peaks still glisten in robes of spotless white”, but it seems to depict a beautiful scene and cannot reflect the coldness of the weather.

#### **3.3.4. Beauty of Emotion**

Beauty of emotion refers to the poet's emotions through his words or subjective expressions. The purpose of the poem is to express the poet’s emotion, so it is important to reproduce the emotional beauty. The first three lines all write about the hard condition of frontier life, whereas the last line express the poet’s ambition to make contributions to his country. The ending of this poem is magnificent and powerful, which is inseparable from the contrast of the preceding three lines. Among these six

translation, all of them almost express the poet's spirit and emotion, but version 4 and 6 fail to do this to a certain extent because foreign translators may feel difficult to understand the feelings of the Chinese poets due to cultural differences.

### 3.3.5. Beauty of Implication

The beauty of implication is one of the most remarkable aesthetic characteristics in Chinese poetry. The poet's emotion may be very implicative. The Tianshan Mountain is isolated and covered with snow all the year round, forming a great contrast between the inland and border area. However, the poet did not describe it in detail, but expressed it as a normal sight with "there is no flower but cold". The preceding four poetic lines illustrate a bad environment. They are natural in language and pave the way for the following lines. Among the translations above, the word "pride" could be found in Xu Zhongjie's translation, and "gladly" appeared in the translation from W.J.B. Fletcher. However, those words explicitly convey the poet's feeling; thus, the beauty of implication could be lost to a certain degree.

### 3.3.6. Beauty of Diction

The beauty of diction requires the translator to respect the hard work of the original author in the creation, so that the translation at the word level is suitable to express the content. For example, "晓(xiao)" and "宵(xiao)" have the same pronunciation in Chinese, but "晓(xiao)" means "in the morning", "宵(xiao)" refers to the "night". These two words are antithesis, enhancing the expression effect. Xu Zhongjie, as in Version 3, translated them into "at morn" and "at dawn", which well suit the spirit of the original with a faithful diction to some degree.

### 3.3.7. Beauty of Allusion

Allusion contains rich characteristics of Chinese traditional culture. The proper use of allusion can make poetry concise, implicit and meaningful. But it may cause difficulties in English translation. If it is necessary, we can put a note at the end of the translation. In this poem, "楼兰(Loulan)" originated from the story of Fu Jiezi in the Western Han Dynasty. The King of Loulan (the name of the border area) was fatuous and greedy for money. Fu Jiezi was sent to the Western Region to kill the king of Loulan and to make contributions to the country. The last

two lines of this poem express the patriotic passion of frontier soldiers. In these English versions, "楼兰" was translated as "Lowland", "Lou-lan", and "Lurlans". In fact, "楼兰" is an important and common image in Chinese poetry; thus, it can be translated as "Loulan" with a note with detailed information.

### 3.3.8. Beauty of Gestalt

The beauties of form, musicality, image, emotion, implication, diction, and allusion are discussed above, with other beauties not discussed in this article, which as a whole form the beauty of gestalt. The beauty of gestalt is an organized whole perceived as more than the sum of its parts. Generally speaking, Zhao Yanchun's and Sun Dayu's translations enjoy the beauty of gestalt from many aspects.

## IV. A TRANSLATION FROM THE CO-AUTHORS

Inspired by the comprehensive analysis of the translations from different scholars and Dr. Wang Feng's "Three-Level Poetry Translation Criteria," the co-authors also have a translation below:

Six Poems of Border Tune (No. 1)

Li Bai (李白)

Tr. by Feng Tingting & Wang Feng

In fifth moon, Mt. Tianshan in snow,  
Flowers can't be seen in the cold day.  
A flute plays The Plucking of Willow;  
There's no trace of spring in the way.  
At morn, by war drums soldiers fight;  
At dawn, holding saddles they sleep.  
I'd take off the sword from my waist,  
And all Loulan's Huns I would sweep.

Notes:

折柳 (The Plucking of Willow): the name of an ancient piece of music.

楼兰 (Loulan): It alludes to the story of Fu Jiezi in the Western Han Dynasty. The King of Loulan (the name of the border area) was fatuous and greedy for money. Fu Jiezi was sent to the Western Region to kill him and make contributions to the country.

## V. CONCLUSION

Based on the comprehensive analysis of the

translations both from Chinese and Western scholars, we can see that their translations have both advantages and disadvantages. However, it cannot be denied that there are still misunderstandings and mistranslations in poetry translation. Also it shows that Dr. Wang Feng's "Three-Level Poetry Translation Criteria" is reasonable and feasible as a principle of poetry translation practice and criticism.

There are still a few limitations in this paper, such as the comments on these translations may be subjective, and the translation provided by the co-authors is not perfect. The authors do hope that critical perspectives and constructive suggestions could be gained for the promotion of this theory. This study hopes to provide references and constructive suggestions for the translation studies of Li Bai's poetry. For the development of Chinese literature translation, joint efforts should be made to promote the further dissemination of classical Chinese poetry.

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# Flipped Classroom for Online Teaching at Colleges

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**Abstract**—As an important method complementary to traditional teaching methods, online teaching has become an indispensable way for students to acquire knowledge freely, regardless of time and place. The teaching methods applied in university courses are more flexible and diverse nowadays, and the flipped classroom is one of the frequently chosen among other commonly used methods for teachers. Compared with the traditional methods, flipped classroom has some prominent advantages. It can greatly mobilize the students' enthusiasm for learning, and prompt everyone to think and learn actively. However, due to the online teaching method, the flipped classroom teaching method also has certain defects.

**Keywords**—online teaching, flipped classroom, self-learning, college.

## I. INTRODUCTION

Flipped classroom is a teaching model derived from the United States. The concept can be traced back to “classroom flip” proposed by J Wesley Baker and inverted classroom by Lage in 2000 (Cheng, 2019). Several teachers used videos to teach students over the Internet (Jacot, Noren, Berge, 2015). The videos explain the most important or difficult problems the students will encounter in face-to-face classroom discussions.

With the development of information technology and the advent of the 5G era, the development of the Internet is becoming more mature. Diversified teaching platforms provide convenience for online teaching. Teachers can choose the teaching platform and teaching method for different courses. The flipped classroom allows students to actively learn, think, and discuss in class, instead of passively waiting for the teacher to instruct knowledge.

## II. ADVANTAGES OF THE FLIPPED CLASSROOM

In comparison with the traditional teaching methods, the flipped classroom largely makes up for the shortcomings of traditional classroom teaching.

### 1. Higher self-motivation for students

After the introduction of the flipped classroom in teaching practice, students can make up their own learning plans according to their actual situations, as there are no specific restrictions on the time and place of the class. Access to the Internet enables them to learn anytime and anywhere. Compared with classroom teaching, online flipped classroom saves students a lot of time and allows them to study at any time. They can either preview according to the videos posted by teachers or review what they have learned after class. Therefore, students can spend more time and energy on learning. Occasionally when they cannot go to class under special circumstances, they can watch the recorded classes later as most of the online courses can be replayed. In this sense, their schedule can be more flexible, and the atmosphere of the learning process is also more relaxed. Students can simply skip the part they have learned, and pause at any moment if you don't understand. They can watch the video repeatedly and pause to think or take notes until they thoroughly understand the content. For the points that they think are important, students can also discuss with teachers or classmates on the Internet. Unlike the learning in physical

classrooms, which requires a high level of concentration and often leads to great nervousness, online flipped classroom means freedom and liberation. In a relaxed learning atmosphere, students are relatively relaxed, which is conducive to tapping their unlimited potential. Everyone can communicate with each other in learning experience, learning methods, and learning ideas. While collectively brainstorming on the problems they encounter, unexpected favorable outcomes are achieved.

## 2. Enhanced interaction

The most prominent advantage of flipped classroom lies in the increased interaction between the teacher and students, and the interaction among students as well. For traditional teaching, the teacher is the imparter of knowledge and the supervisor of the classroom. Students can only accept it passively. The main form of teaching is that the teacher explains the knowledge bit by bit in the classroom and assigns after-class exercises for students to finish before the deadline. After a period of study, the final evaluation for students' performance is mainly based on the traditional examination paper. In the flipped classroom, the role of the teacher has changed from the imparter of knowledge to the instructor and supervisor of the student's learning process. In this situation, the teacher can allow more time for the conversation and communication with the students, which is expected to improve understanding of the degree to which students have learned the intended knowledge and skill and the extent to which the students are able to answer questions pertaining to the knowledge. In a flipped classroom, the students are no longer confined to brick and mortar classrooms, where knowledge is often passively accepted. They no longer merely listen to what the teacher says blindly or learn things mechanically. Instead, the students resort to active learning, which indicates a change of the learning method into a combination of pre-class preparation and in-class research. The class time is less occupied by the teacher's instruction than students' research on specific problems. In addition, diversified assessment methods are applied from multiple angles and in many ways.

## 3. More enthusiasm of students

Under the flipped classroom teaching model, students become the leading participants of learning. After

getting rid of the shackles traditional teaching methods have imposed on them, students can independently use their own time and methods in learning. Therefore, students' enthusiasm for learning is fully activated. As a result, students' learning is more effective than it was with the traditional methods. Zuber (2015) holds that the flipped classroom benefits more students with the diversified teaching model because students are allowed to make the most of class time and improve efficiency.

## III. DISADVANTAGES OF FLIPPED CLASSROOM

Although the flipped classroom has obvious advantages, there are also certain shortcomings due to the way of online teaching.

### 1. Over-dependence on autonomy

This method depends heavily on self-discipline, which turns out to be the gravest drawback of the flipped classroom with online and offline activities. At present, the class size in most colleges and universities is excessively large. The number of students in a class often exceeds 100 for big classes and 50 for small classes, which means that it is impossible for teachers to play videos when flipping the classroom and check the learning status of each student at any given time. Therefore, it encourages the idleness of many students who are not self-disciplined. Specifically, individual students are more inclined to do less strenuous activities after signing in for the class, such as sleeping, watching TV, playing games, and chatting. Without a proper learning environment in the classroom, students' thinking is easily disturbed by the outside world. Without the supervision of a teacher, learning becomes more difficult for students with poor self-control. When students are taking lessons online, autonomy becomes the main factor for online learning, and they tend to subconsciously pay attention to their own psychological sequence only while learning, and ignore the logical sequence of the subject itself.

### 2. Over-dependence on technology.

The flipped classroom entails a heavy dependence on modern technology, namely a stable network and a state-of-the-art smart phone. Though it is not a heavy burden for most families, it is not easy for students in

underdeveloped areas where the students cannot afford a smart phone and the Internet is not available.

#### **IV. MEASURES FOR IMPROVING ONLINE FLIPPED CLASSROOM MODEL**

Regarding the problems of online flipped classroom, the following solutions are proposed, hoping to provide some suggestions to improve the quality of flipped classroom teaching:

1. Interactive methods should be diversified. The teaching model, whether it is conducted for online or offline teaching activities, is intended for students to acquire knowledge. Due to the limitations of online teaching, the teacher cannot see the learning status of every student in real time. Therefore, it is necessary to take effective measures cope with this problem, such as reducing class sizes. In addition, it is necessary to encourage teachers to involve every student during the period of interaction by asking questions randomly over the voice call, setting easier questions for all students to answer quickly, etc. these methods are intended to ensure the participation of every student in classroom activities, where giving online lessons often becomes a mere formality.

2. The meaning of "flip" should be correctly understood. Flipped classroom is a new teaching method by which students can freely choose time and place to watch lesson videos recorded by teachers in advance. This student-centered model is intended to improve students' participation and performance in class (Tucker, 2012). Teachers and students communicate over the content of the video during each class. Flipped classroom is not equivalent to playing videos online. In addition to videos, the most important thing is interaction. It is not that students follow the video without thinking, nor is it an online course where videos replace the role of teachers; Flipped classroom is a way to enhance the relationship between teachers and students. Interactivity, a means of enriching the communication between teachers and students, a network environment for students to learn independently, a classroom where all students can actively participate in learning, and the content of each lesson can

be stored for a long time, for students who need it used for review or supplementary lessons, flipped classroom is a combination of direct explanation on the one hand and constructivism on the other. Under this teaching model, all students can get personalized education.

#### **V. CONCLUSION**

With the development of informatization, teaching methods are becoming more and more abundant. Whether it is traditional teaching mode or flipped classroom, it is for students to acquire more knowledge. Although the flipped classroom is a good teaching model, it is more often than not applicable for science courses, where teachers must consider the characteristics of the courses they teach, constantly learn new educational concepts, and use effective methods to continuously improve the quality of teaching.

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# Bondage of Time and Human Bondage in Anita Desai's *Clear Light of Day*

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**Abstract**— *The aliveness of nonexistent persons and their associations to those who exist are the themes that are dealt with in Anita Desai's Clear Light of Day. The present study endeavours to pass through the consequences of time in the spheres of familiar and familial life. The history of the nation puts a collateral impact on the story of the characters of the novel. In Clear Light of Day, it is pictured that the Partition Movement and communal rioting of the nation coincidentally dissipate the Das family. The only person who has stayed home is Bim who has nursed her memories and grudges, but who had been left behind by all who chose the exit doors and ultimately, she lets go of her resentments by finding the strength of bondage in herself for her siblings and relatives. Her house is the embodiment of kinship and love and she fosters this sort of appreciation all through her life in a metaphorical way. Eventually, time as a preserver emerges as triumphant and time as a destroyer is pushed into the background. Time, the Preserver, unites the family and the essential bonding of the members persists finally.*

**Keywords**— *Time, Relationship, Memory, Destroyer, Preserver.*

## I. INTRODUCTION

In the domain of Indo-Anglican fiction, Anita Desai's *Clear Light of Day* may be regarded as one of the masterpieces and it is one of the most unparalleled novels of her. This novel superbly focuses on providing the messages of psychological analysis of indestructible ties of blood and kinship and the paradox of time i.e. time as a destroyer as well as a preserver. The setting of *Clear Light of Day* is in India's Old Delhi and Desai deals with family scars, the ability to forgive and forget, and the trials and tribulations of familial love in a very tender, warm, and compassionate way. Anita Desai was born in 1973 to an Indian father and German mother and Desai has spent most of her life in India. She mainly conjectures on the individual psychology of the characters in her work. She accentuated this facet, in an interview with Feroza Jusswalla: "If they were simply representatives, they would be like cardboard creatures; they would be posters rather than paintings. They would simply stand for a certain society or a certain moment in history, which of course they don't" (O' Reilly 26).

The members of the Das family have grown apart from each other and the moving relationships between the members of the Das family are at the novel's heart. For example, Raja is one of the central subjects in Delhi though he lives in Hyderabad, Aunt Mira's presence in Tara's as

well as Bim's memories of the house, its past and present character and atmosphere despite her death. The novel is about a solemn song of praise for Old and New Delhi, the city that is the embodiment of both ancient and modern times; it is a sombre song of a city that has witnessed the Muslim and British empires' build and collapse. Delhi is that city that is compromising tradition with change, whose essential life continues with its own pace, and it is also signified in this novel how this city is welcoming diversity to unity and is keeping alive its intrinsic relation to those who still live in it or have fallen away. Bimla who lives in her childhood home, where she cares for her mentally challenged brother, Baba. She is a discontented but determined teacher at a women's college and her younger sister, Tara is unambitious, estranged who is married and has children of her own. Both Bim and Tara have another younger brother, Raja who is popular, brilliant as well as successful. It is pictured here that old memories and tensions resurface and blend into a domestic drama when Tara returns for a visit with Bimla and Baba and the recollections of the old days and the subsequent results are intensely striking that ultimately lead to insightful self-understanding.

## II. DISCUSSION

Anita Desai in *Clear Light of Day* cites lines from two poems by Emily Dickinson and T. S. Eliot as inscriptions to the novel. The initial epigraph has the following lines of Emily Dickinson:

Memory is a strange bell-  
Jubilee and knell-

These two lines signify that in the novel, memories of the past play an essential role and both memories and past are juxtaposed with the present as indicated in the endorsements “ Memories of the past coalesce with the tensions and jealousies of the present in this sharply drawn an sorrowful portrait of the ebb and flow of sisterly love.” Memory of the bondages of human relationship plays even a very vital role in the context of their autistic brother Baba who is increasingly unquiet and in his mind, there are certain impressions that keep recurring. Baba cannot go beyond those thoughts because of his limited mental enactments.

Desai has quoted the second inscription from a poem by T.S. Eliot that describes the passage of time and how things do not change reality despite the passing of time, only the pattern changes:

See, now they vanish,  
The faces and places, with the self which, as  
it could, loved them,  
To become renewed, transfigured, in another pattern.

Anita Desai has said that time plays a crucial part in the novel and at the end of the novel, there is a quotation from T.S. Eliot’s *Four Quarters*: “Time the destroyer is time the preserver”. More or less, this line fortifies the thought suggested in Eliot’s quotation in the epigraph.

Nowadays, uncertainty, dissatisfaction and total rootlessness are increasing because of the growth of technology, the expansion of communication, the varying family patterns, diverse social, political and economic state of affairs of the contemporary man. Desai deals with these concepts with an entire visualization of human life. The concept of alienation and rootlessness are common among Indians irrespective of their status in the society, unfortunately, Anita Desai's protagonists seem to undergo sociological alienation in the beginning; in the end, they experience lacking of bondage among themselves.

Desai sets off the story at a point when Tara and her diplomat husband are coming to visit home after a time that passes away from all the family members. When Tara comes back home, she becomes totally astonished that in

her home, nothing has changed; she shares her observations to her sister Bim:

Tara: Now everything goes on and on here and never changes. I used to think about it all and it is all the same, whenever we come home.

Bim: But you would not want to return to life as it used to be, would you? All that dullness, boredom waiting, would you care to live that over again? Of course not. Do you know anyone who would secretly, sincerely in his innermost self, really prefer to return to childhood? (P.-6)

In this regard, we can compare Desai’s *Clear Light of Day* with W. Somerset Maugham’s *Of Human Bondage*. Maugham’s *Of Human Bondage* concerns with varieties of personal bondage. Through Philip’s travail, we see he suffers from the bondage of passion, of religious belief and emotional dilemmas, etc. Philip gradually frees himself from the bondage of religion, passion, class-prejudice, art, ambition, economic dependence, and the natural human desire to discover meaning and order in the universe. The revelation of life philosophy through his pilgrimage gives the enlightenment: one can overcome his weak points and surpass human bondages by exerting his will and reason.

Like Maugham’s *Of Human Bondage*’s protagonist Philip’s spiritual struggles, doubts, search for truth and meaning, disillusion, and final attainment of a philosophy of life that releases him from the most galling shackles of his human bondage, Desai’s *Clear Light of Day* strikes a significant chord of a desire of the protagonist(s) to revive her/their primary self/selves. We observe that the passage of time has brought a change in all the characters’ circumstantial reality that a shift occurs in their materialistic roles and this same sort of experience is manifested in their physical displacement from their old ‘home’ to new places contextualizing Tara and Raja. The two major protagonists of the novel namely Bimla and Tara turn out to be the carriers of subtle signification wherein the dynamics of duality can be traced with a compelling craving to come back to the most important nature of realization with special indication to the disposition of Bimla. Both of them experience chaos and misery only because of their desired ‘being’. Now they wish to harbour a solace in returning to their prime self that connotes a condition of harmony and serenity in their beings.

Bim tries to surge to go deep of her thoughts of her own relational situationally with relation to understanding and re-understanding the relationships. The existential gaps to be filled are preferred and that can indeed be found in her psychic agony as uncovered by the sequence of events.

The narrative also brings forth about her being of holding responsibility as well as of fulfilling the quoted desirability in the later rejuvenation and re-negotiation. At the end of the storyline, Bim experiences the clear light of day wherein all the dualities disintegrate and are negotiated resulting in the exchange of emptiness into meaningfulness.

The setting of the novel is typical as per Desai's fictional world view and it also upholds bondage of time and the relationships. It is an old home in old Delhi which is counter-pointed to New Delhi. Shifting from the depiction of the old house symbolizing boredom, meaninglessness, pathos and decay, the inmates further enhance the thematic impact of negativity and passivity wherein absence of mutual love is strongly foregrounded. It appears that the house is always been like this, with its overgrown bushes and undernourished flowers, stultifying and strangling human life, and people either die or abandon it (Jain: 417). The parents have been depicted as the carriers of unconcern signifying mechanical relationship with their children.

In Desai's *Clear Light of Day*, time plays a vital role and it delineates time as a force which is a destroyer at the same time a preserver. With great success the author has brought out a deep truth underlying the paradox that time is a destroyer, should also be regarded as a preserver. This duality of time – time as a destroyer as well as a preserver- has been intensely pictured by the author in her novel.

It is needless to say that Anita Desai has culled the concept of time from eminent modern poet Thomas Stern Eliot who personifies time as the destroyed as well as preserver as Shelley personifies the west wind as the "Destroyer and Preserver". Shelley also views time as a destructive and creative power or god what is vivid in his sonnet *Ozymandias* and *Ode to the West Wind*. W.B Yeats in his *The Second Coming* shows how time destroys one civilization and gives birth to others. Time causes great empires like Roman, Egyptian, Babylonian etc. flourish and decay at the same time. However, Anita Desai herself opines:

*"My novel is about time as a destroyer, as a preserver, and about what the bondage of time does to people. I have tried to tunnel under the mundane surface of domesticity."*

It is delineated in *Clear Light of Day* that the characters are moving in past and present. Desai provides the affirmation that "Time is presented as the fourth dimension of human existence". The novel, in fact, revolves around 'Time'. It is shown that how time plays the role of destroyer and preserver predominantly in the life of

the members of the Das family who embody all Indian victims of time and broadly the whole human race who are somewhat affected by time. In Mira-masi's case, we see that how much havoc time can bring in one's life and she certainly experiences it although her life. Time itself brings the catastrophe of her immature marriage as well as the premature death of her husband and it is time that brings the premature death of Masi herself.

Mira-masi's intolerable pressure of suffering and sorrow were brought by the tragic and pathetic time of her life. She wanted to escape from those sufferings and therefore addicted to drug that ultimately took her breath. She also experienced the difficult time of Das family along with her sorrows and pains. It was the transitional period of the Das family when she entered into the family as all the existing family members became helpless after the parents' death. Although the parents were not so joyful in their lifetime for the children, but the existence of them gave the children breath. Now their death or absence turns out to be a challenge for the children and each member of the Das family come to realize their presence in their absence. The absence of parents' shelter brings forth the breakdown of the closest relation of family members particularly of Bim and Raja within a short period of time. It is time that makes Raja adamant to leave beloved parents' family for Hyderabad and Bim becomes hurtful and frustrated. She faces a lot of difficulties in handling the family as a woman and it shows how Raja's absence destroys the remaining happy atmosphere of Das family. In terms of familial or brother-sister relation, the recurrent time is more disparaging and the humiliating letter of Raja to Bim demonstrates how the relationships are changed by the gap of time, how most beloved ones are now most hated ones and how their psychological bonding is also shattered. Time again universalizes its nature as a destroyer when we see the precious relation of Das family is now cut into pieces by time. If the parents and the society gave preference to the time of family, the sweetest relations might not be destroyed; but ultimately the family could not get away from the assailing of destructive time.

Time antagonizes the lives of the Das family as a catalyst. Dr Madhusudan Prasad interprets:

The obsessive episodes of their shared past, discussed or remembered with unforgettable sweetness and sourness of Bim and Tara in part one are elaborately depicted being actually enacted in their early life thus properly connecting the apparently sprawling pattern of part one with that of part three and revealing the aesthetic relevance of the episodic repetitiveness in the novel.

In the novel's second part, Desai portrays the life in Delhi with horrors of riot, suspense, sensation and terrorist activities during the partition in 1947. A novel dimension of deep pathos is added in the novel by the portrait of aunt Mira. She falls in fits twice or thrice and she has been described dreadfully ill with a bizarre type of disease. She is obsessed with the image of a well and her last hysterical fit is symbolic of her mania. Tara is an escapist and she flees from the situation by marrying Bakul; amid the partition and the death of Gandhi, Bim is left alone bearing the total responsibility of Baba.

In the third part of the novel, Raja and Tara are illustrated awaiting the birth of their brother Baba in pre-partition India. Miramasi who is a widow and mistreated by her in-laws is brought in to help with Baba, who is autistic. To return to modern India, it is shown that Tara is confronting Bim over Raja's daughter's wedding and Bim's disillusioned relationship with Raja. When Bim's alienation and resentment fades, she comprehends that family love is irreplaceable and can cover all distresses and wounds. She tells Tara to come back from the wedding and she also discloses that she forgives Raja.

Time has brought tremendous transformation and both Bim and Tara come to realize this fact. Bim, Tara and Raja face a severe identity crisis. Santosh Gupta depicts:

The period that lies in between the growing consciousness and search for individuality of adolescence fails to provide continuity from the early period of childhood to the later stage of adulthood, causing deep psychological trauma and stress.

Tara's obsession with her old days of childhood can be seen in the following lines:

This room had been hers and Bim's when they were girls. It opened on to the same grove of guava's trees that separated the back of the house from the row of servant's quarters. Bright morning sounds of activity come from them, a water tap running, a child crying, a cock crowing, a bicycle bell ringing, but the house was separated from them by the thick screen of low, dusty guava trees in which invisible parrots screamed and quarrelled over the fruit. Now and then, one fell to the ground. Tara could see some line in the dust which chunks bitten out by the parrots (P.-11).

The vision of the childhood dominates the novel. The contrast between past and present time, between childhood and adulthood, is crucial to the aesthetic get-up of the characters of the novel. The children of the novel are alienated from the external world that intrudes upon their consciousness and also breeds anguish in their unruffled existence. Tara is not able to recognize the power of time;

she is unable to be acquainted with time's existentialist significance as the destroyer, and how time brings changes in human life. She becomes astonished at the changed attitude of Bim towards her brother, Raja with whom she had a very sweet and adorable relationship. Tara's realization of Bim's sufferings, her dedication for others and self-sacrifice intensify Tara's feeling of loneliness. Tara regrets and yearns for her childhood days, but all in vain. She contemplates:

Although it was shadowy and dark...she felt only love and yearning for them all, and if there were hurts, these gashes and wounds in here side that bled, then it was only because her love was imperfect and did not encompass them thoroughly enough, and because it had flows and inadequacies and did not extend to all equally (P.-165).

The national life of India is also in turmoil by the uproar of time. India got independence from the British by shedding a cost of blood and the British separated India based on religion that led to the separation of beloved ones, loss of numerous lives of human beings, loss of properties, relatives. The hard and harsh truth is highlighted by Desai that how the Indians once lived in a house irrespective of their religious views and identities and how time has made them eternal enemies now. Hyder Ali is the embodiment of Indian Muslims who moved from place to place for secured living and lost everything being the victim of the wrath of Hindus. The summer of 1947 is the time that became, therefore, haunting for Muslims as a demolisher of their lives and relationships.

In the life of the family as in the life of the country, 1947 is the crucial year. The three houses in Old Delhi: Bim's house, the Misra's, and the Hyder Ali Sahib's figure in the lives of these characters contain three distinctive life cycles and are set up as contrasts to one another. They all appear empty and dreary over time and some of them who then inhabited these houses are still there, though many have disappeared, either by death or by moving to another place. The following passage, beyond specific life and incident, pictures the central theme of the novel:

Who is the third who walks always beside you?

When I count, there are only you and I together

But when I look ahead up the white road

There is always another one walking beside you

Gliding wrapt in a brown mantle, hooded

I do not know whether a man or a woman

---But who is the one on the other side of you?

The passage from the last section of T.S. Eliot's 1922 poem *The Waste Land*, a poem that, according to Eliot, was written as a necessity against a personal crisis, recurs towards the end of Section II in the novel, invoking Eliot's note on the inspiration:

"The ... lines were stimulated by the account of one of the Antarctic expeditions ...: it was related that the party of explorers, at the extremity of their strength, had the constant delusion that there was *one more member* than could actually be counted."

Both Tara and Bim hold the delusion that Aunt Mira's soul still seems to inhabit the house or garden. She is a missing person but her presence is felt. Though the autistic brother, Baba is physically there but his existence is nothing to amount as he has no responses or activities which may cohere in his own or others' lives; Raja absented himself physically by moving to Hyderabad; the Das father and mother are dead but they were rarely at home and with the children even when they were alive; across the street, Hyder Ali Sahib and his family no longer live in the house; Tara lives in abroad now, though, at present, she is present in the Old Delhi home.

However, the passage of time does not eradicate everything. There are certain indestructible and imperishable things and in course of time, certain things acquire greater weight, validity and an enduring value of time. For instance, ancient Roman culture can be mentioned that still exists and is still regarded as a model to be emulated. Time can be regarded as a preserver in this respect.

In *Clear Light of Day*, it is shown that time preserves certain positive experiences and values and certain things continue to exist despite the ravages of time. Here Mira-masi's sacrifice can be exemplified who had assiduously been attending upon the mentally retarded child Baba and had been taking relentless pains to keep him cheerful. Along with this, there is Bim's love and affection for Baba and she had told Tara that she would never marry but would look after Baba. And afterwards, Tara had gone away to a foreign country, Mira-masi had died and Raja had left for Hyderabad, but Bim was alone in the house to look after Baba. Then, stimulated by the presence of Tara and Tara's talk, in an introspective mood, Bim begins to think of the blunder done by Raja to her relationship with him by sending the humiliating letter. The dying Emperor Aurangzeb's words moved Bim deeply and supplemented by those words, her meditations and reflections lead her to forgive Raja for his unjustifiable letter. Emperor Aurangzeb had said that he had entered

into this universe with nothing at all but he was going away from here with a heavy burden of irreverence on his mind. Bim's heart was calmed by these words of the Emperor and these words brought tears into her eyes. That night by tearing off, she removed the letter which Raja had written to her many years back, and which had hurt her intensely.

In Desai's *Clear Light of Day*, the philosophy is idealized that time cannot destroy some experiences of a human being. Tara's reminiscence of the earlier period and her guilty feeling of not assisting Bim when she was bitten by a swarm of bees are vivid examples of how time makes the memory everlasting and unforgettable. Other positive and remarkable events are preserved by time, for example, Mira-masi's sacrifices for Das family particularly for Baba, what she did as an ideal and ultimate well-wisher although her life till death. Along with this, Bim's sacrifice and struggle for the family living alone in the old house when all the family members are away from her except Baba as a burden upon her helpless shoulder, her love for Baba; Bim preserves all these memories in her mind. The humiliating letter of Raja and what it does to Bim's relationship with him can also be not forgotten by Bim; while talking with Tara about the facts of time, she thinks over this pathetic matter time and again.

The memorable and touchy event of recollection with Tara ultimately led Bim to be compassionate and affectionate to preserve relationship with Raja. The dying Emperor Aurangzeb's words are meditated by Bimla and she forgives all of Raja's ill-treatment with her and eventually reconciles with her beloved brother. Bim comes to realize that there have been flaws with her in terms of her love and concern not only for Raja but for Tara and Baba also. Though she tears off Raja's letter in anger, she gives assurance to Tara with a loving message for Raja from whom she had been estranged for a long time. With her beloved brother and sister, Bim renews all her relationships in this impressive and sensitive time of realization. Time works as a preserver for her in this way. In the concluding episode of *Clear Light of Day*, Bim also attains the realization that her relationship with her brother can be compared with the harmonious bonding of Mulk guru's harsh voice and the sweet voice of young Mulk.

Bim's delusion disappears and by the clear light of day, she can see what her fault is. Her attitude changes towards Raja and she becomes repentant. Her alienation vanishes and she reminds of Eliot's line 'time the destroyer is time the preserver'. Ultimately, it is seen that time is eternal and Bim feels that relationship of time with eternity. She begins to sense her inadequate love for her

siblings and she decides to seek forgiveness of Baba to whom she has spoken insensitively a little while ago. In this way, a new impetus is gained by Bim concerning her love for her sister Tara and her brothers, Raja and Baba. Thus, here, at this point, we come to observe how time has served as a preserver and Bim's love for her brothers and sister is not only revived in its full strength but is further increased.

The title of the novel, *Clear Light of Day*, refers to a passage in the fourth part of the novel in which Bim, who had always believed in the past, achieves the maturation now and begins to look afresh in the 'clear light of day' that she felt only love and affection for them all:

"If there were hurts these gashes and wounds in her side that bled, then it was only because her love was imperfect and did not encompass them thoroughly enough and because it had flaws and inadequacies and did not extend to all equally" (P. 165).

### III. CONCLUSION

Anita Desai's *Clear Light of Day* is a novel about laments for what was lost, but it does not stop merely at laments which echo and circle themselves endlessly; rather it is about the real significance of the past and it poses of how to live in the present that has been constructed from the past. The story of the Das family is told through each sister's memory and by beginning and ending in the present, the novel moves us backwards to understand where we are now; then again enters the past but then returns to the present. The storylines emerge and submerge to make the presence of the people who are felt even they are not seen. Bim lives in the boundaries between what is real and what is imagined but ultimately, she wakes up in the clear light of day to restore her relations with her brother, Raja and time the destroyer is indeed time the preserver. And it is present which has looked back and seen its reflection; Bim, finally, rests upon a silent gathering of insights undoubtedly and beautifully. She incorporates the world of the past and present and she is spiritually at ease at least for once in life:

"With her inner eye she saw how her own house and its particular history linked and contained her as well as her whole family with all their separate histories and experiences not binding them within some dead and airless cell but giving them the soil in which to send down their roots and food to make them grow and spread,

reach out to new experiences and new lives, but always drawing from the same soil, the same secret darkness. That soil contained all time, past and future, in it. It was dark with time, rich with time. It was where her deepest self lived, and the deepest selves of her sister and brothers and all those who shared that time with her" (P. 278).

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# “An Introduction” – Societal Dominance from “Her” Eye

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**Abstract**— The article is based on the autobiographical poem of Kamal Das, and attempts to express the pain, dominance, societal pressure and dominance from the point of view of a woman. The article attempts to describe the sacrifice and questioning of ones’ identity caused by the pressure and the so-called norms and rules of the society enforced upon individual, to an extent that one forgets themselves, and dies within.

**Keywords**— feminism, gender discrimination, Kamala Das, societal dominance, struggles.

## I. INTRODUCTION

Can a society question a woman’s humanity on the basis of the language she uses in literary writings? Can the so-called society dominate a woman’s life to the extent of eradicating her identity? How can the word “I” make a woman struggle? In the literary works of Kamala Das, she portrays her sufferings induced by the society, and reflects on the lives of women in the patriarchal society. In her autobiographical poem “An Introduction”, she uses a confessional tone conveying the betrayal a woman faces from the society she is taught to love, the society that has indeed given her unforgettable pain. In the poem, she sheds light upon the women’s sufferings by questioning the term “human”, by the constructive usage of the expression “they” and by portraying different perspectives of the word “I”.

In ordinary terms, the term “human” might be a living being or someone who acquires instincts of human. But the speaker questions the term “human” when her freedom is questioned by the means of baseless restrictions. In the poem...

*“Don’t write in English, they said, English is*

*Not your mother-tongue...*

*...It is as human as I am human, don’t*

*You see”*

...poet’s freedom is restricted by imposing linguistic restrictions on her literary works. She was prevented from writing in English with an excuse, just to make her feel guilty. Just like her, women in the society were not approved of exercising the behavior they wanted, they were rather criticized and even if they did something as per their wish, society would make them feel guilt. The

speaker asks why she doesn’t have the liberty to do whatever she wants, even if it is imperfect or strange, for her to do it. Isn’t a human made up of mistakes? The speaker, the dominated woman, asks and fights for the liberty of being imperfect, being queer, committing mistakes, being liable for her own actions, the freedom she has a right towards, having the liberty to be a human she is!

Not only is her own growth as a human affected, but also the society which is referred to as “they” has affected her identity, her real self. The role of “they” has resulted in a radical change in the speaker, from her thoughts of love to hate, from her dressing to writing, basically everything. The society has controlled her from the very beginning, which is from her childhood. Firstly, the speaker in the poem conveys a message from the line...

*“they said, English is*

*Not your mother tongue.”*

...that she is restricted from writing and speaking in a certain language, depicting the restrained freedom of speech she has. Then, in the poem...

*“later they*

*Told me I grew, for I became tall, my limbs*

*Swelled and one or two places sprouted hair.*

*When I asked for love, not knowing what else to*

*ask*

*For, he drew a youth of sixteen into the*

*Bedroom and closed the door*

*He did not beat me*

*But my sad woman-body felt so beaten.*

*The weight of my breasts and womb crushed me.*

*I shrank Pitifully.*"

...she is told by the society that she is ready for marriage, just because she has entered the stage of puberty. She is not even given a chance to explore herself, and taking advantage of her childish immature soul seeking love, she is married in the disguise of love, the poor child has no option but to face whatever her husband does, just because the society considers it right, might it be an unknown marital rape! "Her dissatisfaction with her woman's body is read as the familiar 'woman's complaint' under the yoke of patriarchy rather than a rejection of the hetero-gendered" (George 2000, 731-763)<sup>1</sup>. The speaker gets so depressed by the society's dominance that rather than fighting with the society for equal rights, she starts blaming herself and her body. She starts complaining about herself due to the circumstances created by patriarchy. The taunts, the pressure, the abuse, the commands and so-called rules made by society don't let her make independent life choices. Her voice is hushed, her thoughts are suppressed, she is even told to accept the grief of her married life. "They" control her life!

In addition to society restricted human-growth and societal dominance affecting her identity, she even faces the tragedy of word "I" in her life, the speaker suffers from a miserable experience in her life related to men, she seeks love, craves love, but in the real world, she just remains as a source of quenching lust. In the poem, the lines

*"Who are you, I ask each and everyone,  
The answer is, it is I."*

...convey that she asks about the man's identity and gets a reply "I". She notices the liberty "I" has, she notices his activities, the comparison and discrimination. The speaker compares "I" to the "male-ego", which at the end leads him into losing the woman who loved him, and get the drastic end as the woman does but in a different sense. She compares it to the male ego, because in the society she lives, the right identity just lies with the male-sex, which has led into the increase of their ego. She sees that the right of identity just lies with the men and not women, men are defined by "I" and women's world lies in the hands of "they". She compares the "I" to herself too, as said in the poem...

*"I too call myself I."*

...Just like the men she faces a drastic end too, as she is being betrayed by the society and the man she loved. The only difference is that "he" faces it due to the excess of liberty and myth of superiority in mind, and "she" faces

it due to the restrictions imposed and domination faced during her life. Anyhow, both face a drastic end.

## II. CONCLUSION

In Kamala Das's poem, the dominance has led to the questioning of "human" existence, control by "them" and the questioning of even "self" identity. "Kamala Das is not only the poet of love, she is the poet of body." (Das 2010, 240-248)<sup>2</sup>. The statement is proved right as, she describes the sufferings of the mind and the body very effectively and makes the reader feel the sufferings itself. She has impressively expressed the hardship caused to women in her poem "An Introduction", one can even question the meaning of the title whether it's the introduction of poet's life, or of every woman of that era, whether she's speaking about her state or the state of every woman. Regardless of many revolutionary transformations, one might agree improvement in a woman's status, but the harsh truth is that the dominance of society still exists in one form or another, unknown to the majority, and sometimes in the names of safety, precaution and possessiveness, too.

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# Sane or Insane? A Psychoanalytic Study of Antoine Roquentin

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**Abstract**— *Jean-Paul Sartre's Nausea breaks stereotypical assumptions about the semantics of novel formation in multiple ways. An introspective narrative which deals with strong incidences of uncanny experiences that the protagonist terms as "nausea", it is a true "writerly" novel. Roquentin is a character that challenges the boundaries of the socially accepted norms of sanity at every step. His diary entries are in many ways the best possible way of understanding his disturbed self, and may be comprehended as confessional writing, making the novel as much a psychological novel as philosophical. The paper uses the praxis of Psychiatry, particularly the diagnostic criteria of Borderline Personality Disorder to unravel the aporia that Antoine Roquentin in particular and modern man in general poses.*

**Keywords**— *Psychology, Psychoanalysis, Phenomenology, Borderline Personality Disorder, Modernism.*

Jean-Paul Sartre's *Nausea* (2010 edition, first published 1938) is considered a revolt in traditional novel writings. The novel starts with, "The best thing would be to write down everything that happens from day to day. To keep a diary in order to understand. To neglect no nuances or little details, even if they seem unimportant, and above all to classify them." (9) It has often been called an anti novel and more than a novel, it gives the appearance of a journal. It also raises questions about the genre of autobiographical fiction. In the "Introduction" to the 2000 edition of Penguin Publication of *Nausea*, James Wood calls it a "logical exploration of a world without meaning" and says that the resulting "self-exhortation is the literary achievement". This is the effort of a human to understand his consciousness and strip the perceived objects of all their preconceived notions, an effort belonging to the works of Brentano, Husserl, and Heidegger in the philosophical tradition, thus earning for itself the title of "philosophical novel". In one of the earliest criticism and a classic: *Sartre: Romantic Rationalist* (1999), Iris Murdoch writes, "*La Nausée*, Sartre's celebration of the horror of the contingent, is one of the very few unadulterated and successful members of the genre 'philosophical novel'". (12)

But if there is a "self exhortation" and a "horror of the contingent" which leads to the protagonist Antoine

Roquentin's episodes of nausea, doesn't this also make *Nausea* a psychological novel? The philosophical realization of the "horror of the contingent" and the nothingness that pervades all existence has equally strong psychological affects. Psychologists since Freud working on abnormal psychology have pointed out that mental experiences of anxiety, paranoia, dissociation with reality, interpersonal relationship and relationship to the outside world are criteria that fit some major psychotic disorders. In the episodes of nausea that Antoine Roquentin goes through, the papers intends to study the characteristics of Borderline Personality Disorder (referred as BPD henceforth). It provides an alternate reading of *Nausea* as a confession of a BPD patient who finds a resolution of his psychic conflicts in creative arts.

Using as a foundation the nine point diagnostic criteria (DSM-V-TR) of the Diagnostic and Statistical Manual of Mental Disorders (American Psychiatric Association), which reveal themselves in patients with BPD, of which five need to be confirmed to make a diagnosis of BPD, the paper intends to study the character of Roquentin. In "Borderline Personality Disorders: An evidence based guide for general mental health professionals" (2013), Bateman et al quotes them:

A pervasive pattern of instability of interpersonal relationships, self-image and affects, and marked impulsivity beginning by early adulthood and present in a variety

of contexts, as indicated by five (or more) of the following:

(1) frantic efforts to avoid real or imagined abandonment. Note: Do not include suicidal or self-mutilating behavior covered in Criterion 5.

(2) a pattern of unstable and intense interpersonal relationships characterized by alternating between extremes of idealization and devaluation.

(3) identity disturbance: markedly and persistently unstable self-image or sense of self.

(4) impulsivity in at least two areas that are potentially self-damaging (e.g., spending, sex, substance abuse, reckless driving, binge eating). Note: Do not include suicidal or self-mutilating behavior covered in Criterion 5.

(5) recurrent suicidal behavior, gestures or threats or self-mutilating behavior.

(6) affective instability due to a marked reactivity of mood (e.g., intense episodic dysphoria, irritability or anxiety usually lasting a few hours and only rarely more than a few days.)

(7) chronic feelings of emptiness.

(8) inappropriate intense anger or difficulty controlling anger (e.g., frequent displays of temper, constant anger, recurrent physical fights.)

(9) transient, stress-related paranoid ideation or severe dissociative symptoms. (7)

Individuals who demonstrate characteristics of BPD are grouped in three categories: Emotion Group, Impulsivity Group and Identity Group. Emotional group is characterized by a high sensitivity, extreme emotional reactions and a lack of stable relationships, Impulsivity group by sudden actions of reaction denying logic like self-abuse and substance abuse and Identity group by a feeling of emptiness, meaninglessness of life and a fluctuating self-image. The disturbance in the construction of the self remains a critical point in DSM V as well as in World Health Organisation ICD-10 (1992).

On the structure laid by these nine characteristics and three groups, an enquiry in the mental health of Antoine

Roquentin may be done. His stress on the nothingness and absurdity of life makes him fall under the "Identity Group". Out of the nine criteria, it can be argued that he fulfills the following five:

1. unstable interpersonal relationships,
2. lack of and disturbance in the formation of identity and the image of self.
3. emotional instability, episodes of anxiety or depression,
4. emptiness and,
5. dissociation- incidents like panic, paranoia and numbness.

The study of a psychotic disorder in Sartre's work is not an abrupt enquiry as Sartre himself took a deep interest in psychiatry. He wrote his thesis on the dissolution of the self and translated Jaspers' *Allgemeine Psychopathologie* (1927) with his friend Paul Nizan. He regularly attended the annual seminars at the Saint Anne Hospital in Paris and visited a mental asylum at Rouen. And he was not an isolated figure to be interested in psychiatry and mental patients. With Sartre things took a personal dimension as he feels that he was neurotic since his childhood. In his famed autobiography *The Words* (1964), he recalls,

Things had a horrible underside. When one lost one's reason, one saw it. To die was to carry madness to an extreme and to sink into it. I lived in a state of terror; it was a genuine neurosis. If I seek the reason for it, I find the following: as a spoiled child, a gift of providence, my profound uselessness was all the more manifest to me in that the family rite constantly seemed to me a trumped-up necessity. I felt superfluous; therefore, I had to disappear. I was an insipid blossoming constantly on the point of being nipped in the bud. In other words, I was condemned; the sentence could be applied at any moment. Nevertheless, I rejected it with all my might. Not that my existence was dear to me; on the contrary, because I wasn't keen on it: the more absurd the life, the less bearable the death. (96-97)

In the same book, his autobiography, he further says that when he was nine years old, he started living the fact that he was a prince: "I had taken myself for a prince; my madness lay in my being one. A character neurosis, says an analyst friend of mine. He's right: between the summer of 1914 and the autumn of 1916, my mandate became my character; my delirium left my head and flowed into my bones." (230) and finally at the last page of the book, he points out how this "madness" has made him unique in his own way: "What I

like about my madness is that it has protected me from the very beginning against the charms of the "elite": never have I thought that I was the happy possessor of a "talent"; my sole concern has been to save myself—nothing in my hands, nothing up my sleeve—by work and faith." (255) His tendency to see himself as unique and dismissal of the traditional social norms as an adult can be seen as a BPD case. Moreover, in 1948, at Saint Anne Hospital in Paris, Sartre also injected himself under medical supervision with Mescaline, a hallucinatory drug which made him psychotic and have long term hallucinations. He thought that he might be suffering from "chronic hallucinatory psychosis". Later, in *Talking with Sartre* (2009), a series of interviews edited by his godson John Gerassi, in the May 1972 entry, Sartre admits that he used to take Mescaline often and that he enjoyed it: "I think that's how I first started hallucinating my crabs and lobsters. But it wasn't nasty. They would walk along with me, on my side, but not crowding me, very politely, I mean, not threatening. Until one day I got fed up. I just said, OK beat it, and they did. I liked mescaline a lot." (193-194) The imagery of crustaceans is a recurring motif in Sartre's work as it represents contingency itself. It is hard and brittle on the surface, the non-proliferating, static existent part and pulpy, soft and gummy on the inside, which represents the latent but dynamic infinite potential of proliferation. In the beginning of the novel, this realization of contingency of the existents and the nothingness pervading them leads Roquentin in *Nausea* to severe anxiety bouts in which he starts having episodes of instability and dissociation. These can be studied as making a case for him being a patient of BPD.

The first criteria that is seen in *Nausea* is the second of BPD (DSM V): "a pattern of unstable and intense interpersonal relationships characterized by alternating between extremes of idealization and devaluation." In the novel, we can see this in his relationship with the Autodidact with whom he corresponds regularly. At times he admires the Autodidact and at others he disgusts him. When he suddenly sees that the Autodidact is studying in an alphabetical order, he writes: "I contemplate him with a sort of admiration. What willpower he must have to carry out, slowly, stubbornly, a plan on such a vast scale!... His eyelids are lowered and I can study at leisure his beautiful curved lashes- a woman's lashes" (*Nausea* 48-49) His admiration for the Autodidact is not just intellectual but also physical. But as he comes to Roquentin's home to see his travel pictures, he is visibly upset to the point of saying "Damn

him". After this visit when the Autodidact asks Roquentin about his adventures, he has an episode. Later, while sitting in a café together, when the Autodidact keeps on pushing his idea of humanism and the compulsive need to love all humans, Roquentin gets angry: "Anger passed through me like a whirlwind, my conscience, effort to react, to fight against this lowered temperature caused something like a tremor to pass through me. Vain effort: undoubtedly, for nothing. I would have rained down blows and curses on the Self-Taught Man or the waitress." (*Nausea* 166) And then, as he keeps on putting questions to Roquentin, trying to prove his point on humanism, Roquentin says that a façade was suddenly pulled off: "His veneer of gentleness and shyness has peeled off; I don't recognize him anymore. His features reveal a massive obstinacy; he is a wall of complacency." (*Nausea* 170) But again, towards the climax of the novel, when the autodidact is apprehended red handed in the library, trying to approach young school boys, Roquentin becomes enraged and for the first time in the novel, shows an extreme emotion and reaction: "I shook with rage. I went round the table and grabbed the little Corsican by the neck and lifted him up, trembling: I would have liked to break him over the table. He turned blue and struggled, trying to scratch me; but his short arms didn't reach my face. I didn't say a word, but I wanted to smash in his nose and disfigure him." (*Nausea* 238) With the other characters in the novel too he is distanced, coldly distanced to the limit that he appears non-human. In *Borderline Conditions and Pathological Narcissism* (2004), Kernberg explains this in a systematic manner. Introjections and identifications by libidinal drive derivatives and those by the aggressive drive derivatives (positive traits and negative traits, value judgements of right and wrong) are initially developed individually and separately from each other. As a child grows up, they amalgamate in the ego. But in a disorder, or in particular unusual cases, this unification does not happen due to a need to counter anxiety. An individual then may lose her ability to synthesize the good and the bad characteristics of herself as well as of others, which leads to an unstable self or identity.

The individual's relationships are then, as a defense mechanism, characterized by what DSM V defines as a criterion for BPD, "extremes of idealization and devaluation" and is called "splitting". In *Borderline Conditions and Pathological Narcissism* (2004), Kernberg says that, "... splitting protects the ego from conflicts by means of the dissociation or active maintaining apart of introjections and identifications of strongly conflictual nature, namely, those

libidinally determined from those aggressively determined, without regard to the access to consciousness.” (25-26) By keeping the contradictory ego states apart from each other, the individual is protected from overwhelming anxiety. But the unification of these states is a crucial step in the development of the ego, because of which splitting leads to a weak ego: “Splitting, then, is a fundamental cause of ego weakness, and as splitting also requires less counteractiveness than repression, a weak ego falls back easily on splitting, and a vicious circle is created by which ego weakness and splitting reinforce each other.” (29) Even with Françoise, he says that they made love on an “*au pair*” basis and that “I purge myself of a certain nostalgia the cause of which I know too well. But we hardly speak. What good is it? Every man for himself...” (17) He is inconsistent about the duration he has spent after his former lover Anny left, alternating between four, six and eight years. But he feels like he has now stopped thinking about her. He says,

In the past- even long after she had left me- I used to think about Anny. Now, I don't think about anybody any more; I don't even bother to look for words. It flows through me, more or less quickly, and I don't fix anything, I just let it go. Most of the time, because of their failure to fasten to words, my thoughts remain misty and nebulous. They assume vague, amusing shapes and are then swallowed up: I promptly forget them. (17)

In this phenomenological rumination on Anny, he seems capable of distancing himself of Anny's thoughts as well and forgetting them. But later in the novel, when he is sitting for lunch with the Autodidact in the café, he suddenly has an existential crisis and thinks of Anny:

In four days I shall see Anny again: for the moment, that is my only reason for living. And afterwards? When Anny has left me? I know very well what I am secretly hoping: I am hoping that she will never leave me again. Yet I ought to know that Anny would never agree to grow old in front of me. I am weak and lonely, I need her. I would have liked to see her again while I was strong: Anny has no pity for flotsam. (*Nausea* 150)

Seeing her is suddenly his sole reason for living. Thus, in his fluctuating, alternating interpersonal relations, Roquentin fulfills the first criteria for BPD.

The second criteria is “Identity disturbance: markedly and persistently unstable self-image or sense of self.” This is an important criteria which is a crucial feature of Modern Literature and Modern man and has a long history

of psychiatric research. V. Tausk in 1919 brought to the field of psychoanalysis the word “identity”. Psychoanalysts like Freud didn't use the word “identity” a lot, and according to E.H Ericson (1958), only mentioned it once. Freud's term for talking of self or identity was *das Ich* which translates in the term ego and not identity. This was probably because it shared strong connections with the socio-cultural field as well and wasn't pure psychoanalysis. In “The problem of Ego Identity.” (1956) Ericson used the term “identity ego” and defined it as, “both a persistent sameness within oneself (self sameness) and a persistent sharing of some kind of essential character with others”. (12) He later dropped the suffix ego and worked with the term identity. He studies identity from three angles:

I can attempt to make the subject matter of identity more explicit only by approaching it from a variety of angles- biographic, pathographic, and theoretical; and by letting the term identity speak for itself in a number of connotations. At one time, then, it will appear to refer to a conscious *sense of individual identity*; at another to an unconscious striving for a *continuity of personal character*; at a third, as a criterion for the silent doings of ego *synthesis*; and, finally, as a maintenance of an inner *solidarity* with a group's ideals and identity. (56)

Thus, there are for Ericson four angles which determine identity: 1. “Conscious sense of individual identity”, 2. “Continuity of personal character”, 3. “Ego synthesis” and, 4. “Solidarity with a group's ideals”. He considers the age of adolescence to be the time when these four factors get consolidated and one's identity is formed. It is in adolescence that he sees an effort to synthesize the past personal events and knowledge, present experiences and future expectations and projects in a meaningful constitution of the self. When this fails to happen cohesively in adolescence, Ericson finds this to lead to a disintegrated subjective and social sense of identity and calls it “identity diffusion”. He explains the clinical symptoms of this diffusion as: “...impaired capacity for intimacy and mutuality, diffusion of time perspective, diminished sense of workmanship, hostility toward roles offered as desirable by one's family, and pronounced conflicts regarding one's ethnic origins.” (*Broken Structures* 30) In his “Factors in the Treatment of Narcissistic Personality Disorder” (1980), Otto Kernberg says, “it is the presence or absence of identity diffusion that most clearly differentiates borderline from non-borderline conditions” (14) Kernberg summarizes these features as being representative of identity diffusion:

All of this also represents what Erikson has called identity diffusion; namely, the lack of an integrated self concept and an integrated and stable concept of total objects in relationship with the self. Actually, identity diffusion is a typical syndrome of the borderline personality organization, which is not seen in less severe character pathology and neurotic patients, and which is a direct consequence of active splitting of those introjections and identifications of which the synthesis normally would bring about a stable ego identity. (39)

While “identity diffusion” as a psychological condition finds its genesis in adolescence, Borderline Personality Disorder is a psychiatric condition diagnosed in adults. Roquentin has an identity diffusion which is evident throughout the novel. *Nausea* is his effort to write all his experiences down to confirm that he is not insane. In the first entry titled “Undated Sheet”, he writes, “The odd thing is that I am not at all prepared to consider myself insane, and indeed I can see quite clearly that I am not: all these changes concern objects. At least, that is what I would like to be sure about.” (*Nausea* 10) The immediate next entry begins with, “Perhaps it was a slight attack of insanity after all. There is no longer any trace of it left. The peculiar feelings I had the other week strike me as quite ridiculous today: I can no longer enter into them.” (10) In the comfort of the everydayness and predictability of life he feels fine and thinks that he has now recovered from the mental ailment that was troubling him: “... what is there to fear from such a regular world? I think I am cured... I am going to bed. I’m cured, and I’m going to give up writing down my impressions, like a good girl, in a nice new notebook.” (11) The diary proper, that begins on 29th January, 1932, starts with:

Something has happened to me: I can’t doubt that any more. It came as an illness does, not like an ordinary certainty, not like anything obvious. It installed itself cunningly, little by little; I felt a little strange, a little awkward, and that was all. Once it was established, it didn’t move anymore, it lay low and I was able to persuade myself that there was nothing wrong with me, that it was a false alarm. And now it has started blossoming. (*Nausea* 13)

There is “identity diffusion”, and Roquentin is aware of this. He sees himself clearly as losing perspective. He remembers an old man who he used to fear as a child, an insane person who was alone and fears that he might be on the way to that insanity. He too is losing a coherent self and wonders aloud, “For the first time it disturbs me to be alone. I should like to

talk to someone about what is happening to me before it is too late, before I start frightening little boys. I wish Anny were here.” (*Nausea* 20) His self image is disturbed even in one of the most basic ways one sees herself- mirror imaging. There is an object relation with one’s self in consciousness as a stable entity when one looks in the mirror, but Roquentin, as a BPD patient lacks it. He finds it impossible to comprehend one’s own image. In an episode he calls being in the “mirror trap”, he says,

On the wall there is a white hole, the mirror. It is a trap. I know I am going to let myself be caught in it. I have. The grey thing has just appeared in the mirror. I go over and look at it, I can no longer move away.

It is the reflection of my face. Often, during these wasted days, I stay here contemplating it. I can understand nothing about this face. Other people’s faces have some significance. Not mine...

... My gaze travels slowly and wearily down over this forehead, these cheeks: it meets nothing firm, and sinks into the sand. Admittedly there is a nose there, two eyes and a mouth, but none of that has any significance, nor even a human expression... what

I can see is far beyond the monkey, on the edge of the vegetable world, at the polyp level... The eyes, the nose, the mouth disappears: nothing human is left... I can’t say that I recognize the details. But the whole thing gives me an impression of something seen before which numbs me: I slip gently into sleep. (*Nausea* 30-31)

He has trouble recognizing his own face. His sense of self is so fractured that he is having problems connecting with himself on an organic psychological level. He can’t find any meaning in his face and can only think of it as being there, as existing without any essence. It’s a phenomenological reduction that he is going under, without having any object relation with his own self. He tries to get it together, like a person trying to wake himself up from sleep, he slaps himself in case he wakes up from this trance like depersonalization, but in vain:

I should like to pull myself together: a sharp, abrupt sensation would release me. I slap my left hand against my cheek, I pull the skin; I grimace at myself. An entire half of my face gives way, the left half of my mouth twists and swells, uncovering a tooth, the eye-socket opens on a white globe, on pink, bleeding flesh. That isn’t what I was looking for: nothing strong, nothing new; soft, vague, familiar stuff! I’m going to sleep with my eyes open; already

the face is growing larger, growing in the mirror; it is an immense, pale halo slipping in the light... (*Nausea* 31)

It's important to notice there that he was "looking for" something by slapping himself, something strong and new. He wanted some stability, he might be a BPD, but just like the effort to write this journal, he is constantly struggling to bring sanity in his life. At a point in the novel he confesses, "I wanted the moments of my life to follow one another in an orderly fashion like those of a life remembered. You might as well try to catch time by the tail." (*Nausea* 63) But as he sees the familiar stuff in his face, soft and viscous, he is disappointed. His desire and expectation of a hard, lasting, concrete existence does not match with the soft, supple, fluid reality he encounters. This act of slapping oneself, a tendency of self harm is also an element of abnormal psychology, an action not considered sane and hinting at the BPD Roquentin might be facing. This episode then relates to the first criteria of BPD, unstable interpersonal relationships as Roquentin reflects: "Perhaps it is impossible to understand one's own face. Or perhaps it is because I am a solitary? People who live in society have learnt how to see themselves, in mirrors, as they appear to their friends. I have no friends: is that why my flesh is naked? You might say-yes, you might say nature without mankind." (*Nausea* 32) He sees his fractured sense of self as resulting from a breakdown from the society at large.

The third criteria is, "Affective instability due to a marked reactivity of mood (e.g, intense episodic dysphoria, irritability or anxiety usually lasting for a few hours and only rarely more than a few days.)" The episodes of nausea that Roquentin has fit this criterion and is the most distinguishing feature of Roquentin's BPD. Roquentin has five such episodes, which he calls as "nausea". These episodes as he comes to realize eventually are his vision of the world "as it exists", free from the meaning we have given to it. He realizes the superfluity, contingency and absurdity of the world as we know it, as he sees the flux and dynamism underlying all existence and the structures we define it by. He says, "... the diversity of things, their individuality, was only an appearance, a veneer. This veneer had melted, leaving soft, monstrous masses, in disorder- naked, with a frightening, obscene nakedness." (*Nausea* 183) The diary describes these experiences in temporal episodes like, "Perhaps it was a slight attack of insanity after all. There is no longer any trace of it left." (10) "Then the nausea seized me, I dropped on to the bench, I no longer even knew where I was; I saw the colors slowly spinning around me, I wanted

to vomit." (33) "A really bad attack: it shakes me from top to bottom. I had seen it coming for the last hour, only I didn't want to admit it." (176) "How long did that spell last? I was the root of that chestnut tree... Time had stopped: a black pool at my feet; it was impossible for anything to come after that particular moment." (188) Roquentin has these episodes which become better after a while, during which, philosophically; he has these moments of awakening, similar to the religious/spiritual trance people go under. Psychologically, these are akin to a psychiatric episode, a "panic attack". Towards the end of the novel, he realizes that these aren't just occasional happenings, they are a part of his life: "The nausea is giving me a brief respite. But I know that it will come back: it is my normal condition." (223)

The "revelation" that Roquentin goes under has been studied as panic attacks by Eric H. du Plessis in "Sartre, Existentialism and Panic Attacks" (1992). Since panic attacks also last for a limited duration and are characterized by a heightened anxiety, disillusionment and break with reality, they can be seen as a supportive criteria to BPD. He studies this in light of DSM III and proves seven, not the mere minimum four criteria for diagnosing panic attacks in Roquentin's personality. They are:

An absolute panic took hold of me. I no longer knew where I was going. I ran along the docks . . . I kept saying to myself in anguish: "Where shall I go? Where shall I go? Anything can happen" (p. 115) [unexpected onset of panic with sensation of impending doom.]

I feel like vomiting, and all of a sudden there it is: The Nausea. A really bad attack, it shakes me from top to bottom. I had seen it coming for the last hour (p. 176). [abdominal distress, nausea, preceded by anticipatory anxiety.]

Nothing looks real; I feel surrounded by cardboard scenery which could suddenly be removed (p. 113). [Dissociation and derealization.]

With my heart pounding wildly, I would suddenly swing around: What was happening behind my back? (p. 115). [Tachycardia]

I should so like to let myself go, to forget, to sleep, but I can't: I'm suffocating. (p. 181) [Neurogenic dyspnea and shortness of breath.]

Everybody is looking at me . . . I get up, everything spins about me. (p. 117) [Dizziness].

I was surrounded, seized by a slow, colored whirlpool and I couldn't see why it was there or why it was like that. I felt myself being pushed forward. I floated along ... Madeleine came floating up to me to take off my overcoat: I didn't recognize her. (p. 32) [Feelings of unreality and depersonalization.]

Well? What's the matter with him? Why is he shrinking back into his chair? Do I frighten people now? They aren't completely wrong to be frightened. I can feel that I could do anything. For example plunge this cheese-knife into the Autodidact's eye. (p. 177) [Fear of going insane or doing something uncontrolled.] (64-65 This edition of *Nausea* is a 1983 edition.)

Plessis makes a detail study of Sartre's personal history of mental illness and the addiction he developed to prescription drugs and argues that at the bottom of Sartre's existentialism lies his struggle with panic attacks. While this may not be the only generative cause of the philosophy, a dissociative tendency denoting BPD lies central to Roquentin's phenomenological and existential ruminations.

The fourth criterion is "Chronic feelings of emptiness". This criterion is one of the themes of the existential philosophy called Alienation. Sartre had originally titled the novel as *Melancholia*. It was later, at his editor Gaston Gallimard's suggestion, that he changed it to *Les Aventures Extraordinaires d'Antoine Roquentin*, and finally decided on *Nausea*. *Melancholia* or Melancholy, emptiness and loneliness can be seen as the founding conditions of *Nausea* and a dominant theme of Modernism. He then tries to understand what happened and sees objects and things- all existents as existing in moments and disappearing without any meaning, seemingly empty: "All of a sudden they existed and then, all of a sudden, they no longer existed: existence has no memory: it retains nothing of what has disappeared; not even a recollection. Existence everywhere, to infinity, superfluous, always and everywhere; existence- which is never limited by anything but existence." (*Nausea* 190) He is confounded by the immense proliferation of things and finds so many things "sickly". He questions these existents, all of which have no essence, and are devoid of any meaning, any reason to exist- superfluous: "'But why,' I thought, 'why so many existences failed and stubbornly begun again and once more failed- like the clumsy efforts of an insect which had fallen on its back? (I was one of those efforts). That abundance did not give the impression of generosity, far from it. It was dismal, sickly, encumbered by itself.'" (*Nausea* 190) He fails to see any grandiosity or noble

plans or functions in existents. Rather the existents reveal weaknesses to Roquentin and as a result he sees the trees as collapsing instead of thrusting upwards. He sees them as existing only because not-existing was out of their control, it had to be an external force. He paints a bleak picture of existence, outlining the meaninglessness of it:

They did not want to exist, only they could not help it; that was the point. So they performed all their little functions, quietly, unenthusiastically, the sap rose slowly and reluctantly in the canals, and the roots penetrated slowly into the earth. But at every moment they seemed on the verge of dropping everything and obliterating themselves. Tired and old, they went on existing, unwilling and ungraciously, simply because they were too weak to die, because death could come to them only from the outside: melodies alone can proudly carry their own death within them like an internal necessity; only they don't exist. Every existent is born without reason, prolongs itself out of weakness and dies by chance... existence is a repletion which man can never abandon. (*Nausea* 191)

Roquentin feels that there is no sense or higher purpose in existence or being. Being itself is all there is. But he does not see it as something frightening that he can quit. Though he sees that it is "repletion", he still does not wish to abandon it. When Roquentin is about to leave Bouville, he sees himself as being empty, hollow, a nobody. He sees himself as an abstraction which can pale and not exist:

Now when I say "I", it seems hollow to me. I can no longer manage to feel myself, I am so forgotten. The only real thing left in me is some existence which can feel itself existing. I give a long, voluptuous yawn. Nobody. Antoine Roquentin exists for Nobody. That amuses me. And exactly what is Antoine Roquentin? An abstraction. A pale memory of myself wavers in my consciousness. Antoine Roquentin... And suddenly the I pales, pales and finally goes out. (*Nausea* 241)

The fifth and final criteria that helps prove Roquentin's BPD is "Transient, stress reacted paranoia ideation or severe dissociative symptoms." It is explained by Bateman and Krawitz (2013) as, "Dissociation may take milder forms of detachment—"feeling numb" or "switching out," where the person is simultaneously aware of dissociating—or more extreme forms where the person has no awareness of dissociating and has memory absences for event/s and periods of time." (13) This too happens with Roquentin during his episodes of nausea. During the nausea

episodes, he switches out of his material surroundings. Its onset is described as, “Then the nausea seized me, I dropped on to the bench, I no longer even knew where I was; I saw the colours slowly spinning around me, I wanted to vomit. And there it is: since then, the *Nausea* hasn’t left me, it holds me in its grip.” (33) There is a strong bodily dissociation/detachment in Roquentin with his physical sensations. He is so dissociated with himself that doing physical harm also does not affect him, it has “stopped being me” as he says: “My penknife is on the table. I open it. Why not? In any case it would be a change. I put my left hand on the pad and I jab the knife into the palm. The movement was too sudden; the blade slipped, the wound is superficial. It is bleeding... there is this little pool of blood which has at last stopped being me” (146) In another episode he sees his hands as crabs, he differentiates between the existence of his hands as crabs, a recurring motif in the novel and himself, the I. He says, “It is me. Those two animals moving about at the end of my arms. My hand scratches one of its paws with the nail of another paw; I can feel its weight on the table which is not me. It’s long, long, this impression of weight, it doesn’t go. There’s no reason why it should go. In the long run, it is unbearable...” (144) Added to the physical sense of dissociation with the self is a bifurcation between the self and the external environment, the “World” in *Nausea*. As he reflects on his nausea episode in the park, he writes,

Did I dream it up, that huge presence? It was there, installed on the park, tumbled into the trees, all soft, gumming everything up, all thick, a jelly. And I was inside with the whole of the park? I was frightened, but above all I was furious, I thought it was so stupid, so out of place, I hated that ignoble jelly... I was no longer at Bouville or anywhere, I was floating. I was not surprised, I knew perfectly well that it was the World, the World in all its nakedness which was suddenly revealing itself, and I choked with fury at that huge absurd being. (*Nausea* 192)

Towards the end of the novel, having discarded his project of the Marquis, Roquentin sets off to Paris to start anew. But he has realized that the nausea is now a part of him, accepting his disorder it seems. By fulfilling these five criteria of a BPD patient, Roquentin faces his ontological reality.

Conclusion: To conclude, the present study asserting that Antoine Roquentin may be read as a character with symptoms of BPD is not a radical, alternate reading of the philosophical text, rather an accompaniment to the conditions of the modern world that *Nausea* is set in. The modern world, reeling in the aftermath of the catastrophic

world wars was not a world with people who fit the socially acceptable norms of “normality”, there were humans who were psychologically scarred. This study helps us delve deeper in the mind of the character of Antoine Roquentin. If existential philosophy asks the ‘why’ of existence, psychoanalysis turns the table on the character and studies the ‘why’ of the philosophical whys. Thus, the novel’s philosophical background and interpretation of nothingness is accentuated by a psychological understanding of the effect of this nothingness- the Borderline Personality Disorder which births the nausea.

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# A Qualitative Study of Online-Learning and a Crisis-Intervention Plan for Training in the COVID-19 situation

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***Abstract**— Online learning and training are probably here to stay in the current Covid 19 situation and in the foreseeable future and we have to be at least prepared with a crisis intervention plan to be viable and sustain our normal way of learning and training, moving forward. We are able to use a variety of approaches to address these present and serious needs to keep on learning and training as best as we can. Thus we have to overcome our fear of the online mode of learning and training we have not being used to all along till the pandemic struck beginning of 2020 and a crisis intervention plan to manage the fear should be in order too to give us the confidence to carry on with our lives in a new normal the world over. This presentation is one such attempt to do just that.*

***Keywords**— COVID-19, online-Learning, online training.*

## INTRODUCTION

COVID-19 has made a great impact in the way trainers train learners. It has created a situation where learning takes place at home online and in privacy, away from the prying eyes of colleagues at the workplace. The situation warrants for absolute concentration in making the best of the circumstances in the crisis situation we are presently facing.

We can make the most out of online training via the much talked about flipped-learning mode; getting learners to do more work themselves in preparing for lessons ahead and doing some practices themselves like checking out their texts, surfing the internet for learning resources etc. prior to the start of lessons online. Learning to use Zoom<sup>1</sup> or other online-learning platforms itself is a learning experience for learners who have never been used to such approaches. After an initial period of familiarising learners with the online applications, the do's and don'ts, protocols to adhere and the various features of the applications, learners would be more confident to start learning hence.

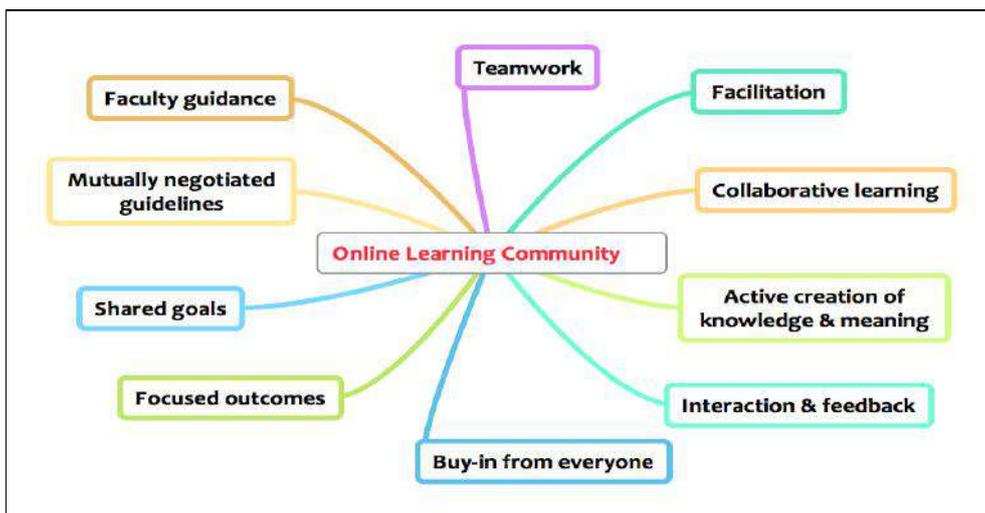
## Online -Learning Mode – a boon or a bane

Now Zoom, among other online modes of communication, has become almost a buzz-word in most educational institutions and care must be taken to ensure a smooth and safe learning medium for all learners and trainers, moving forward.

Aside from technical and hardware considerations, online mode of training offers a novel way of introducing new concepts in the assimilation of knowledge via a differentiated, as opposed to the traditional face to face approach, to share information and knowledge. The use of online applications like Nearpod<sup>2</sup>, Padlet<sup>3</sup>, Canvas<sup>4</sup>, etc have made learning more experiential and even fun for all after the initial jitters in manoeuvring through all the rigmaroles and pitfalls that technology unwittingly offers.

The diagram below shows the processes that happen before, during and after the online mode of learning; quite self-explanatory for the prudent and discerning trainer.

Diagram 1



Source: <https://www.bing.com/images>

Compared to the traditional classroom learning, online learning does involve more preparation by the trainer to manage the training prior to and during the training sessions. Besides taking into considerations the entry requirements and the protocols to follow to allow learners to enter and exit the lesson, there are other considerations like internet speed, pacing of the lesson, the versatility of the learners to not only get used to the new learning mode but also keeping up with the rest of the class during the lesson as passive onlookers most of the time if they choose not to get much involved or are not familiar with the use of

the application features like the whiteboard, breakout rooms, toggling the annotation links etc, which may overwhelm some of them, but over time they would probably get used to these and learning can become more of a flow than a hurdle to cross over at every turn of the lesson.

Some commonly used terms make online learning and training a cinch or a pain in the neck for the listener hearing them over and over again, as can be seen in the tongue-in-cheek Bingo-style diagram featured below:

Diagram 2

"HI, WHO JUST JOINED?"	"CAN YOU EMAIL THAT TO EVERYONE?"	"IS _____ ON HERE?"	"UH _____ YOUR MIC IS STILL ON."	"YES, MY VIDEO IS ON."
(SOMEONE EATING ON SCREEN)	(LOUD PAINFUL FEEDBACK)	(CHILD OR ANIMAL ON SCREEN)	"HI, CAN YOU HEAR ME?"	"NO, IT'S STILL LOADING."
(WAVES AT NEW PERSON ARRIVING)	"CAN EVERYONE GO ON MUTE?"	"WERE IN THIS TOGETHER."	"I'M SORRY, YOU CUT OUT THERE."	(A CEILING FAN ON IN THE BACKGROUND)
"SO (cuts out) I CAN (unintelligible) BY (cuts out) OK?"	"SORRY I'M LATE (INSERT LAME EXCUSE.)"	(SOMEONE ZOOMING FROM THE BEDROOM)	(SIDEBAR CONVO GOING ON IN CHAT)	"I'M SORRY; I WAS ON MUTE."
"I'LL HAVE TO GET BACK TO YOU."	"CAN EVERYONE SEE ME?"	"SORRY, I WAS HAVING CONNECTION ISSUES."	(SOMEONE DRINKING COFFEE ON SCREEN)	"SORRY, I DIDN'T CATCH THAT. CAN YOU REPEAT?"

Source: <https://www.bing.com/images>

The crux of the matter is to tolerate all the nuances and innuendoes associated with online learning or training so that one is not overwhelmed in the learning process over time.

### Online Learning Survey of adult learners and newbies using Zoom

A freestyle and general online survey of a group of 40 adult learners, both sexes, predominantly Chinese participants, between the age groups of 30 and 75, comprising 10 who

had just completed four lessons on Zoom and 30 newbies (all at approximately CEFR<sup>5</sup> A1 to B1 language levels) was done in the present Covid-19 situation. They had to answer just 5 questions via Survey Monkey.com<sup>6</sup> and it was possible to get reasonably unanimous responses on their views about online learning using the Zoom application. The following are the results:

Diagram 3 - Question 1

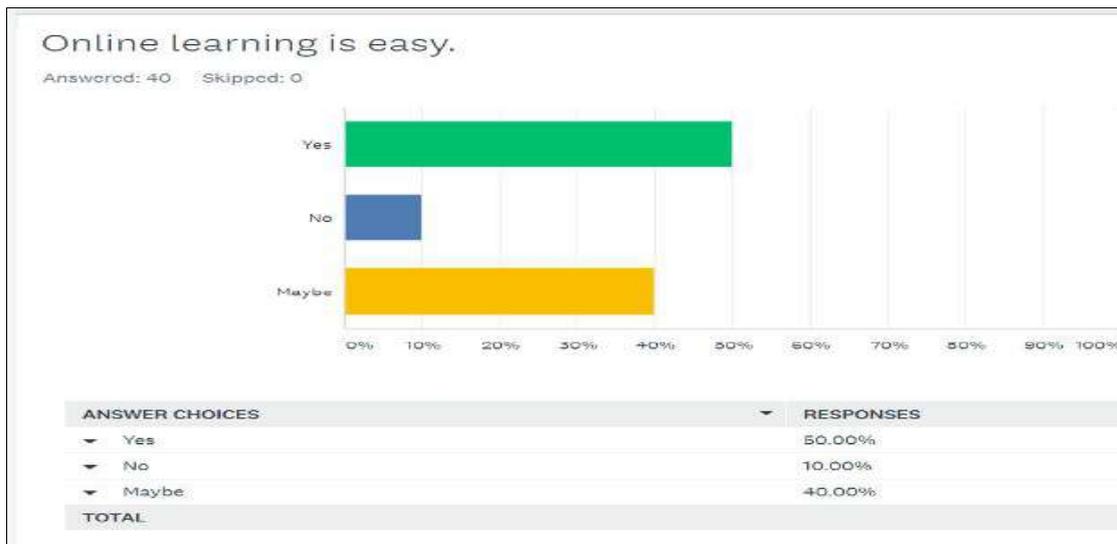


Diagram 4 - Question 2

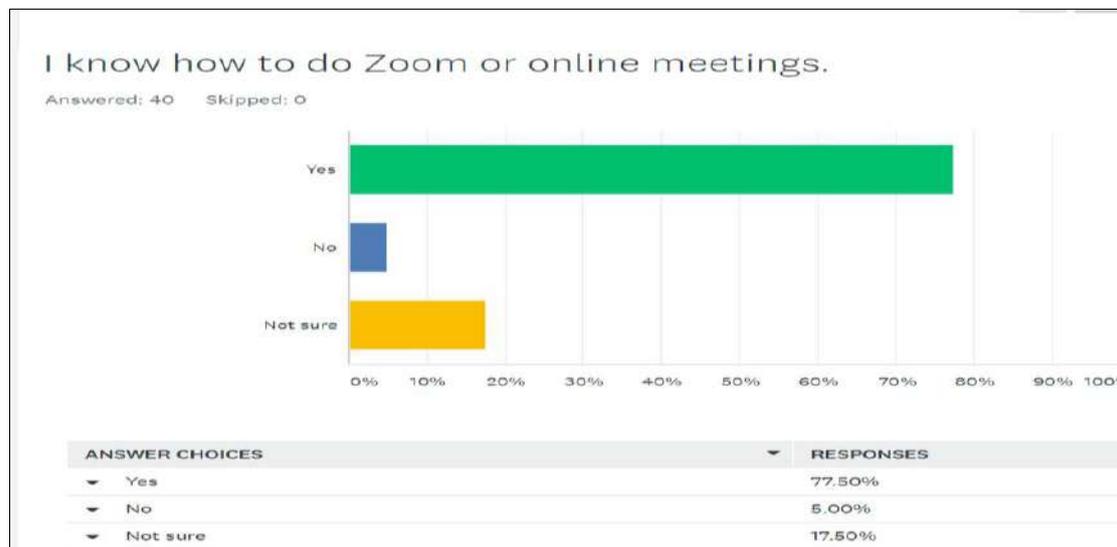


Diagram 5 - Question 3

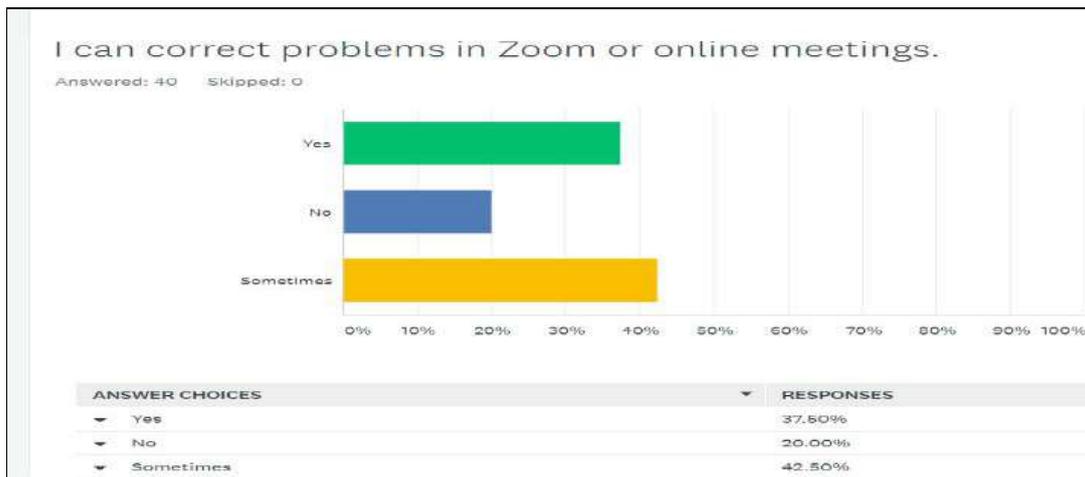
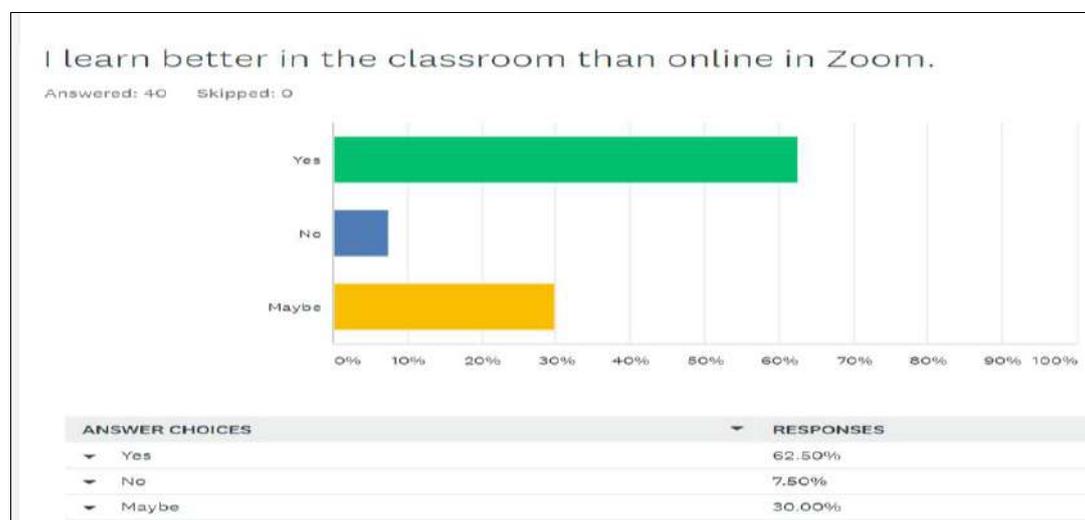


Diagram 6 - Question 4



Diagram 7 - Question 5



### **Explanation of the survey results:**

Half of the respondents were generally comfortable with using Zoom to learn online and over three quarters of them were confident enough to be involved in a Zoom or online meeting. However just under 40% of the respondents are confident in being able to make corrections to any problems they may encounter in online meetings or learning mostly depending on the host to do those for them. Only 30% of them felt that online lessons are not difficult; which shows there is still a lot of work to do to get learners to be confident in the online learning mode as shown by the less than 10% of the respondents feeling learning online with Zoom is not a problem, in principle.

### **Crisis – Intervention: Fear Factor and Remedial actions**

Most respondents I spoke to and observed during the Zoom lessons feared being locked out of the lesson for some reason or other, not confident to toggle between the different Zoom features like whiteboard, annotations to use, in-built or external microphone, video not working, etc; among others. Some respondents were also apprehensive on being recorded during the lesson on video so they try to hide the video or not show their faces until the photo-taking session happens at the start and end of the lesson for attendance-taking.

According to the *Kubler-Ross Change Curve* (Appendix 1), learners go through a process of denial to integration over time as they have to adjust to a different mindset to change their usual mode of face to face classroom learning to the online mode. They progress through denial to frustration, even depression in some cases before taking a chance to experiment, with a fear of failure looming all the time, progressing one step at a time to make decisions and finally acceptance in the form of integration of all the bits and pieces of the learning puzzle in the online mode. Throughout the stages of online learning, the trainer has to hand-hold them all the way in bite-sized and piece-meal stages of the lessons to get learners to confidently cruise through, from the shallow end of the river of knowledge (downloading the application, affixing the password and identification number to gain access into the learning portal like Zoom) to the deeper parts where they may swim against the tide of errors and difficulties in navigating through unfamiliar terms and procedures (whiteboard, breakout rooms, annotations, chat icon, drawings, etc.). The trainer has to be patient and use the initial and earlier parts of a lesson to run through the ground-rules and procedures before embarking on the more serious learning journey. Here breakout rooms are useful to get learners to practice in smaller groups and do their discussions and

write-upson Padlet or large writing on paper for presentations later in the lesson. The trainer could also move into the breakout groups, one at a time, to discuss salient points of the lesson and get the feedback from the learners.

Remedial actions could also be taken to inform learners to be prepared earlier to attend the lessons by at least 15 minutes from the start so the trainer has to get ready at least 30 minutes earlier too so that any kinks or problems could be addressed before the lesson starts. Group chats on the various social media applications could also be done prior to the lessons to guide the learners and get their feedback on past lessons or the lesson ahead so during the lesson, there would be little or no problems encountered by all for a smooth learning journey through the lesson.

It would be prudent to always keep the contact telephone numbers of the training company's office staff at hand in case of any problems that may crop up at any point prior to, in or after the online lesson.

Trainers and learners could also attend online meetings or workshops as they come to know the various online learning markets and programs in use and be more adept over time to handle future online learning needs.

Using the SMART techniques (Appendix 2) will certainly help learners to be less confused, more confident and motivated in learning online too.

### **Offline or Online, software or hardware**

Offline and online modes of a lesson do make a difference as in the former, there is no worry about the internet connection and any mistakes made or trials done do not impact the lesson at all. Online, learners and the trainer have to strictly follow the lesson-protocols and guidelines always and make sure there are no hiccups along the way.

Online lessons do entail proper use of time management and bite-sized lessons (preferably less than an hour at a time) to ensure the learners do not get tired or eye-sore watching the screen all the time. It would be prudent to give them a short break from time to time for toilet breaks, do back stretches, rest or to have a drink or some food so that they would be/stay more involved after the intermission. Different learners have different expectations during a lesson and the trainer has to know each and everyone's learning attitude and attributes to do differentiated training to match the learners' expectations throughout the online learning mode for best results.

While the software is all there in the internet to download and use, legally authorised of course, the hardware – monitor, video-camera, the internal processing unit and enough storage space, fully-charged battery microphone

and speaker system, etc. needs to be in place too to get the computer or mobile phones to work well during the online-lessons or trouble shooting problems may arise at any point in time and spoil the learners' motivation to learn with the resultant waste of precious time too.

### CONCLUSION

Whether we like it or not, online learning and training is here to stay, during and post- Covid -19 circuit breaker or lockdown period and as trainers, we have to keep learning about online modes of learning and the use of different applications like Padlet, MindMeister<sup>7</sup> (a mind-mapping tool), English Central<sup>8</sup>, Nearpod<sup>9</sup>, etc, to stay current and

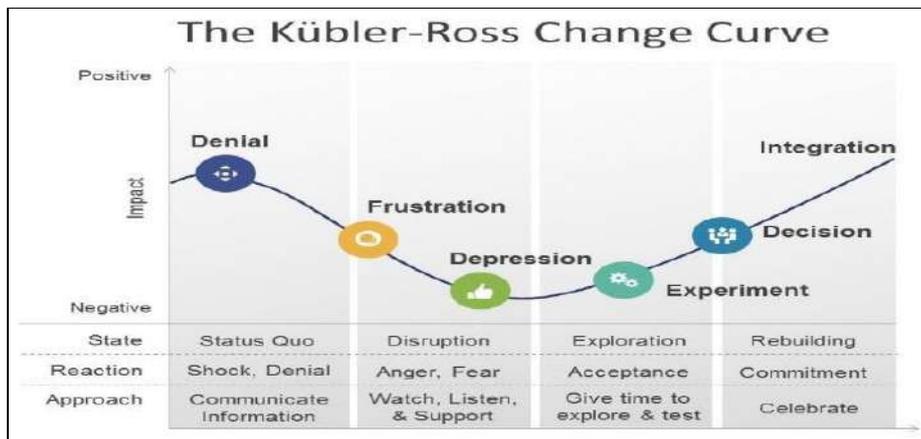
ready for more innovative learning and training approaches in time to cater to our learners' learning needs evermore.

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- [8] <https://www.englishcentral.com/>
- [9] <https://nearpod.com/>

### Appendices

1.



Source: <https://images.search.yahoo.com/search/images>

2.



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# A Discursive Analysis of the Interactive Meaning in Covid-19 Containment Discourses in Social Media: Perspectives on Family Relationships

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**Abstract**— Nowadays social media has penetrated into people's daily life playing an important role. Whether through tools such as computers, mobile phones, or other network terminals, social media has become one of the indispensable elements of human society. With information technology rapidly increasing, visual languages become more important in social media. The various semiotic resources such as language, image, better convey the message. Using Critical Discourse Analysis (CDA) and Multimodal Discourse Analysis (MDA) within the Systemic Functional Linguistics (SFL) as its theoretical bases, this study sought to provide insight into the perspective of family relationships as represented in social media in Kenya during the Covid 19 Containment interventions. Specifically, the paper sought to analyse the interactive meaning constructed in linguistic mode, analyse how the interactive meaning facilitated in visual mode and lastly how the linguistic and visual modes combined to construct the interactive meaning. Using theoretical sampling, twenty-eight (28) texts were sampled from the internet and whatsapp groups then described, analysed and explained within the CDA and MDA approaches with a view to identify the perspectives on family relationships as expressed in the Covid 19 social media discourses. The findings revealed the following family issues, poverty, strained couple relationships, domestic violence, spouse cheating, spousal mobile phone snooping, constrained family finances, challenges of parenting, couple dominance and power struggle, family unity and issues to do with conjugal right and child bearing.

**Keywords**— CDA, Covid-19, Multimodality, Language, Social media, family perspectives.

## I. INTRODUCTION

Culture and society are produced through interactions between people, objects and environments. Within these interactions, modes of spoken and written language are some of a diverse range of modes involved in producing meaning and experience. Social media is one of the widest and commonest modes of communication nowadays. Through social media interactions, people share through language on diverse subjects ranging from social, political or economic. Given the fact that social media is not largely restricted, people have the freedom to share even on very emotive and intricate matters in society. Such may include family issues and even politics. This paper focuses on how people interacted on social media on issues pertaining to family

relationships during the Covid 19 pandemic in 2020. The Covid 19 pandemic was first reported in China in December, 2019 and since then, it has affected so many people worldwide with several reported deaths. Of particular mention is that his disease spreads through contact with an infected person when you touch the eyes, nose and mouth. Consequently, governments took measures to contain it through measures such as asking people to avoid contact, wear masks and keep social distance to avoid transmission of the disease. One is mitigation: slowing down the spread of the epidemic but not interrupting the transmission completely, while ensuring the healthcare needs for those who are at risk of developing serious forms of the infection are met. This approach, which includes "social distancing"

along with isolation and quarantining of cases. These were drastic measures because they called for most people to stay at home and also observe hygiene. The measure to stay home had its own impact on the society. The lockdown called for travel restrictions and movements of any sort. Families had to stay together because some had to leave work and rejoin their families. It is against this background that this study explores how the social media was used by people to air out their perspectives on family relationships during the Covid 19 lockdown.

COVID-19 is a disease caused by a new strain of coronavirus. 'CO' stands for corona, 'VI' for virus, and 'D' for disease. Formerly, this disease was referred to as '2019 novel coronavirus' or '2019-nCoV.' (ECDC; 2020). The COVID-19 virus is a new virus linked to the same family of viruses as Severe Acute Respiratory Syndrome (SARS) and some types of common cold. Symptoms can include fever, cough and shortness of breath. In more severe cases, infection can cause pneumonia or breathing difficulties. More rarely, the disease can be fatal. These symptoms are similar to the flu (influenza) or the common cold, which are a lot more common than COVID-19. The virus is transmitted through direct contact with respiratory droplets of an infected person (generated through coughing and sneezing). Individuals can also be infected from and touching surfaces contaminated with the virus and touching their face (e.g., eyes, nose, mouth). The COVID-19 virus may survive on surfaces for several hours, but simple disinfectants can kill it (UNICEF, NEWYORK, 2020)

From the time when the first cases of COVID-19 were identified in Wuhan City, China, in December 2019, WHO has been at the forefront of the country's containment efforts. The WHO Country Office in China, supported by the Regional Office for the Western Pacific and global headquarters, has provided the Government of China with technical advice on detection, testing, isolation and quarantine measures to support a rapid response to contain the outbreak (ECDC, 2020)

In summary, as with other respiratory infections like the flu or the common cold, public health measures are critical to slow the spread of illnesses. Public health measures are everyday preventive actions that include: staying home when sick; covering mouth and nose with flexed elbow or tissue when coughing or sneezing. Dispose of used tissue immediately; washing hands often with soap and water; and cleaning frequently touched surfaces and objects. Some of other effective mitigation measures include

practicing effective personal and public hygiene, protecting the most vulnerable to the disease and isolating people who are currently infected through self-quarantine and social quarantine (World Health Organization, 2020).

The might be effects of the lockdown are perceived to have a negative impact on the society, both social, economic and political. This paper focuses on the social effects and in particular on family relationships. The following as some of the effects of the lockdown on the social systems in the society". (The Guardian, March 28, 2020). Firstly, they can put the families of informal workers, especially daily laborers, at the risk of starvation, crime, and disease. From South Asia to Africa to Latin America, hundreds of millions of informal workers, without unemployment insurance, paid leave, or savings, would rather work and face the risk of infection than starve (The Wall Street Journal, April 2, 2020). Secondly, they may create the conditions for unbridled domestic violence. Being in close quarters with an abusive spouse or parent is dreadful. It can be even worse when police protection is unavailable as police resources are diverted to enforcing the lockdown. In Hubei province in China, the initial epicenter of the coronavirus outbreak, official reports of domestic violence tripled during the quarantine. "Women and children who live with domestic violence have no escape from their abusers during quarantine, and from Brazil to Germany, Italy to China, activists and survivors say they are already seeing an alarming rise in abuse" (The Guardian, March 28, 2020).

Social media is one of the media that most people use in communication especially those in quarantine and lockdowns. Social media platform is an interactive mode that reaches out to many people within a very short time. Based on this, this study sought to evaluate the perspectives on family relationships as evidenced in social media discourses during the Covid 19 mitigation measures.

## II. THEORETICAL FRAMEWORK

This study employs Critical Discourse analysis (CDA) (Machin & Mayr, 2012) and the Multimodal Discourse Analysis (MDA) approach within the Systemic Functional Grammar (SFG) framework (Machin,2007).

Critical Discourse Analysis (CDA) is an approach that views language as a social practice. The foundations of CDA is to study "the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text in talk and the social and political context" (including media)

(van Dijk, 2003, p. 352). Texts are often sites of struggle and usually, brings out ideologies which are subtle. Ideology is a set of interlocking assumptions about some aspect of reality—the “basis of social representations shared by members of a group” (van Dijk, 1998, p. 8, Fairclough, 1989, 1992, 1995) whereas hegemony is the dominance or influence of one group over another (political, economic, etc.). In addition, ideologies are a set of ideas, not a single idea held by groups, not by individuals and often “naturalized” by language (Janks, 1997). This paper adopts CDA framework to analyse the Covid 19 social media discourse with a view to describing, explaining and interpreting the perspectives held by groups on issues of family relationships. This paper employs CDA within Fairclough’s framework to analyse the language used in the texts.

Multimodal Discourse Analysis (MDA) is an approach that looks at multiple modes of communication such as text, colour and images. It is a method of discursive analysis that looks at not just how individual modes communicate but how they interact with one another to create semiotic meaning (Halloran & Smith, B 2010). Multimodal Discourse Analysis of communication in all its forms, but is particularly concerned with texts which contain the interaction and integration of two or more semiotic resources- or modes of communication-in order to achieve the communicative functions of the text (Kress & van Leeuwen, 1996). There are five different types of modes as semiotic systems: linguistic, visual, aural, gestural and spatial. The texts in social media include many signs such as letters, words, drawings, pictures, videos, music, facial gestures, and design of space. Most of the texts in social media can be considered as multimodal texts as they combine modes such as visuals, audio and linguistic texts. Therefore, based on this, the current study focuses on perspectives on family relationships as expressed in multimodal texts in social media during the Covid 19 containment period.

The multimodal tools used in this paper are printed written texts, images and videos. These different modes that design multimodal texts shape the people’s society on family relationships. Semiotics on the other hand is the study of sign system. It explores how words and other signs make meaning. In semiotics, a sign is anything that stands for something other than itself. This paper focuses on both the linguistic, audio and visual signs. There are three major theoretical bases in use in multimodal Discourse Analysis. Firstly, Hallidayan Systemic Functional Linguistics

underpinning a social semiotic and SFL approach (Halliday, 1985, 1978) Secondly, the Mediated Discourse Analysis underpinning a mediated action-based approach. Thirdly, Conversational Analysis (CA) underpinning a turn-taking approach. This paper will analyse texts from the three theoretical bases. In Systemic Functional Grammar (SFG), “Language is interpreted as a system of meanings accompanied by forms through which the meanings can be realized” Thus SFG focuses on the means of realizing the functions of language (Lirola, 2006). According to Halliday’s framework, in language structure and human communication, there are three meta-functions namely; ideational, interpersonal and textual functions (Halliday, 1985, 1978). This paper utilizes the three meta-functions of language in the analysis and interpretation of the Covid 19 social media discourses on family relationships.

### III. MATERIALS AND METHODOLOGY

The purpose of this study is to analyse how multimodal discourses of the Covid 19 containment social media discourses in Kenya interact and exert the effects on perspectives on family relationships. Thus, the study attempts to provide an answer to the following questions.

Q1: How is the interactive meaning constructed in linguistic mode?

Q2: How is interactive meaning facilitated in visual mode?

Q3: How are the linguistic and visual modes combined to construct the interactive meaning?

In terms of data collection, theoretical sampling was used and twenty-eight (28) Covid 19 containment social media discourses were sampled for analysis. The texts for analysis were chosen from the internet by browsing through WhatsApp groups. Permission was also sought from WhatsApp groups administrators for purposes of accessing and using the texts. The study analysed linguistic and visual messages in Covid 19 containment discourses in social media respectively and then study the interaction relations on family perspectives. Family perspectives in this case relate to issues of relationship between couples, attitude, perception on marriage, relationship between parents and children (parenting, values, virtues, family traditions and customs, family finances, fear, family providence, safety, dominance, domestic violence, family unity, gendered families.

#### IV. RESULTS AND DISCUSSION

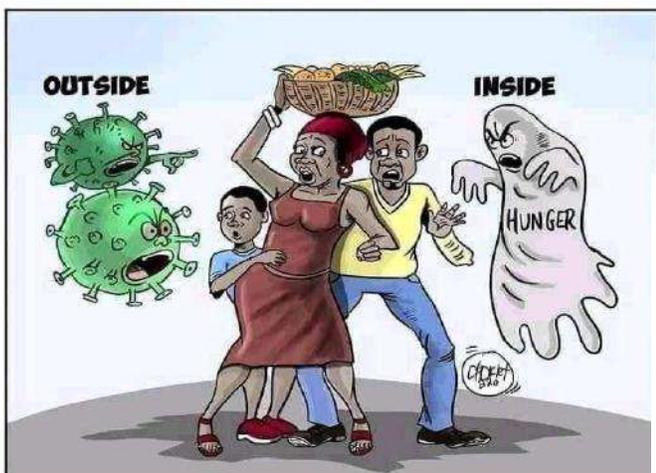
##### 4.1 Interactive Meaning in the Linguistic and Visual Modes

The first and second research questions were concerned with how the interactive meaning is constructed in the linguistic mode.

##### 4.1.1 POVERTY CHALLENGES

The social media discourses exposed the challenge of poverty among families. Poverty comes with its own challenges too as most families which live below a dollar a day are faced with the dilemma of either attending to their small-scale businesses as usual and risk dying from the corona disease or staying at home and die of hunger. Therefore, the poor man faces the challenge of diseases and hunger. These challenges often lead to idleness, harassment, and finally domestic violence as it will be demonstrated in this paper.

- i) Dilemma in families



Sample 1

##### Sample 1

Sample 1 depicts a context of two environments facing the family. On one side is the corona virus from the outside (work, market, school etc.) and hunger from the inside (family).



Sample 2

Sample 2 portrays a dilemma where that brings in police harassment from the outside (society) and wife harassment from the inside (family). The act of the police officers beating citizens was occasioned by the refusal of some citizens to obey the curfew hours and stay at home order in some countries such as Kenya and Malawi. This action further reveals gaps in the rule of the law in such countries.

Can they please open restaurants before she kill me. 🙄



Sample 3

On the other hand, the harassment by the wife could be occasioned by many factors such as lack of food which the husband has to provide or other family challenges such as idleness. This situation leaves the man in a dilemma on where to run to and occasionally, this may result in domestic violence as illustrated in Sample 3. The husband laments that if hotels are not opened, he will die of hunger because the wife serves him very little food.



Sample 4

Consequently, in Sample 4, the man is left sad, hungry, lonely and bitter as demonstrated in 4. The family is faced with two life threatening challenges which leave it in a catch 22 situation. Either of the choices will threaten the existence of the family. This caption captures the dilemma in which most families are undergoing during the Covid 19 period. It also depicts the challenges that families face, hunger, diseases which always cause fear and panic. The facial expressions and body gestures of the persons in the caption indicate fear. The family is living in fear of diseases and hunger which is a face value of poverty. It is important to observe that most families in Africa, live below a dollar a day. Their means of survival is from hand to mouth. Therefore, a lockdown implies is tantamount to death just as the Covid 19 itself.

#### 4.1.2 RELATIONSHIP BETWEEN COUPLES

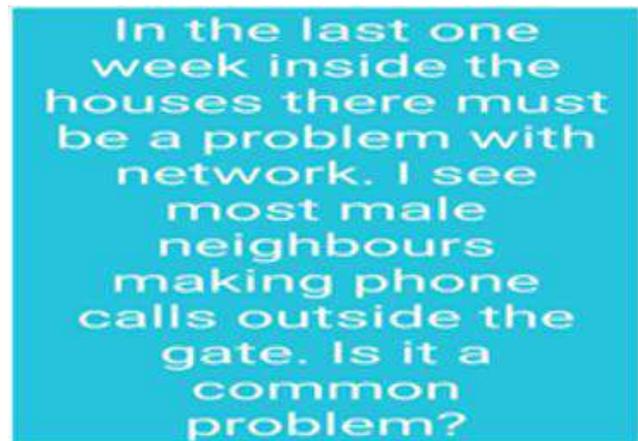
The multimodal discourses have also revealed that couples face numerous challenges and among them phone related challenges, desire for polygamy, procreation, domestic violence, mistrust, and loneliness, discontentment among others.

The following is a demonstration of some of these challenges.

- i) Phone related issues



Sample 5



Sample 6

Sample 5 is a linguistic text that reveals the relationship between family couples. The context of the text is a husband who gets drunk at home and while in the house, he forgets and almost gives his phone to his wife (thinking it is a bar maid) to save her phone number for future engagement. This text reveals the underlying meaning of adultery on the part of the husband and fear of the wife. The emojis also show how cunning the husband comes out of the almost would be tragic situation. This text is a reflection of mistrust and fear that exist among couples. There is a common tendency of women snooping on their husband too. The wife mistrusts the husband as concerns his conversations over the phone. On the other hand, the underlying implication of the mistrust is that the husband could be cheating on her too. The idea that the couples snoop on each other is a show of lack of

openness and trust between couples which is a recipe for broken marriages.

The issue of suspected men cheating on their wives is also demonstrated in sample 2b where a neighbor observes that during the Covid 19 lockdown, most men make their phone calls outside the gate. This scenario makes one wonder why a person should leave his house only to take a phone call from the gate. This action creates suspicion. Other phone related challenges are evidenced in the contexts where a woman advise fellow women to follow men whenever they go out to receive phone calls instead just snooping on them, "If his phone rings and he goes outside, my sister, follow him. Don't be lazy. Help him find network." (Sample 7) This is an emancipatory and empowerment call for women to keep a check on husbands who appear to cheat on them. This phone discourse reveals a challenge of unfaithfulness in marriages. The Covid 19 lockdown brings out this perspective.

### Sample 6

*Quarantine Diaries* is a text in a diary format which details the events of a mother and child in the absence of the father. The events take place for a considerable period of time. The entries reveal that the wife is involved in an extramarital affair in the absence of the husband. The husband snoops on his wife by use of their daughter who reveals everything that the mother does to him.

#### \*Quarantine Diaries\*

\*Day 1\*

Wife: Tilly come take ur breakfast it's getting cold.

Tilly: I wanna take it with dad together on the dinning table.

Dad: Tilly baby, I'll soon join u dear, go start it.

Tilly: okay daddy.

Dad joins Tilly no sooner after she got to the table.

Tilly: Dad, my tea is too hot.

Dad: Sorry dear, let me cool it down a little for u.

Wife joins from the kitchen.

...

Wife goes to the kitchen to pick something.

Tilly: I love u dad, u are not like the uncle who comes here when u go to work. He does not eat on the dinning table; he eats with mum in your room.

Dad in shock, stops taking the breakfast and sighs.

Wife: Honey u ain't eating your food, are u OK?

Why the sudden mood swing?

Dad: I'm good dear I just lost appetite.

...

Later that evening, Dad was watching TV in the hall.

Tilly runs to him.

Dad: Tilly baby, have u taken your bath already.

Tilly : Yes daddy.

Dad: good girl. So tell me, do u know the uncle who comes where any time I go to work?

Tilly: Yes daddy, one day he left something on the table so I took it and use it to play, it's in my school bag.

Dad: Go and bring it.

( Tilly brings a voters  that fell from the said Uncle's wallet)

Tilly: This is it dad.

Dad: Good girl, is that the only thing he left here?

Tilly: yes dad

Mum walks in from the bedroom.

Mum: Daddy and daughter, what are u guys discussing.

Dad: Quickly he replied, we are watching movie and discussing it.

...

\*Day 2\*

Dad woke up from bed but didn't give wife the usual good morning peck on her forehead.

Wife: honey, my good morning kiss 😊

...Dad: smiles, picks up Tilly and taps her at the back, saying I'm fine my dear. I don't need a doctor OK.

Tilly: OK daddy then smiles for me 😊

Dad: 😊😊😊

Wife gets closer and joins the conversation.

...

Wife and Dad begins conversation.

Wife: Honey, I've realised uv Bern behaving weird since yesterday after u abandoned my food on the dining table.

What's the problem?

Have I done anything wrong.

Dad: Hmmm, I'm sorry dear. It's just about the lockdown and how I've been idle doing nothing. It's getting me boring.

Wife : Is that enough reason to abandon my food? Honey the lock down is affecting us all but u shouldn't make me feel I caused it

by abandoning my food and acting weird towards me.

U refused me of the usual good morning peck on bed this morning, what about that?

Dad: I'm sorry love. It won't happen again.

...

Later that day, mum was in the kitchen, her phone was on charge in the hall then a text came in.

It reads \*" hello baby, I know he was around that's why u couldn't speak to me, I'm sure he has always been around u that's why we can't talk, but I still think about u all night. Our last meeting was a blast. How I wish this pandemic is over so u ride me again like a polo horse 😊😊. Take care baby, and don't let him enjoy it all alone it's mine too bye"\*

Dad: takes a shot of it with phone and sits to watch TV.

Tilly goes to the kitchen.

Wife: where is dad

Tilly: He is watching TV in the hall.

Wife: Go get me my phone dear, it's on charge in the hall.

Tilly brought the phone and mum saw the text.

After meals.

Dad: Honey, have I done anything wrong that u didn't tell me?

Wife: No honey.

Dad: Are u sure? I wanna apologize if I have.

...

Moments later dad went out to have some fresh air outside.

Wife makes call with the number that texted her in the noon. Tilly hears part of it and goes out to ask the meaning of statement from dad.

Tilly: Dad, what is the meaning of banging, and I lost my period?

Dad: Shocked, where did u hear those words?

Tilly: Mum was telling someone on her phone so I want to know the meaning.

Dad: They mean nothing my dear, they are words u will understand when u grow okay??

Tilly: Okay daddy.

The quarantine diaries reveal a family environment full of snooping, mistrust and cheating spouses. It also reveals the extent to which absentee partners use their children to snoop on their spouses which is a recipe for future kids who are snoopers too. In addition, the extent of cheating is accelerated by the fact that spouses stay away from each other for quite some time and this brings about loneliness, boredom hence cheating. The worst scenario in marriages that this sample reveals is that extra marital affairs result in children out of wedlock hence future demonstration of breaking marriages.

ii) Desire for Polygamy



Sample 8

Sample 8 is a context involving a husband and a wife, the husband is in bed and when the wife checks on him, he says that his ribs are aching and he wonders whether God wants to create a second wife for him. This is so humorous but at the same time sarcastic. The husband alludes to the Bible story that God created woman, a helper from Adam's rib when he fell asleep. The import of this allusion is that the husband wants to marry another wife. These news surprises the first wife as seen from the facial expression. The choice of the words "honey" by the wife are a sign of care and love. However, the sarcastic facial expression with the verbal utterances of the sleeping husband communicates the subtle message of his intention to get another wife.

The response from the husband on his intention to marry a second wife shows a strained relationship between the husband and the wife. The underlying reasons could be subtle and the Covid 19 period may have escalated the issues. This points towards challenges in families which might consequently break during the lockdown. The husband uses the religion to justify his intention to get another wife. The stay at home order might have caused boredom, intolerance, dominance, which could have contributed to breaking of families.

iii) Domestic Violence

*Day 7 of the quarantine  
My wife took up gardening but won't  
tell what she's going to plant*



Sample 9

Sample 9 opens into a context of a seven (7) day quarantine at home. The speaker is a husband who claims that his wife took up gardening but she never told him what she was going to plant. This shows that the wife was never a gardener in the first place but took up the activity during the quarantine period. The choice of the husband's words points to something sinister or suspicious about the wives gardening activities. The visual text shows the gardening activity of the wife- a grave! This begs the question of who had died and was to be buried in this grave. Our common interpretation is that most likely, the body would be that of the husband or both. This act of a grave and the main agents in the text being couples is an indicator of domestic violence which might turn tragic. The context constructs marriage as a breaking unit during the Covid 19 quarantine. It points towards the challenges that couples face which were accelerated during the quarantine period.

It also challenges the dominance of men in the household. Naturally, women rarely dig graves for the dead. Grave digging is the work of men. The fact that the wife who secretly digs a grave, and alone, constructs her as a very strong, energetic person. Further, the fact that she digs the grave, a man's work, indicates how power is played in the interaction. The grave digging action and the intent of killing the husband constructs the wife as wielding more power than the husband. This points towards gender violence against men in the families. Domestic violence is also demonstrated in most of the images in which a fight ensues between the husband and the wife. Consequently, the wife overpowers the husband who clutches his bag and runs

for his life. The video has a caption in slang Kiswahili which says., "Alafu unasikia tukiabiwa(sic) 2kae nyumbani". This which literally translates in English as "then you hear them tell us to stay at home". The fact that the post is from majority of the men, it shows how married men live in fear of their wives back at home. According to them, they are better off and safe at their work place.

iv) Idleness



Sample 10

Sample 10 is a context in a home during the quarantine period. The caption shows a husband seated in the living room on a couch reading a newspaper. The wife supposedly, comes in and asks him to do something about fighting Covid 19 pandemic. The husband responds that he is already doing it-staying at home. The question from the wife is vague and the husband takes advantage of the vagueness to respond literally that he was fighting the Covid pandemic by staying safe at home. The implied meaning from the wife's question was challenging the might be idle habit of the husband. Doing something at home to fight Covid is subject to different interpretations-either the wife is tired of the husbands' idleness or improvidence. The wife's facial expression shows anguish and could suggest a quarrel or a fight. She appears to be yelling at the husband which is an indicator of verbal violence and intolerance. On the other hand, the husband appears to have a well-built physique yet what he does from the wife's choice of words is idleness. This shows the negligence of family responsibilities on his part and this might be the cause of verbal assault from the wife.

v) Family power relations/struggle



Sample 11

Sample 11 depicts a context where a couple is having a conversation about cooking. A wife asks her husband the reason why wives have to prepare food for their husbands during the lockdown period. The response from the husband is that wives are obliged to cook for their husband during the lockdown because husbands are prisoners who have to be provided with food. In some settings, particularly in Africa, it is the duty of wives to cook for their husbands whether in lockdown or not. Cooking is one of the domestic chores for women. However, in this caption, there is an implication that wives no longer cook for their husbands but only during such times as the Covid 19 situation. Despite this, the wives still are not comfortable cooking for their husbands. This implies a shift in power pointing towards equality and sharing of domestic chores. The women so far are challenging the men to take up the domestic chores just like any other role. This shift is an indicator of emancipation of women.

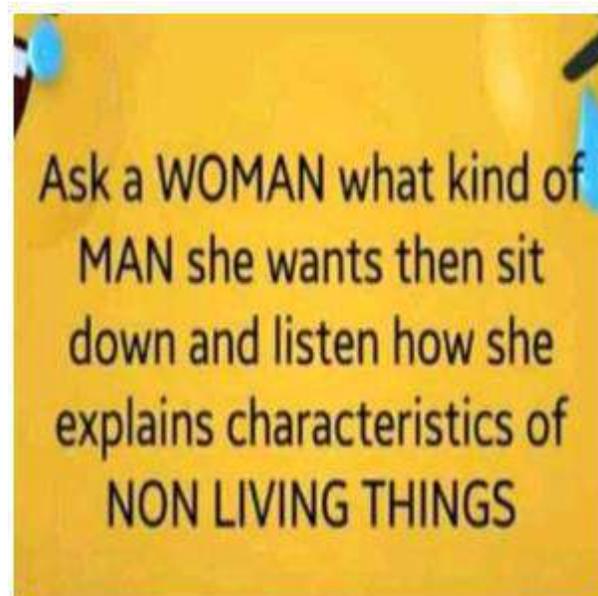
The response from the husband that husbands have to be cooked for because they are prisoners constructs an image of men living as prisoners in their own homes/. A prisoner is a person who has no freedom whatsoever, and he has lost his identity. A prisoner has no voice only to obey rules. the only freedom a prisoner has is being provided with food after hard labour. This image of a prisoner is an indicator of imbalanced power relations at the family level. The husband

being a prisoner shows that he is at the mercy of the wife. This implies a shift in dominance. The import of this caption is that families experience power struggle relations which often result in domestic violence hence threaten the sustainability and survival of the very marriage. Based on this, the Covid 19 lockdown may result in family breakages.

vi) Fear



Sample 12



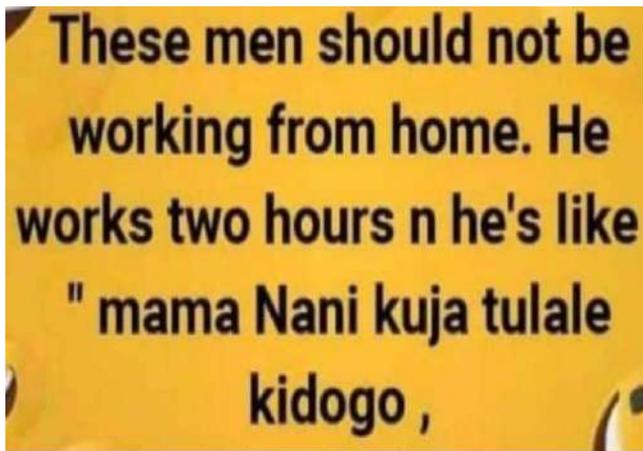
Sample 13

Sample 13 depicts a context where a wife is at home and she was snooping on her husbands' phone. She comes across a contact saved as Covid 19, she calls the number and

her own phone rang. The fact that the wife snoops on her husbands' phone is a culture of mistrust that exists in marriages. On the other hand, the act of saving the wife's contact as Covid 19 is an indicator of a horrible person. This is because Covid 19 is a disease that spreads very fast and can kill within a very short time. It is a scaring disease. The import of these attributes constructs the wife as a very horrible, scaring person. The caption therefore captures a situation of mistrust and terrible fear that exists between couples. This caption was commonly posted by men in the whasup social media and thus the laughing emojis show that the men are sarcastically laughing at wives for being likened to Covid 19. This imagery is a very horrible construction of wives by husbands.

Sample 14 is a context of marriage where a woman has to make recommendations on the type of man he would want to marry. Surprisingly, the woman explains the characteristics using non-living things. This imagery indicates that in the perception of women, men are not human. They do not exist.

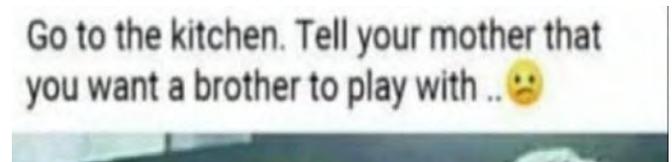
vii) Sex and child bearing



Sample 15

Sample 15 expresses a setting of a Covid 19 lockdown where couples are at home. The lockdown meant that people had to work from home. in literal translation, this caption posted by women mainly, a wife is lamenting that men should never work from home because hardly two hours, they call the wife to sleep a bit. In an African setting, sleeping is a euphemistic word meaning to make love. The facial expression and the gesture from the woman in the caption show a feeling of tiredness and being fed up and disgust.

Family reunions is supposed to be a joyful experience but this is not what is presented in this caption. The import of this caption is that the Covid 19 stay at home measures burdened the wives in terms of the conjugal rights. The begging question is why this should be the case? This could be as a result of idle men and maybe also the men who had never had a chance of staying with their families and enjoy such rights now have the opportunity. The fact that the wife is disgusted and not interested in sex could be an indicator of denial of family conjugal rights which is a pointer to other underlying challenges such as unfaithfulness or power play. This can be construed as a major paradigm shift where women are no longer used as sex objects by men rather the men have to meet and fulfil their family responsibilities first. The other possible implication of this caption could be that the wife is scared of getting pregnant and that is why she is reluctant to give in all the time. As mentioned earlier, most Africans live below a dollar per day and any increase in the number of children is a recipe for more poverty.



Sample 16

Sample 16 expresses a situation where a husband is afraid of asking for conjugal rights from his wife and so he uses his son to inform his mother that he needs a brother to play with. In as much as in 15, the wives are tired of having sex with their husbands, in 16, the husbands not only want sex but also more children. Sample 15 and 16 point towards intimate partner violence which has been spiked by the Covid 19 lockdown.



Sample 17

Sample 17 contextualizes a situation of dilemma oh how the Covid 19 lockdown would come to an end. Women seem to worry about their stay at home because they are not sure whether they will emerge pregnant, fat or fit.

On the overall, Samples 15-17 on the overall portrays a situation of fear and worry about sex and child bearing among women. Women appear to be very cautious on matters of child bearing. This could point out on the major challenge of child upbringing amidst challenges of poverty. Further, the social distancing aspect as alluded in the following sample 9c shows that couples took advantage of the same regulation to distance themselves from their matrimonial beds. This illustrates challenges among couples.

**Sample 18**

*\*"Latest lockdown breaking news"\**

*No birth certificate will be issued by the Govt. for children born between \*Jan. 2021 to Feb. 2021...\**

*\*REASON: Did not maintain social distance during Lockdown\* 😞😞😞😞*

The above Sample 18 crowns the effect of the lockdown on the couples especially when it comes to conjugal rights.

viii) Irony of life in marriage



Sample 19

Sample 19 is a poster which shows the happiness from the woman given that in the history of human beings the corona virus has demonstrated that social distancing is the only way to curb the spreading of the deadly virus. The woman caricature is smiling as she indicates that social distancing is

important. This begs the question as to whether social distancing among couples who are not infected is a good idea. This is contrary to what appears to be the joy of most couples as depicted in the caption. Why is this the case then? The couples seem to celebrate social distancing which is an indicator of unwillingness to stay together. This may imply that families are on the verge of collapsing because couples tolerate each other instead of loving each other and enjoying the unity.

ix) Boredom in marriage

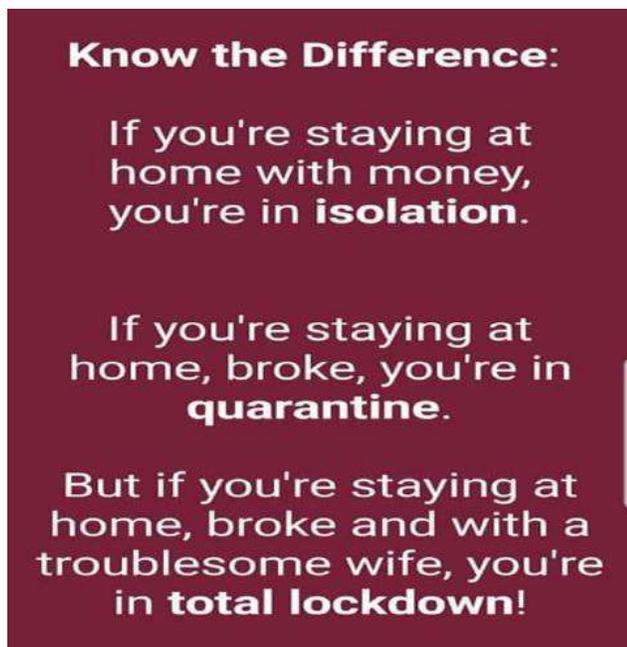


**Sample 20**

Sample 20 depicts a setting of the aftermath of marriage where love has fizzled away and what is remaining is resentment. The choice of the words in the text before marriage are loving words. A husband welcomes the wife to sleep near his chest as a sign of love. Even the emojis used depict love. However, after marriage, the choice of words by the husband depicts resentment. The husband is already tired of the wife and does not want her to sleep close to him. This comparison of love in marriage shows that most marriages hardly stand the test of time. The fact that this text is posted during the Covid 19 stay at home order may imply that most couples find it hard to cope with each other which may lead to family breakages.

x) Harassment

Sample 21 juxtaposes two scenarios facing married men during the lockdown, the first one is being in the lockdown with money. This situation is more of isolation according to the men because they will be able to fend for their families. isolation is a little bit friendly because men can access some love and food from the wife. The second scenario however, portrays a different picture that portends harassment. for men, being at home without money and with a quarrelsome wife is like hell on earth. This indicates that money defines a marriage and without such, the marriage becomes a total lockdown for husbands. Total lockdown entails lack of total freedom hence harassment/ violence against men.

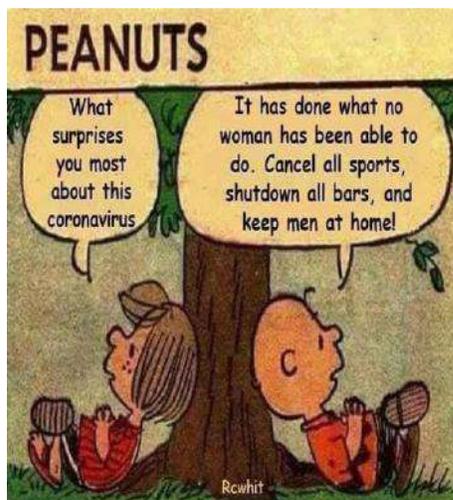


Sample 21

#### 4.1.3 FAMILY RELATIONSHIPS WITH CHILDREN

The Covid 19 lockdown also brought on board the relationship between parents and their children. Most parents were faced with the challenge of parenting which was complicated by the lockdown given that schools closed and children were at home with parents for a longer than expected period of time. Some of the issues that the social media discourses revealed included loitering, disobedience, teen relationships, parenting, etc.

xi) Family Re-union



Sample 22



Sample 23

Sample 22-23 is a setting with the children's voice on their parents. The children have on a conversation about the stay at home order due to the Corona virus. They are surprised that during the period the fathers are now available at home because there no more sports and bars. From the children's sentiments, it is clear that women had tried to keep men at home but thanks to Covid 19, it has done it all for them. This caption brings on board the idea of missing fathers at home hence an impact on parenting. The children see the Covid 19 as a blessing because they can now have valuable time with their fathers. It is also evident that men spend most of their time on sports and at bars. This observation from a child's perspective is rather a negative character which constructs fathers as careless, irresponsible and unavailable hence poor parenting. The caption presents children relaxing under a tree which is an indicator of the goodness the Corona virus has brought- bringing their fathers home and thus uniting the family again and they can now feel safe. This sample reveals absentee fathers hence the burden of parenting is left for the mothers.

xii) Role Modelling on kinship issues

*Kinship Issue*



Sample 24

Sample 24 contextualises a parenting process. a boy aged 4 years only talks about marriage and he wants to marry his grandmother because his father married his mother. this scenario portrays a gap in parenting on matters of kinship. This is a wake-up call to fathers to take up the role of educating their children about marriage and kinship,

*Leadership matters*

**COVID-19 is everywhere but countries with heads of state managing the crisis better seem to have something in common...**



Sample 25

Sample 25. depicts a scenario of gender undertones projection a perception that women leaders are better leaders

than men because they have been able to combat Covid 19 compared to their male counterparts. in 26, this is the very reason why in 25, the successful leaders are women as opposed to men.

Sample 26:

*Avoid touching  
 \*MEN\* to stop  
 the spread  
 of COVID-19.*

*That is!!!*

*\*M\* outh*

*\*E\* ye,*

*\*N\* ose,*

*with Unclean  
 hands*

*\*BUT\**

*Fulfill the Rights  
 of \*WOMEN\* to  
 prevent COVID-  
 19:*

*\*W\* ash your  
 hands*

*\*O\* bey medical  
 directives*

*\*M\* ove away  
 from Crowded  
 places*

*\*E\* xercise  
 regularly, but  
 when indoors.*

*\*N\* o Shaking,  
 No Hugging.*

*\*WOMEN\* are  
 Joy to the world.*

*Good evening  
 from a concerned  
 citizen.*

In Sample 26, gender disparity is equally evident where men are treated as villains and women as heroes. The same narrative is advanced in the following sample 27:

**Sample 27**

*👑... \*Queen Elizabeth II\* GB*

*Has survived.....*  
*The plague*  
*Smallpox*  
*Malaria*  
*WWII*  
*Korean War*  
*Vietnam War*  
*Making of Land Rover and Range Rover*  
*The Concord*  
*The retirement of the Concord*  
*Nazi rule in Germany*  
*Destruction of Berlin*  
*Partition of Berlin*  
*Unifications of Berlin*  
*Creation of Israel*  
*Sending poor Palestinians into diaspora*  
*Tripartite invasion of Egypt in 1956*  
*1967 Arab- Israeli War*  
*October 1973 War*  
*West-East Cold War*  
*Iran-Iraq War*  
*First Gulf War*  
*Fall of Saddam Hussein*  
*Fall and disintegration of Soviet Union*  
*Britain joining the EU*  
*Britain leaving the EU*  
*Apollo 1-17*  
*Independence of countries in Asia and Africa*  
*14 British Prime Ministers*  
*Charles and Diana*  
*Charles and Camilla*  
*Andrew and Fergie*  
*Harry and Megan*  
*14 American Presidents*

*7 Saudi Kings*  
*48 Italian Prime Ministers*  
*9 UN Secretary-Generals*  
*3rd, 4th, and 5th French Republics*  
*Mad Cow Disease*  
*The Internet*  
*Apple TV*  
*Netflix*  
*Wi-Fi*  
*Covid*  
*She keeps wearing gloves □ in public*  
*But most of all... she rarely leaves her palace.....*  
*\*So, Stay at Home....\**

Sample 27 glorifies women's biological immunity with the illustration of Queen Elizabeth II who has conquered so many pandemics. The import of this illustration is that men are weak whereas women are strong naturally. This equally brings out gender parity issues.

xv) Family finances/ expenditure

#### **Sample 28**

*\*Quarantine effect on Auditors at home during Corona lockdown\*\**  
*Auditors have realised that home & kitchen are the most mismanaged places -*  
*\*Following anomalies/Queries have been found:, \**  
*1. There is no stock ledger maintained. Procurement is not in line with provision factor. Purchase orders are placed verbally. Inventory maintenance is very poor.*  
*2. There are no budgeting documents*  
*3. There is no indexing of products*  
*4. No bin cards were displayed*  
*5. No Annual, monthly or quarterly stock taking has been carried out*

6. No inspection has been carried out for years. Most of the spoons and plates are of wrong pattern and do not match with the original part number

7. No balance sheet and Profit & Loss statement ever prepared

8. Weighing scales non existence

9. No handing over /taking over files maintained

10. No SOP and menu displayed

11. No firefighting equipment

12. Sufficient reserves are not maintained

Sample 28 indicates a situation of financial mismanagement at home and specifically in the kitchen. This illustrates that since the kitchen is the centre of women chores, by extension, women are poor finance managers. The caption indicates that no inspection has been done for years, meaning that the lockdown has provided an opportunity for men to get into the picture of how money is managed at home. The realization is that their wives have been mismanaging resources either by not buying what the money is intended for or wastage of what is available.

#### 4.2 Conclusion

Social media interactions provide a platform where people share language on diverse subjects ranging from social, political or economic. This paper sought to analyse the interactive meaning constructed in linguistic mode, analyse how the interactive meaning facilitated in visual mode and lastly how the linguistic and visual modes combined to construct the interactive meaning. The findings confirm that social media brought on board some pertinent issues in regards to family relationships during the Covid 19 pandemic lockdown. The findings indicated that the Covid 19 lockdown revealed a strained relationship between couples, domestic violence and in this case, men were on the receiving end possibly for staying idle at home and being unable to provide for their families. There was also an indicator of constrained family finances, poverty, fear arising out of what the future holds for families in the midst of Covid 19 and lack of essential commodities for use. In addition, the findings showed cases of withdrawal of couples from their responsibilities, duties and roles among them,

denial of conjugal rights and in this case, men were the victims, cases of spouse cheating, both male and female, spousal phone snooping, dominance and power struggle and here both men and women exercised power over each other, child bearing which most women declined through denial of conjugal rights and insinuations on polygamy. Further, it was established that children desired their fathers to be present in their lives. This pointed to the issue of absentee fathers. More so, parents were struggling with teenage relationships, virtues, values and morals. Finally, this paper concludes that families are gendered and even though these are only perspectives during the Covid 19 lockdown, the issues point to a larger picture of challenges which families experience on a daily basis hence the need for more intervention measures on the same.

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# Theological Element in George Herbert's "The Temple" with the Special Reference to Atonement

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**Abstract**— This research paper aims to investigate the soteriological and Christological elements in the religious poem, *The Temple* composed by George Herbert with the particular reference to the Biblical doctrine of Atonement, which is a theological principle belonging to both Christology as it demonstrates the work of Jesus Christ and Soteriology as it consequently salvation. It is possible to believe that the religious poetry of the poet is concerning several Christian doctrines and piety dealing with Anglican Theology. Herbert is a metaphysical poet-priest well known for pastoral sensitivity and sacramental verses, dealing with the principle of sanctification. *The Temple* is a collection of poems, and the poet won fame and name due to the cycle of poetry, which is a lyrical work, consisting of literary reflections on Christian faith, and doctrines, which is the sphere of Sacramental Theology. The poet focuses rustic elements work of Atonement and its objective and subjective factors in this poetic collection. The major theme in this review is the theological doctrine of the Passion and Sacrifice of Jesus Christ on the cross of the Calvary for the remission of the Human sins. Besides, the notion of Christ as the second Adam, the significance of the crown of thorn and religious, theological themes is utmost significant as they offer something of worth to the modern Evangelical Anglicans. The Doctrine of Sanctification demonstrates the evangelical priority of the cross and Christ centred doctrines.

**Keywords**— Christological, doctrine, Evangelical, element, Herbert, poetry, religious, Soteriological, sanctification.

## I. INTRODUCTION

There are several elements of Biblical Christology and Soteriology in George Herbert's Poetry. "Christology is derived from two Greek words, *Christos* meaning the Anointed One, and *Logos*. Christology means the "study of Christ." "Biblical Christology deals with the doctrine of Christ" (Kumar, 45). According to B.S. Moses Kumar, "Soteriology is derived from two Greek words, *soter* meaning saviour, and *Logos*, envisaging the Biblical doctrine of salvation" (Kumar 47). There occur many themes of the Biblical Doctrine of Salvation in the religious poetry of Herbert. The idea of Atonement is a multi-dimensional theme of theology. It belongs to Christology as well as to Soteriology and is a resting ground for several theological ideas.

The English novelist and literary critic Charles Williams remarked, "Religious poetry is poetry, not religion. It is related to it" ( qtd. in McGill 386), and it relates us to it

will the religious poetry of George Herbert is inherently related to many aspects of Christian doctrine and piety. Herbert skilfully relates these truths to his readers. In this essay, we will examine the way that Herbert relates his understanding of the doctrine of the Atonement through the poetry of *The Temple*. Third, we will look at the specific themes relating to the Atonement that appear in this collection of poems.

George Herbert (1593—1633), a metaphysical poet, stands out among these seventeenth-century versifiers for his pastoral sensitivity. Herbert was born into an aristocratic family and was educated at Westminster School and Trinity College, Cambridge. At Cambridge, he was elected to the post of Public Orator for the university<sup>1</sup> (Wall 13) in 1619 and served a term in Parliament in 1624. However, he had studied divinity at Cambridge and was ordained as a deacon. Herbert put off ordination as a priest until 1630. If Izaak Walton's account is to be trusted, was a justified

hope, because King James was reported to have said "[t]hat he found the Orator's learning and wisdom above his age or wit"<sup>3</sup>. Ultimately, however, these political ambitions went unfilled, and in 1630, Herbert was ordained as a priest in the Church of England, becoming the parson of the rural village of Bremerton. At Bremerton, he lived, as reported in Walton's admittedly idealised portrait, "a life so full of charity, humility, and all Christian virtues, that it deserves the eloquence of St. Chrysostom to commend and declare it"<sup>4</sup> Herbert's brief but lauded ministry continued until he died in 1633 (Walton 231).

As a poet, Herbert is considered by some to be "one of the best lyric poets who has written in the English language" (Walton 246). His work benefits from the Renaissance's recovery of the classics and innovations in the physical sciences. The influences can be seen in the style and subjects of his poetry.<sup>7</sup> Herbert's poems bear the mark that is most associated with the school of metaphysical poets. The conceit, which can take two forms: "The extended conceit, comparing two unlike things at great length, and with considerable ingenuity, and the telescoped conceit, compressing an unusual combination into a brief space."<sup>2</sup> (Lewis-Anthony) He employs these techniques very effectively in some of the poems we will look at later on. In addition to the conceit, Herbert stands out for his use of "pattern poems" in which Of conceits are found in poems such as "Church Lock and Key," "The Agony," and "The Bunch of Grapes."

The subject of a poem is reflected in its typographical appearance. Yet, Herbert's particular genius goes far beyond the techniques he employs. To judge genuinely the place that Herbert holds in the English literary canon, we must consider the assessment of W. H. Auden that "since all of Herbert's poems are concerned with the religious life, they cannot be judged by aesthetic standards alone," and that his poetry is one of "the finest expressions we have of Anglican piety at its best." (Auden 9-10)

## II. SIGNIFICANCE OF THE TEMPLE

T. S. Eliot rightly observes, "the poems on which George Herbert's reputation is based are those constituting the collection called *The Temple*" (236). This cycle of poems provides us not only with the most revered of Herbert's lyrical work but also with literary reflections on Christian faith and doctrine. We will explore three elements of these poems, including their pastoral focus, their emphasis on Christ's saving work, and their joining of the objective and subjective aspects of the Atonement.

First, *The Temple* displays a quality of pastoral concern and encouragement to devotional practice, when the

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priesthood was often treated as little more than a means to secure a living, and a respected place in society, Herbert accepted his vocation with a genuine sense of responsibility to Christ and the church, as evidenced by this declaration that he was reported to have made on the night of his ordination as a priest: "But in God, and his service, is an amplex of all joy, and pleasure, and no satiety. And I will now use all my endeavours to bring my relations and dependents to love and reliance on him, who never fails those that trust him"<sup>11</sup> (Walton 247) This desire to bring people into dependence on Christ extended not only to his priestly duties at the altar but also to the "endeavour" of his literary ventures. Though *The Temple* was left unpublished in Herbert's lifetime, he gave instructions regarding its publication shortly before his death. On his deathbed he asked that these instructions be related to his friend Nicholas Ferrer: "Desire him to read it; and then if he can think it may turn to the advantage of any dejected poor soul, let it be made public; if not, let him burn it; for I and it are less than the least of God's mercies." (Walton 271)

An altar of his heart and asks that Christ's "blessed Sacrifice be mine"<sup>13</sup> the collection ends with "Love (III)," where Christ is personified as Love who "bore the blame" of the speaker's sin. These verses are ruminations on various aspects of Christ's work from a variety of different perspectives. While these poems deal with the whole range of the Christian life—such as the church, prayer, confession, the liturgical calendar—the work of Christ is a theme that is woven throughout. They display "the intensely Christocentric quality of [Herbert's] thought and devotion, and his remarkable capacity to hold together things often believed to be separable or opposed to one another."<sup>1</sup> For Herbert, all aspects of the Christian life are brought together in Christ.

Third, Herbert brings together the objective and subjective elements of Christ's work. The work of Jesus Christ in his death on the cross of Calvary for the sinful Humanity and that work of Atonement is significant because it has an excellent place in the Christian faith. It displays a vital relation to Jesus Christ. William Evans rightly remarks:

Christianity is a religion of Atonement distinctively. The elimination of the doctrine of the death of Christ from the Faith that bears His name would mean the surrender of its uniqueness and claim to be the only true religion, the supreme

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<sup>1</sup> A. M. Allchin, Preface to Herbert, *The Country Parson, The Temple*, xii.

and final revelation from God to the sons of men. Its redemption feature distinguishes Christianity from all other religions. If you surrender this distinctive doctrine from its creed, then this supreme religion is brought down to the level of many other prevailing religious systems. Christianity is not merely a system of ethics; it is the history of redemption through Jesus Christ, the personal Redeemer. (69)

The objective/subjective distinction is often employed to categorise theories of the Atonement, which emphasise either the salvific efficacy of Christ's work as distinguished from its appropriation by the individual (objective), or the effect that Christ's work brings about in the life of the individual (subjective). The joining of these two elements is intrinsic to the nature of Herbert's poetry. He presents the real need for Christ's sacrifice to satisfy the wrath of God<sup>2</sup> in such moving and beautiful language that the hearer cannot help, but be subjectively affected by such an eloquent portrayal of the severity of sin and the blessing of redemption. One such example is found in "Sighs and Groans," in which the author cries out,

"Oh, do not use me/After my sins!" (1—2), going on to plead,

Oh, do not fill me

With the turn'd vial of thy bitter wrath!

For thou hast other vessels full of blood,

A part of which my Savior emptied hath,

Even unto death: since he died for my good,

Oh, do not kill me! (19—24)

Such a depiction invites the reader not only to comprehend the reality of the sinners' predicament but also to feel the force of God's wrath over sin and to rejoice over the relief brought by the Saviour's blood. In this way, Herbert brings together his pastoral focus and his emphasis on the work of Christ to urge his readers toward sanctity and devotion through a skilful articulation of the Atonement in beautified verse.<sup>16</sup> The beauty and eloquence of Herbert's poetry are meant to lead to a fuller appreciation of Christ's work.

### III. THEMES OF ATONEMENT IN THE TEMPLE

#### Atonement in "The Sacrifice"

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will deal more fully with this subject of the problem of God's wrath in a subsequent section.

Having looked at the broader characteristics of The Temple, we will now focus in on some of the particular atonement themes that arise out of it. It will not be an exhaustive treatment of what Herbert has to say concerning the Atonement in these verses, but rather, a drawing out of the themes that characterise them. We will begin with a look at the second poem in the collection, "The Sacrifice."<sup>i</sup> Consisting of 62 stanzas, this poem is an extended account of the Passion, events from the garden to the cross, with Christ as the speaker, describing,

"that Love which seeks us and the grief our response or lack of response causes him" 17. It reflects on the irony of the incarnation, constantly juxtaposing Christ's graciousness with the sorrow, and abuse that he endures at the hands of his creatures. This is expressed by his lament that though he is a king, "yet by my subjects am condemned to die/a servile death in servile company/" (234—35), ending with the question that concludes each stanza: "Was ever grief like mine?" While this subject of the humility displayed in Christ's incarnation and sacrifice runs throughout the collection, this poem contains several other themes that characterise it as well.

First, we find a clear emphasis on the problem of God's wrath. Christ's suffering is portrayed as a necessary consequence of God's

22:42, "Oh let this cup pass, if it is thy pleasure:/Was ever grief like mine?" (23—24). Lying behind this passage are Old Testament notions of the cup of God's wrath.<sup>3</sup> Again, Herbert draws out Christ's bearing of the Father's displeasure as the mockers at the cross cry out, "Now heal thyself Physician; not come down" (221; emphasis his). Christ responds, lamenting in the next stanza, "Alas! I did so, when I left my crown/And Father's smile for you, to feel his frown" (222—23). Christ's death is seen as the only way to address the problem:

In healing, not myself, there doth consist All that salvation, which ye now resist;

Your safety in my sickness doth subsist:

Was ever grief like mine? (225--28)

Herbert draws a picture of Christ's suffering in which Christ bears the Father's wrath and in which his "sickness" is the means for securing "safety" from God's wrath.

Second, "The Sacrifice" emphasises the cost of Christ's redemption with mercantile language. This is brought out by the description of Judas' betrayal. Though Judas sold

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<sup>3</sup> Though this idea is found in many OT passages, Isa. 51:17, 22 displays it in a particularly vivid way.

Christ into his enemies' hands for only thirty pieces of silver, it was the "Who at three hundred did the ointment prize,/Not half so sweet as my sweet sacrifice" (18—19). Later on, Christ speaks of being crucified between two thieves, "As he that for some robbery suffereth./Alas! What have I stolen from you? Death" (230—31). What we see in these lines, then, is Herbert portraying Christ as offering a sacrifice of more excellent value than that of the ointment with which he was anointed, and as "stealing" death from those who crucify him.

Third, Herbert gives a prominent place to the notion of Christ as the second Adam. This is evident in his description of the significance of the crown of thorns, in which Christ cries,

So sits the earth's great curse in Adam's fall

Upon my head: so I remove it all

From the' earth unto my brows, and bear the thrall: Was ever grief like mine? (165—69)

Christ's work proves to be the reversal of Adam's work: "Man stole the fruit, but I must climb the tree;/The tree of life to all, but only me" (202— 03).<sup>4</sup> As the new Adam, Christ ushers in a new creation through the suffering of sacrifice:

Lo, here I hang, charged with a world of sin, The greater world o' the' two; for that came in Bywords, but this by sorrow I must win:

Was ever grief like mine? (205—08)

God spoke the first world, the "greater world," into being through his word. The second world, dominated by sin, must be won back through his sacrifice. That which Adam lost through disobedience is to be regained through Christ's obedience in suffering and, ultimately, death.

Finally, "The Sacrifice" ends by pointing the reader toward the religious experience of Christ's atoning work. In the second to last stanza, Christ connects his suffering with the establishment of the sacraments, saying, "For they will pierce my side, I full well know;/That as sin came so that Sacraments might flow" (246—47). Herbert is again displaying a dependence on the interpretive methods of early church fathers with typological imagery. As Eve came from the side of Adam, ultimately bringing sin into the world, so water, and wine, symbolic of the water of baptism and the wine of the Eucharist, come from Christ's pierced side. It is through these sacraments that the sin of

Adam and Eve is reversed and that believers experience the effects of Christ's sacrifice.

As one of the first poems in Herbert's cycle, "The Sacrifice" sets the tone in many ways for the rest of the collection. It is Herbert's longest and fullest meditation on the death of Christ, and it contains many of the atonement themes that are found in the poems following it. This being the case, we will take these four themes— 1) the problem of God's wrath, 2) the cost of redemption, 3) Christ as the second Adam, and 4) the religious experience of the Atonement—as a kind of template for evaluating more broadly the nature of the Atonement in The Temple.

#### 1 Atonement throughout The Temple

The first place we will look to see further evidence of the problem of God's wrath is "Faith," another poem rich with pictures of Christ's work. It starts by stating a question:

Lord, how couldst thou so much appease

Thy wrath for sin, as when man's sight was dim,

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one of [Irenaeus's] many analogies it appeared to him a grave reason for Christ's death on the cross to say that, as a tree had been the cause of the fall, so it fitted that another tree—the tree of the cross—should be the cause of redemption." H. D. MacDonald, *The Atonement, and the Death of Christ: In Faith, Revelation, and History* (Grand Rapids: Baker Book House, 1985), 126.

And could see little, to regard his ease,

And bring by Faith all things to him? (1—4)

Evident here is the critical terminology of wrath and appeasement, positing God's wrath toward sin as a problem, which must be overcome. How is this barrier between God and man surmounted? Through Faith appropriating Christ's work as it is revealed throughout the biblical story of redemption. It is "a rare outlandish that "apprehension Cui/d so well my foot,/That I can walk too well near" (9—12). This root is the remedy of Christ as the promised seed, which cures the heel of man bruised by the serpent (Gen. 3:15). The speaker goes on:

Faith makes me anything or all

That I believe is in the sacred story:

And where sin placeth me in Adam's fall,

Faith sets me higher in his glory. (17—20)

Christ as the second Adam overcomes the sin of the first Adam, and it is Faith in this "sacred story" which takes us out of Adam and puts us into Christ. This Faith in what

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<sup>4</sup> This kind of typology shows up frequently in Herbert's work. This particular tree typology goes back to Irenaeus. As H. D. MacDonald explains, "In

Christ has done also gives a hope that extends beyond the disintegration of the body into dust, "counting e<sup>s</sup>, Hurray grain/With exact and most particular trust,/Reserving all for flesh again" (41—44). Christ's incarnational presence in the world is the culmination of the redemptive promises, providing the means to appease the wrath of the Father and giving hope for the final resurrection.

The barrier between God and man is displayed even in the title of "Church Lock and Key." The speaker confesses that "I know it is my sin, which locks thirty ears,/And binds thy hands" (1—2). He implores, yet hears Oh God, only for his blood's sake, which pleads for me:

For though sins plead too, yet like stones they make

His blood's sweet current is much louder to be. (9—12)

Man's sin is a barrier between himself and God, which keeps God from hearing man's sorrows and acting to relieve them. Both Christ's blood and man's sins compete for God's ear, pleading on man's behalf. Yet, Herbert envisions the combination of these sins and blood as a rushing stream. The current of Christ's blood rushes over the stones of man's sin, causing a noisy roar. The greater man's sin, the higher is Christ's sacrifice amplified, proving to be the key that unlocks the way to the Father's presence.

In their focus on God's wrath, the barrier of sin, and the interposition of Christ's blood, "Faith" and "Church Lock and Key" both serve to depict the Atonement in penal and substitutionary language.<sup>20</sup> "Faith" grounds Christ's work in the entire biblical story, from the promised seed of Eve to the confident hope of final resurrection. Herbert's typological interpretation of Scripture is evident in this exposition of redemptive history, as we will see again later. "Church Lock and Key" communicates the necessity of Christ's sacrifice through imagery which eloquently depicts his blood as a current streaming pleading louder than man's sin. This creative and beautiful imagery not only adorns the doctrine of the Atonement but also drives its reader to offer a response of devotion. The shed blood of Jesus Christ on the cross of Calvary is the ground for the justification of Humanity. It is a soteriological elopement in the poem.

The second theme is that of the cost of redemption. This cost is featured in "Redemption," an exchange between a poor tenant and a wealthy landowner. It starts,

Having been tenant long to a rich Lord,

Not thriving, I resolved to be bold,

And make a suit unto him, to afford

A new small-rented lease, and cancel the' old.  
(1—4)

The tenant seeks his Lord "In heaven at this manor," only to be told that he has gone "About some land, which he had dearly bought/Long since on earth, to take possession" (5—8). The tenant goes about seeking him "in great resorts/In cities, theatres, gardens, parks, and courts" (10—11), only to find him among "thieves and murderers: there I him espied,/Who straight, Your suit is granted, said, and died" (13—14; emphasis his). The work of salvation was finished on the cross, as when Jesus Christ died on the cross, he cried loudly. "It is finished", and the Bible says in John 19.30, "When Jesus, therefore, had received the vinegar, he said, It is finished: and he bowed his head, and gave up the ghost" (KJV). Therefore, salvation is "Sola Fide" process for Humanity.

The tenant's request for a new lease is representative of the replacement of the old covenant with the new. Christ, as a wealthy Lord, descends from heaven to appropriate, not a wealthy estate, but a land peopled by thieves and sinners, revealing the nature of the new covenant. Allister McGrath points out that "while also exploring the idea of the shame and humility of the cross, Herbert can bring out the legal and financial dimension of redemption," noting as well that "Herbert brings out the costliness of redemption, and also . . . the idea of the humility of God in the incarnation." (McGrath 3543-54). The purchase of a new covenant is cast in explicitly legal terms. However, the price is one unique to legal transactions—the death of the purchaser. The ironic turn of Christ's incarnation runs through this poem as well, showing that his purchase unto death is designed to establish a new covenant, not with those who are highly esteemed, but with the most despised. Herbert again picks up mercantile language to communicate the value of redemption in "Affliction (II)

." The speaker pleads with God,

Kill me notes/ry day,

Thou Lord of life; since thy one death for me

Is more than all my deaths can be,

Though I in broken pay

Die over each hour of Methuselah's stay. (1—5)

If the speaker could die repeatedly, no number of instalments or "broken pay" could match the worth of the death offered by the "Lord of life." Even the accumulated tears stemming from men collective sorrow would only serve to "discolour thy most bloody sweat" (10). Since man's misfortune is insufficient, the speaker can trust only in Christ's work: "Thy cross took up in one [By way of impress, all my future moan" (14—15). The cross offers an "imprest," or advance payment on the speaker's future mourning, carrying the sense both that Christ's suffering

on the cross is a payment of moaning or suffering for all the future sins of the speaker, and that all the speaker's mourning in the future will be for Christ's suffering on the cross.

This poem employs a dialogue style characteristic of Herbert in which the poet speaks to God as the assumed listener. As one critic points out, "There are in these dialogue situations poems of penitence, colloquy and petition, and those most peculiarly Herbert poems concerned with God's bargain with a man or the contractual conditions of salvation" (Dolan 125). In this particular dialogue, the conditions for salvation discussed centre around some assumptions that are consistent with the concerns of Anselm's theory of satisfaction? There is a satisfaction that must be made to God but which cannot be met by the poet, no matter how much sorrow or how many of his deaths he may offer. This infinite debt may be satisfied only by the unique and immense sacrifice of the incarnate Christ, making the cost of the redemption that he extends incalculable. In both "Redemption" and "Affliction (II)," then, Christ's sacrificial death is understood to be the invaluable price at which the

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The new covenant is established, and the believer's sins are forgiven.<sup>5</sup>

Third, Herbert also stresses the importance of understanding Christ to be the second Adam. In "The Holdfast," the poet sees the hopelessness of trying to observe God's decrees strictly and instead trusts in God alone. However, even speaking of placing trust in God can be misleading: "Nay, to trust in him, was also his: We must confess that nothing is our own" (6—7). Having established that Faith in God and confession of his emptiness are gifts in and of themselves; he goes on in the last stanza to say,

That all things were more ours by being his.

What Adam had, and forfeited for all,

Christ keepeth now, who cannot fail or fall. (12—14)

Why is the speaker so confident that his Faith and confession are themselves gifts from God? Because Christ has succeeded in the same role, in which Adam failed. If Adam's actions "forfeited for all" a sinless status, then even more surely does Christ's Faith attain Faith for those who believe in him. The critical point here is that the actions of

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5 Another example of redemption spoken of in mercantile language is "Ungratefulness."

these two men set the course for Humanity. Where the first Adam secures a sinful state that all men receive, the second Adam secures righteousness that is even more certain for those to whom he grants Faith. Herbert is here giving a poetic voice to the second Adam theology, which is articulated in 1 Corinthians 15:22:

"For as in Adam all die, so also in Christ shall all be made alive."

"Prayer (II)" is another verse, which depends on Adamic typology.

The poet ruminates on Adam's pre-lapsarian state,

Before that, sin turned flesh to stone,

And all our lump to leaven;

A fervent sigh might well have blown our innocent earth to heaven. (5—8)

At that time, Adam was able "to heaven from Paradise go, / As from one room another" (11—12). However, Adam once was able to pass between the earthly and heavenly realms with ease; his sin sundered this close communion. Christ, however, has brought earth and heaven together, restoring the unity, which Adam shattered:

Thou hast restored us to thine ease By this thy head/only blood;

Which I can go to when I please,

And leave the' earth to their food. (13—16)

As the second Adam, Christ's work has consequences beyond dealing with the guilt or penalty of sin. It has cosmic effects, uniting the broken realms of creation. Christ "heavenly blood" offered as a sacrifice on earth reconciles these realms and makes heaven once more accessible to man. The way that man appropriates this reconciliation is through the reception of the Eucharist, which Herbert understands to be "a means of transforming grace that restores the close communion between man and God that Adam enjoyed in Paradise" 25 This understanding of the Eucharist as the site of the believer's reconciliation to God leads us to the final theme of the religious experience of the Atonement.

In "The Holdfast" Herbert speaks of Christ's work as the second Adam achieving the sinless status which Adam forfeited, showing that the actions of these two men are determinative not simply for themselves, but humankind as a whole. In "Prayer (II)," the cosmic effects of Christ's second Adam status are considered, showing that access to heaven is brought to earth through the blood of his sacrifice. These poems reveal that, for Herbert, second Adam typology is essential for grasping the full

consequences of Christ's saving work, both personal and cosmic (Young 138).

The final theme is that of the sacramental experience of the Atonement. Of the various topics we have examined, this is perhaps the one, which is most distinctive to Herbert. As Owen F. Cummings observes, perhaps the Welsh-born Herbert "absorbed something of that indigenous Celtic spirituality, a spirituality marked by a sacramental sense" (Cummings 4). In "The Agony," Herbert notes that there are two things in the world which are little considered or measured: sin and Love. For those who would begin to know the seriousness of the crime, he invites them to the Mount of Olives to see

A man so wrung with pains that all his hair, His skin, his garments bloody be.

Sin is that press and vice, which forceth pain

To hunt his a•uel food through ev'ry vein. (9—12)

He offers another invitation to those who would begin to consider Love:

Who knows not to Love, let him assay

And taste that juice, which on the cross a pike Did set again abroach; then let him say If ever he did feel the like.

Love <sup>6</sup>is that liquor sweet and most divine,

Which my God feels as blood; but I, as wine. (12—18)

In these stanzas, Herbert employs the image of a winepress to illustrate how the press of man's sin upon Christ results in the shedding of his blood. Evident again, here is the holding together of the objective and subjective elements of Christ's work discussed earlier. Sin brings about the objective necessity of Christ's sacrifice, here vividly portrayed as a press, which extracts his blood from him. Subjectively, the reader is invited to taste of this blood in the Eucharistic wine, thus experiencing the full weight of Love in Christ. For Herbert, Christ's saving work is not merely something to which the communicant looks back. Still, it is something, which, in some sense, he truly appropriates through the Eucharist. R. V. Young draws this out in noting that "the closing couplet [of "The Agony implies strongly that what is to human sensation wine is, in the divine economy, the blood of Christ: what 'God feels' is undoubtedly more reliable than what the poetic persona tastes "28 Herbert, as a proponent of the Anglican via media, articulates a Eucharistic view which sounds close to an affirmation of transubstantiation, though he elsewhere critiques elements of the Catholic Eucharist

ceremony.<sup>7</sup>Sufficient to say, Herbert views the Eucharist as communicating the real presence of Christ in a way that ensures a vivid experience of the Lord's saving work for the communicant.<sup>8</sup>

In "Holy Baptism (I)," Herbert draws the typological connection between baptism and Christ has pierced side that was displayed earlier in "The Sacrifice." When confronted with his sin, the poet looks back to his baptismal water, "Which is above the heavens, whose spring and rent/ls in my dear Redeemer's pierced side" (5—6). These baptismal waters either "stop our sins from growing thick and wide" (8),

Or else give tears to drown them, as they grow.

In you, Redemption measures all my time,

And spreads the plaster equal to the crime:

You taught the Book of Life my name, that so

Whatever future sins should me miscall,

Your first acquaintance might discredit all. (9—14)

Herbert here portrays Christ's accomplishment of redemption and its application as a unity; that which he accomplishes on the cross is applied and continually experienced through the baptismal waters. These things are held together by the typological connection of baptismal water flowing from heaven and through Christ's side to cleanse the sinner.

Herbert's persistent emphasis on the sacraments and the **recipien** experience of the Atonement through them evidences another broader characteristic of The Temple that we have already noted. As an Anglican priest, Herbert viewed the administration of the sacraments as one of his primary pastoral duties. The appeals to proper and appreciative reception of the sacraments in poems such as "The Agony" and "Holy Baptism (I)"<sup>31</sup> leave no doubt that Herbert carefully prepared his congregation, instructing them in grateful reception of the Eucharist and baptism.<sup>32</sup> In this way, Herbert's poems and his priestly role of serving at the altar were means through which he

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<sup>7</sup> See "The Holy Communion."

<sup>7</sup> See "The Holy Communion."

<sup>7</sup> Cummings comments on the pervasive presence of the Eucharist in The Temple:

"Herbert was a son of the Reformation, yes, but in the via media Anglican, eschewing any disparagement of the centrality of the Eucharist. His sensibility is such that it would be inordinately tedious to make reference to every occasion on which the Eucharist is alluded to or mentioned." "The Liturgical George Herbert," 441.

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<sup>6</sup> Young, Doctrine, and Devotion, 118.

ministered Christ's saving work to his parishioners tangibly and experientially.

#### IV. THE RELEVANCE OF HERBERT IN THE PRESENT SCENARIO.

While appreciation for Herbert has continued to grow in literary circles, his place of respect in the church today is not nearly as prominent. Thankfully, this has not always been true. The Puritan Richard Baxter's quotations of Herbert's poems in his *The Saints Rest* "undoubtedly helped to secure 'low' and non-Anglican readers for Herbert,"<sup>31</sup> while Charles Spurgeon "commends George Herbert's poetry, 'suffused with Love for his dear Lord'"<sup>34</sup> By his testimony, Herbert wrote *The Temple* for the improvement of the church. I would like to offer two specific ways in which the evangelical church in the twenty-first century can gain a similar appreciation for Herbert through the appropriation of his thinking on the Atonement.

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<sup>31</sup> Other poems that can be included in this discussion are "The Holy Communion," "Conscience," "The Bunch of Grapes," and "Love (III)."

<sup>32</sup> In *A Priest to the Temple*, Herbert insists of the Country Parson that he "considers and looks into the ignorance, or carelessness of his flock, and accordingly applies himself with Catechizing's, and lively exhortations, not on the Sunday of the Communion only (for then it is too late) but the Sunday, or Sundays before the Communion, or on the Eves of all those days." *The Country*

Parson, *The Temple*, 85—86.

<sup>33</sup> Summers, *George Herbert*, 16.

<sup>34</sup> Quoted in Ian Randall, "Live Much Under the Shadow of the Cross: Atonement and Evangelical Spirituality," in *The Atonement Debate: Papers From the London Symposium on the Theology of Atonement*, ed. Derek Tidball, David Holborn, and Justin Thacker (Grand Rapids: Zondervan, 2008), 300.

First, we have seen that Herbert's emphasis on God's wrath over sin is consistent with what has come to be known as penal substitutionary Atonement. This doctrine is often criticised today, incurring labels such as "divine child abuse" for supposing that the Father would execute his wrath in the death of his Son. While there have been any number of responses offered by defenders of this atonement theory, many still find such criticism convincing. Meeting such criticism with exegetical and

theological counter-arguments is undoubtedly essential, but it might be that Herbert's moving portrayals of Christ's work as willing self-sacrifice could go a long way toward dispelling any misguided notion that the Father's wrath over sin pits him against his Son. This is not a relationship of abuse, but one of unified purpose in Love for sinful Humanity. This Love is often communicated better through verse than through argumentation.

Second, Herbert sacramental theology certainly has something to offer the evangelical church today. Evangelicalism undeniably maintains a tendency toward devaluation of the sacraments and other ritual forms of worship. Certainly, Herbert's coupling of a high view of the sacraments with warm evangelical piety could help give modern evangelicals an appreciation for the central place the sacraments should hold in the life of the church. It is at the communion table and at the baptismal font that Christ's saving work is most vividly made known to us. This experience of Christ's Atonement through sacramental means can only serve to magnify the evangelical priority of cross-centred piety. In these ways and numerous others, George Herbert is poetic.

#### V. CONCLUSION

George Herbert was the product of his age and training as an Anglican priest. His *Magnus Opus* displays his Passion for the Love of Jesus Christ. Therefore he expresses the theological themes of Soteriology and Christology propounded by some certain verses of the Holy Scripture. Even in this modern world, his poetry preaches the doctrine of salvation. It teaches the principle of sanctification, and Christ centred theology which a significant aspect of several modern evangelical denominations.

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# Critical Exploration of the Various Forms in George Herbert's *The Altar*

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**Abstract**— This research paper aims to analyse George Herbert's "The Altar", and its form and they would be discussed concerning its content. Then the article asserts that, while being a visual poem, it is one of the crucial poems composed by the poet in which tropes are exploited with the rest of the forms such as the employment of Metre, Capitalisation and rhymes, strengthening the overall message that poem conveys. George Herbert's *The Altar* can be seen as just an altar - a quirky form. Nonetheless, that Reading fails to consider how the structure of the poem elevates the meaning of sacrifice. The sacrifice upon the Altar is a sacrifice of the poem (and, in extension, the poet himself). This is a poem that, above all, advocates the total surrender of oneself to a higher deity, no matter how broken that person is.

**Keywords**— Alter, broken, crucial, content, form, Herbert's, poem, tropes, exploited, sacrifice, visual.

## I. INTRODUCTION

In poetry, there are used words for approximating human circumstance. As such, poetry becomes the art of crafting language, discovering the exact expression to fitting within a line or a stanza. Utilising language as its medium, the form the poem assumes is inalienable from its content. Traditional poetry attains closed forms such as the sonnet and the villanelle. Contemporary poetry, on the other hand, it favours open forms with free verse and prose-poetry.

## II. SORT OF POETICS

It is this that Visual poetry is an additional form to contend with it, in this sort of poetics, the type of poem proceeds on its content. George Herbert's *Easter Wings* is in the shape of two wings; his *The Altar* in the way of a broken altar; John Hollander's *Swan and Shadow* in the form of a swan and its shadow. Much of the impact of this type of poetry stems from the appearance of the poem on the page (Roberts and Jacobs 741).

It is that this type of poetry takes the discourse on the form to a higher level. In other types of poetry, the style is inherent; closed forms, for example, have a prescribed structure to follow. Visual poetry pushes it by creating its kind of way that would work only in that type of poetry.

Its aesthetic structure flows from its original content.

It is possible to argue that this critical analysis is concerning George Herbert's *The Altar*. The form would be discussed vis-a-vis its content. The assertion is, while being a visual poem is one of the primary tropes used here, other ways, such as the utilisation of meter, capitalisation and rhymes, strengthen the over-all message that poem seeks to impart.

It is true that, as mentioned, the wedding of form and content in poetry leads to a craft-oriented approach in a reading of any poem. A translated or paraphrased verse might gain new insights from being worked on by an experienced poet-translator. Nonetheless, it would lose a significant deal from changing the language. It has been proposed that the focus on specific elements of craft seemingly can be considered. First, as a visual poem, the shape of the poem is taken into consideration. Particular to this poem involves the usage of capitalised words that lend a higher insight into the poem (Kennedy 696).

This means that Next, the traditional elements of poetry, metrical verse and rhyming patterns add to its effects. Finally, it is sufficient to say that the placement of certain words in the text signifies a specific meaning that is worth reading into as well.

## III. THE THEME OF PRAYER

It seems that *The Altar* is a prayer set in poetry. The dramatic situation presented involves the persona of the poem, with nothing else to his name, offering his broken

self to God. It includes the utter submission and admission of brokenness and suffering that is being highlighted. That brokenness is the only thing that the persona has, and it is that quality that he would be laying on the Altar as an offering. It must further be remembered that the offering is highlighted by the creation of a broken altar, the metaphysical conceit of this poem -- more on this in a while.

It was evident that, on the first form that can be analysed, the shape reflects the entire piece, contextualised by its title. *The Altar* is a poem about an altar, and it is shaped like an altar. Later on in the poem, it is revealed to be a broken altar. It will be seen, therefore that the creation of the broken Altar echoes the meaning of the verse -- the poem itself is an altar and is an offering.

Second, it necessary to bear in mind that focusing on the physical attributes of the Altar, it would, later on, transcend the boundaries of the temporal plane. The discussion of the Altar is no longer about the broken Altar being created. It is evident from *The Altar* now is a place of worship and a place of sacrifice. The Altar commences signifying the persona's relationship with God and what significant sacrifices he may be willing to undertake to repair a damaged relationship. It may be that the Altar moves to the self, to the persona's heart and being.

#### IV. CAPITALISED WORDS

It seems that the poem has four capitalised words: ALTAR, HEART, SACRIFICE and ALTAR. As Discussed, in poetry and specifically in visual poetry, the capitalisation gives these words more considerable significance. It is a way for the poet to show that these four words, in particular, should be given more significant meaning than the rest of the poem. For instance, if all the other words in the poem were to be removed, these four would perfectly summarise the insight and message that the poet is trying to impart.

It might, however, be supposed that there are the four words that that capture the significant motifs of the poem. First is the idea that the Altar is a heart, an altar is a sacrifice and, ultimately, the centre is to be sacrificed. It must further be remembered that this Reading through the poem, that is the first message that can be a readout of the Altar. As that is the primary theme of the poem, capitalising them simplifies the task of looking for ulterior ideas that may be embedded within the text.

It is thus clear that the word 'ALTAR' is used twice. Among the four words, it commences and concludes the series of capital letters -- away to see that the Altar is the beginning and the end of the vital message. This means that the Repetition of the word is due to the gravitas of the Altar that in itself bears Repetition. A primary contention of the poem itself is to show how the Altar takes on different forms, either a physical one or a metaphysical one.

In the poem, the four capitalised words also form a diagonal line. On the one hand, it is visually appealing to look at the four capital words in a diagonal line; however, it could also symbolise a crack, or the brokenness within the structure of the Altar, that brokenness that the persona is trying to highlight with the piece. As such, it is within the physical crack in the Altar that important message lies -- another element in showing how it is the quality of brokenness that is being celebrated/offered.

#### V. VERBAL STRUCTURE

It is possible that the placement of words in this poem also signifies something. The term "ALTAR" is seen at the very first line together with the name "Lord". In the structure of the poem, the very first line is the table where the offerings are laid out on. As such, the Altar itself is an offering to the Lord. An alternate reading would be how the Lord is present at every Altar that is created in his name.

The word "ALTAR" is repeated at the very last line. The last line is the foundation of the Altar, visually. Aside from a clean ending, where the end circles back to the beginning, this shows how everything should be built upon an altar and that the foundation of this poem and the persona himself is an altar.

It is this that the word "HEART" is seen near the centre of the poem, visually similar to where the human heart is located within the human body. As such, this displays that the core should be central to what is being done, that the Altar would lose its significance if the human heart. In an enormous scope, the human element of the poem was to be taken out. It also connects the foundation with the upper part of the table -- a means of showing that the heart can bridge what is below with what is above and that the heart is a connector between the temporal and the metaphysical.

#### VI. ALTER AS A VISUAL POEM

Some visual poetry tends to forego sound in favour of the optical piece; Herbert's *The Altar* does not. Music plays a significant factor in this poem; for instance, the usage of the regular meter. It starts with a couplet in iambic pentameter, a couplet in iambic tetrameter, four couplets in iambic dimeter, a couplet in iambic tetrameter and, finally, a couplet in iambic pentameter.

There is a certain regularity with the usage of the meter. The first and most apparent reason for such consistency is for the meter to fit with the visual aspect. The only way one could create an image that looks like the Altar presented is to have the middle part shorter. However, that does not take into account why the opening couplet and the succeeding one have to be of different lengths. Having the opening quatrain in either pentameter or tetrameter would not detract from the structure of the poem

## VII. THE METRE EXPLOITED IN THE POEM

The poem initiates and culminates with a pentameter. Mary Oliver calls the pentameter the closest approximate to one breath that "delivers a message of capability, aptitude, and easy fulfilment" (30). As such, each pentameter line reflects one complete thought, thereby making the poem begin and end with a vast range. Combining the auditory strength of the pentameter with the visual aspect of this poem, one could say that beginning and ending with the pentameter gives this Altar a stronger foundation and a more comprehensive table -- in itself, adding to the experience of enjoying the poem.

It seems that the following lines are in tetrameter. Oliver states that shorter lines "leave the reader feeling slightly hurried and, thus, agitated" (31). The tetrameter is best used in fictional works when the feeling of being incomplete propels the reader to read forward. (32) The poem releases with a couple of pentameters, the most potent line structure, and then it shifts to a tetrameter. In effect, after a calming opener, the reader might read the next two lines fast to get to the middle verse more quickly.

It is thus clear that the four couplets in the middle are in dimeter. Oliver likens the dimeter to the dual beat of the heart (32). The usage of the dimeter, aside from making the middle verses shorter to approximate the central part of an altar, is a quick read. Yet it is that part that contains the heart of what the poem is trying to say, masked under the quirkiness of the dimeter and the structure of the middle section.

Following four couplets of dimeters is a couplet

in tetrameter, then a couplet in pentameter. This shows perfect balance -- as above, so below. Dividing the poem into couplets, we end up in a graph as follows:

PENTAMETER > TETRAMETER > DIMETER >  
DIMETER > DIMETER > DIMETER >  
TETRAMETER > PENTAMETER

It is possible to argue that the mirror effect shows symmetry, again another element to be pointed out in this poem. Not only is the poem balanced, but so is the Altar. The Altar has a strong foundation and a long table where one can offer oneself. Inherently, the Altar has a pleasing, symmetrical shape that is violated by a break within it.

The iambic pattern of the poem is another form that could be taken into consideration. As one of the poetry's more famous techniques, the iambic foot closely approximates "sensible speech" (Oliver 15). Using that metrical tool it shows a personal and tender relationship of the persona with God. Furthermore, the rising intonation that the iamb has can double as glorification for God as well.

Aside from the meter, another element of poetry that signifies sound is the rhyme. In this poem, the rhyming scheme is seen per couplet, where the ending sound of each line rhymes with the other line in the couplet. This strengthens the metrical division of the poem, given that a pentameter only rhymes with a fellow pentameter and does not associate with the tetrameters or the dimeters.

The type of rhyme used can be characterised as masculine as the iambic lines end in a stressed sound (Oliver 21). The rhyming occurs within the couplet. Thus, the rhymes are perfect

(40). The verses give the poem a pleasurable form.

It seems that another form to look at in terms of the rhyming scheme is how almost all the rhyming couplets end with an end stop: a colon, a period or a comma. Disregarding the number of stresses per line, this method recalls the usage of the heroic couplets as popularised by poets like Alexander Pope (Aureus 116). Heroic couplets are couplets that rhyme, have an end stop after the couplet and contain within the two lines a single thought that does not continue, semantically, into the next string (Oliver 42).

It is rather strange that the usage of pseudo-heroic couplets in this poem shows the movement from couplet to the couplet. As with the divisions in metrical feet, the heroic couplets show that each couplet's message is independent. The end stops at each couplet force the

reader to slow down and digest the thought forwarded by the couplet.

### VIII. THE FORM OF THE POEM

It is this that the form is inconsistent, however, as the couplet, “Wherefore each part//Of my hard heart” does not have an end stop after the word “heart” and the thought of that couplet flows into the next couplet. In effect, that couplet and the one immediately succeeding it have combined to become a quatrain. Factoring in the fact that these four lines are in iambic dimeter lends to how the reader would feel the necessity to speed up reading through that part to get to the ending faster than the beginning eventually. Enabling the sentence has the effect of the narrative forcing the poem forward.

With the discourse on visual poetry and the metrical quality of the poem given, the more significant form to tackle is its genre as a metaphysical poem. It is evident from the kind of a poem is a form that is valid to look into as well. Metaphysical poets are “trying to draw out the traditional lyric of love and devotion by stretching it, under deliberate mental pressure, to encompass new unities from which a sense of strain and violent effort was rarely absent” (Adams 1053).

It can be seen that The metaphysical conceit is to take two different objects and bring them close together to compare them. It is the extension of a physical, commonplace object moving into an elevated metaphysical dimension (Schwartz). In *The Altar*, the stone altar and the heart are being taken to mean similar purposes.

### IX. CONCLUSION

. To sum up, it might, however, be supposed that this was Rearing a broken stone altar in praise of God is comparable to mending the heart of someone who has lost everything and is offering his whole persona to God. It may be that the only way for a broken altar to be hallowed again is if the heart were a present factor in it. It may be that the tears in the persona are also suggestive of the violent turmoil he may have undergone.

The Altar may be a physical object, and however, when transcended to the metaphysical plane, the Altar becomes a place for offering sacrifices to worship God. The element of sacrifice is prevalent in Christian doctrine as even modern Catholic masses make references to an inevitable sacrifice that everyone partakes in.

Indeed, Digging within the meaning is also the dichotomy between the natural and the human-made. The poem favours the natural creation, forwarding an absolute fatalistic ideal. The natural, as given by God, is inherently present in every man since God made man. The stones used in the creation of the Altar may be dead, and only a man could cut them, preferably with tools. In the poem, the persona has done away with using tools. It echoes the image of God crafting man and being the one who is cutting the rock.

It is declared that another way of looking at the conceit is to argue that true faith does not rely on physical altars. While an actual and literal platform exists in the context of the poem, it is transcended by the more excellent value that sacrifice bestows upon the persona. A grand altar does not mean anything; in the long run, a broken altar is a lot more significant if the person offering himself or herself gives his or her full heart to it.

It must be admitted that tying all the things this paper has brought forward, all of these are a reaffirmation of the necessity of poetic form. The form a poem takes, especially in visual poetry where it is most explicit, achieves a more significant meaning when it is wed with content. Visual poetry uses as its technique the shape of the poem itself; however, that is not all that poetry can offer. Metrical devices such as the stresses, meter and rhyme may seem to be unimportant upon a first glance but are essential devices that prove the meaning of the poem further. Lastly, the historical context of a poem would layer a reading of it in a different light. Religious poetry of the metaphysical kind was a movement during George Herbert's time.

Furthermore, George Herbert's *The Altar* can be seen as just an altar - a quirky form. But that Reading does not take into account how the structure of the poem elevates the meaning of sacrifice. The sacrifice upon the Altar is a sacrifice of the poem (and, in extension, the poet himself). This is a poem that above all advocates the total surrender of oneself to a higher deity, no matter how broken that person

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# Erotic Element in George Herbert's Sacramental Poetics

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**Abstract**— This research paper aims at attempting to contextualisation the ambivalent erotic elements in George Herbert's Poetry within a theological account of the problem of the language-one consistent with exegetical writings of St. Augustine. It is this that, at the heart of the argument, is a hermeneutics of Faith that links the corporeality of human language to a theology of the human body as a sacrament. Reformatory theology had positively identified God's redemptive purposes in human corporeality; for God had created the body in His image, assumed and suffered it through His son, Jesus Christ, and now dwells in it in the form of the Holy Spirit. It can be seen that drawn on the literal meaning of the book of Genesis and the Song of Songs in the Holy Bible; Incarnation Theology possibly asserted an early Eros that redeemed by Grace. It is true that it is not purging, nevertheless the eradicable presence of the guilt that marks a reaction to the text purely. Incapable of redemption prelapsarian sexuality without feelings of shame, the language embodies a tainted consciousness that can merely be transcended by the Grace of Divine revelation.

**Keywords**— ambivalent, Divine, contextualisation, erotic, elements, Herbert, poetry, revelation.

## I. INTRODUCTION

It is this that George Herbert's language of sexuality has been the subject of ample modern critical commentary. Drawing on biblical, exegetical, and literary traditions, scholars have explored the poet's use of sensual language through two fundamental viewpoints. The first cast Herbert's religious lyrics as "sacred parodies" that artfully harness the arts of secular love poetry to the pedagogical purposes of devotional representation.<sup>1</sup> The second view seemingly argues that Herbert's achievement demonstrates not so much redemption of age-old traditions as a recuperation of poetry's sensual origins in such divinely inspired texts as the Song of Songs. Implied in this latter "sacramental" view are the blessed continuities between the sacred and the profane, the spiritual and the sensual. Accordingly, Scripture does not merely furnish a repertoire of rhetorical tropes for expressing the nature of human-divine Love nevertheless also establishes the religious warrant for an affirmative embrace of human sexuality. Within this interpretive scheme, sexual metaphors participate in the realm of literal reality: although allied with the corruptible Flesh and the corrupt imagination, the vocabulary of human sensuality may nonetheless serve as a vehicle of heavenly Grace.<sup>2</sup>

The analysis displays that Critics, however, have frequently been leery of Herbert's sacralisation of "profane" sensuality. Concerning Herbert's recourse to the language of sacred love poetry, Rosemond Tuve in a 1959 essay claimed that "when the Love exchanged is between God and man . . . identical words and similar phrases of profane poetry cease to bear a comparable significance."<sup>3</sup> More recently, Anthony Low observed that "George Herbert found it difficult to accept in full the implications of the traditional biblical tropes of love and marriage, in which Christ is figured as the bridegroom and the Church or the individual Christian as the bride."<sup>4</sup> Relatedly, Chana Bloch suspects that although the Song of Songs gave Herbert "a warrant, an associative predisposition, to visualise the Love of humanity and God in terms of an erotic relationship between a man and a woman . . . it is unlikely that he would have intended an explicitly sexual scene" in "Love" (III) and other poems.<sup>5</sup> In arguably the frankest treatment of *The Temple's* erotic achievement, Michael Schoenfeldt argues for a reflexive critique that confesses rather than dismisses the anxieties that Herbert's erotic language might arouse: "In failing to acknowledge this eroticism and the uneasiness it arouses, we make Herbert's poetry the subject of our repressions."<sup>6</sup> Schoenfeldt's chief interest, however, is in portraying the poet's nervous engagement with the language of Christian

eros, the better to situate *The Temple* within a history of ambivalent cultural and religious attitudes towards the endorsement of erotic expression. He suggests that for Herbert, sexual tropes portraying human-divine Love remain at once lawful and illicit, notwithstanding their basis in scriptural warrants. Moreover, for Herbert's Country Parson, "Romantic love and erotic desire are suppressed as refractory and irreligious forces."<sup>7</sup> Indeed, where they appear in the religious contexts of *The Temple*, the result is a covert sense of unease for both poet and reader.

It is this that, to contextualise such ambivalent readings of Herbert's erotology within a theological account of the problem of language – one consistent with the exegetical writings of St. Augustine., at the heart of this argument is a hermeneutics of Faith that possibly associates the corporeality of human language to a theology of the human body as a sacrament. It may be that Reformation theology had identified God's redemptive purposes in human corporeality: for God had created the body in His image, assumed and suffered it through His Son, and now dwells in it as the Holy Spirit. Drawing on literal readings of Genesis and the Song of Songs, Incarnation Theology emphasised the possibility – if not the necessity – of earthly *eros* redeemed by Grace. Indeed, to deny the divine potentiality of the body was to reject both God's image in humankind (Genesis 1:27) and Christ's humanity. As St. Augustine declares, those who would condemn the body are themselves guilty of carnality:

For anyone who exalts the soul as the Supreme Good, and criticises the nature of Flesh as something evil, is, in fact, carnal alike in his cult of the soul and his revulsion from the Flesh, since this attitude is prompted by human folly, not by divine truth.<sup>8</sup>

Thus affirmed was a dialectical understanding of Christian eros – one that sought to balance disaffection toward the Flesh as a source of mortal corruption with affection for the body as the site of spiritual redemption. Notwithstanding its carnal inclinations, erotic language itself could be absorbed and absolved by a theology of the Incarnate Word. In this essay, I pursue the implications of this hermeneutic regarding St. Augustine's writings and their theological resonances in the poetry of *The Temple*.<sup>9</sup> At the heart of Herbert's Augustinian account of sacred eroticism, I suggest, is a dialectical treatment of the holy capabilities and liabilities of poetic wit. In Thomas Hobbes's comprehensive definition, "both *Fancie* and *Judgement* are commonly apprehended under the name of *Wit*," which consists in "those grateful Similes, Metaphors and other Tropes, by which *Poets* and *Orators* have it in their power to make things please or displease."<sup>10</sup> At issue

for the devotional poet, however, is wit's provenance in the fallen faculties of "Fancie" and "Judgement." Puritan suspicion of poetry and the arts of rhetoric charged that wit's seductive charms emanated from carnal knowledge and the wayward imagination. For Herbert, the devotional irony is at best self-effacing, even gesturing towards prosaic "plainness," as the poet-speaker in "Jordan" (I) declares: "Nor let them punish me with loss of rime, / who plainly say, *My God, My*

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*King*" (ll. 14-15). Similarly, the preacher's oratory, according to Herbert's Country Parson, ought to be humbled by piety, since "the character of his Sermon is Holiness; he is not witty, or learned, or eloquent, but Holy."<sup>12</sup> Nevertheless, "wit" remains the central dynamic of Herbert's sacred art – a paradox that his poems brilliantly enact through a sacramental poetics of human sexuality. Consistent with Reformation spirituality, Herbert's poems pursue the thesis that both sexuality and textuality, however inherently corrupt, remain worthy of spiritual regard. Both the mortal body and carnal language are redeemable by Grace when consecrated to devotional ends.

Throughout its interpretive history, the Christian language of eros has been the locus of interpretive anxiety. Wary of complex heavenly realities with bodily experiences, patristic discussions of the Song of Songs in the Middle Ages and the Renaissance frequently cautioned against interpretations wrought by fleshly passions.<sup>13</sup> Referring to the Song's explicit descriptions of the lovers' bodies, the Protestant James Durham declared that "our Carnalness makes it hazardous and unsafe, to descend in the Explication of these Similitudes."<sup>14</sup> Martin Luther decries not only man's inability to relive the felicitous sexuality of Edenic innocence, but also his incapacity to apprehend it through language. Inevitably, by registering prelapsarian reality through postlapsarian communication, "we continually experience the opposite, and so we hear nothing but bare words."<sup>15</sup> Yet, apart from silence, it is "bare words" that the devotional poet must be content to work with.<sup>16</sup> At issue, then, is a language of accommodation that can only adumbrate, but never fully embody, the untainted sexuality of a prelapsarian past.

"How shall infection / Presume on thy perfection?" (ll. 35-36) the speaker of "Miserie" asks. The answer, I suggest, lies in the poet's artful exposition of an Augustinian hermeneutic that situates the problem of human sexuality within the broader problematic of devotional representation. If it is the language that must express the Love between creature and Creator, then it is language's

expressiveness that cannot be divorced from one's knowledge of Love. As James Turner suggests, "In Augustine's Christianization of Platonic Eros, the love impulse is a force at once erotic, hermeneutic, and ontological."<sup>17</sup> This essay argues, then, that a theologically sensitive reading of *The Temple's* erotic tropes must attend to the anxious relations between devotional expression and interpretation. Throughout, the continuities and contradictions between "fallen" and "redeemed" sexuality will be seen to parallel the tensions between the promises and pitfalls of poetic inscription. A curious paradox emerges: for it is only by acknowledging the "infections" of the concupiscent imagination that we may begin to imagine the "perfections" of a divine love to which language can only gesture.

## II. EROS IN THE GARDEN

In their attempts to comprehend the divine origins of human sexuality, medieval exegetes returned to Scripture's opening narrative of the Fall. St. Augustine argued that first Love consummated in the Garden would have combined sensual ecstasy and spiritual purity. While the Fall marked the primal conception of "carnal knowledge" and lust, all prelapsarian sexual activity was otherwise a conscious expression of worship coupling human sensual experience with heavenly Love. Both curse and cure, fallen sexuality became the instrument of humanity's redemption through Christ the second Adam – a promise foretold in the divine injunction to "be fruitful and multiply" (Genesis 1:28).<sup>18</sup> In the divine prescience of the "fortunate fall," sex's double-edged sword assured at once the continuity of original sin and the perfection of human salvation.<sup>19</sup>

According to Augustine, the primal act of transgression witnessed the coupling of man's disobedience to God with the revolt of his Flesh. In a parodic re-enactment of Adam and Eve's primal act of rebellion, erotic emotions after the Fall was no longer subject to voluntary control but given over to spontaneous arousal in defiance of reason. Indeed, "So intense is the pleasure that when it reaches its climax, there is the almost total extinction of mental alertness; the intellectual sentries, as it were, are overwhelmed."<sup>20</sup> Augustine suggests that it was the shame at seeing their genitals uncontrollably aroused that led Adam and Eve to cover their loins with fig leaves. The twelfth-century saint, Albert the Great, likewise explains:

When Adam first withdrew from God, his body was also corrupted and not subject to the soul. Sensual motion, infused with the serpent's venom, was so put off track that in its movements it did not obey, particularly regarding sexual pleasures . . . Consequently, it was in the motion of

the genitals that they [Adam and Eve] were first conscious of their nudity.<sup>21</sup>

As Michael Schoenfeldt notes concerning Isaiah 47:3 ("Thy nakedness shall be uncovered, yea, thy shame shall be seen") and Rev. 16:15 ("Blessed is he that watcheth, and keepeth his garments, lest he walk naked, and they see his shame"), *pudendum*, the Latin equivalent for "shame," signifies both "the external genitals" and "the shameful parts of something" (*OED* 1, 2).<sup>22</sup> It is this shameful lust which "thickens all [his] powers" that the speaker in "Sighs and Groans" wishes to hide from sight as if recalling the scene of disgrace in the Garden:

O do not blind me! I have deserved that an Egyptian night  
Should thicken all my powers; because my lust  
Hath still, sow'd fig-leaves to exclude thy light. (ll. 13-16)

In "The Pearl," the insurgent flesh decries itself, even as the object of the speaker's lament: "My stuff is flesh, not brass; my senses live, / And grumble oft, that they have more in me / Than he that curbs them" (ll. 27-29). In "Dulnesse," the speaker's wayward Flesh, possessed by its own will, engenders "surged lyes" that mock the sinner's attempts to expose them:

But I am lost in Flesh, whose surged lyes Still mock me,  
and grow bold:

Sure thou didst put a mind there if I could

1. Find where it lies. (ll. 21-24)

Throughout *The Temple*, Herbert explores the theological links between desire and pride through a sustained pattern of horticultural images hinting at priapic aggression. In "The Flower," a postlapsarian garden threatened by storms and frosts provides the setting in which the spiritually aspiring speaker appears as one of many young shoots that "shoot up fair" (l. 24) to "grow in a straight line, / Still upwards bent" (ll. 29-30). Here the phallic charge of the speaker's "growing and groaning thither" toward a "spring-shower" (ll. 25-27) is reinforced by the engorged image of human pride: "Who would be more, / Swelling through store, / Forfeit their Paradise by their pride" (ll. 47-49).<sup>23</sup> God's anger finally rebuffs such mortal striving:

But while I grow in a straight line,

Still upwards bent, as if heaven were mine own, Thy anger comes, and I decline. (ll. 29-31)

The oxymoron "upwards bent" suitably captures the futility of human ambition. "Bent" equivocates on the meanings of "determined" and "deflected," as if conjoining the persistence of the will with the imminence of its mortification. Significantly, the *OED* assigns horticultural meanings to the noun *bent* dating back to the late fifteenth

century: “A name given to grass of a reedy or rush-like habit, or which has persistent stiff or rigid stems; also to various grass-like reeds, rushes, sedges, and other plants.”<sup>24</sup>In “The Flower,” such *bents* that “shoot up” while “growing and groning” (ll. 24-25) contain within themselves the punitive seeds of libidinal excitement, for as Herbert cautions in the Williams manuscript version of “The Church-porch”: “Lust . . . is a rodd / Whose twigs are pleasure, & they whip thee bare” (ll. 8-9). As I will attempt to show, the priapic valence – and violence – of rods, reeds, twigs, and similar plant imagery will be revisited with calculated significance throughout *The Temple*.

Where gardens grow, man’s unruly members lurk. The spectre of fallen sexuality similarly haunts the postlapsarian landscape of “The World”:

Then entered *Sinne*, and with that Sycamore,  
Whose leaves first sheltered man from drought & dew,  
Working and winding slyly evermore,  
The inward walls and Sommers cleft and tore:  
But *Grace* shor’d these and cut that as it grew. (ll. 11-15)

As Don Cameron Allen notes, the “Sycamore” alludes to the fig tree that appears throughout Scripture with ominous warnings.<sup>25</sup> “Working and winding slyly evermore,” the leaves of the tree recall Adam and Eve’s naked shame in the aftermath of their encounter with the serpent’s “slippery body, moving along in tortuous twists and turns.”<sup>26</sup>

In Herbert’s symbolic ecology, trees are rooted in the lost Garden of Eden. Robbed of its forbidden fruit, the Tree of Knowledge stands witness to humanity’s fallenness. The accused subject of the poem “Man” is “a tree” – one that “yet bears no fruit” (l. 8). The despairing speaker in “Obedience” asks, “Lord, what is the man to thee, / that thou shouldst mind a rotten tree?” (ll. 21-22). In “Affliction” (V), humans are “the trees, who were shaking fastens more, / While blustering windes destroy the wanton bowers” (ll. 20-21). Throughout *The Temple*, the fallen tree that is Man stands as an image of sinful pride and disobedience intimately associated with priapic lust.<sup>27</sup> In “Faith,” fallen “creatures [that] had no real light / Inherent in them” (l. 33) appear to have once dwelt in

That which before was darkened clean with bushie groves,  
pricking the lookers eye, Vanisht away, when Faith did change the scene: And then appeared a glorious sky. (ll. 37-40)

Like the “wanton bowers” of “Affliction (V),” these “bushie groves” threaten to “prick” the “lookers’ eye” (l. 38). Notably, the *OED* entry for the noun “prick” dates the earliest coarse references to “penis” to 1555 and 1592 – a

pun that Herbert’s use of the verb form might well have exploited.<sup>28</sup> In “Frailty,” the world’s meretricious “Regiments,” cloaked in “glory and gay weeds, / Brave language, braver deeds,” turn to dust, only to “quickly rise / And prick my eyes” (ll. 13-16). Suggestively, in the Williams manuscript, the original line 16 “Troubling mine eyes” had been amended in the poet’s hand to read “And prick mine eyes.”<sup>29</sup> What “troubles” or “pricks” the eye, then, is the “planting” of an idolatrous tower in the soul of the speaker who has “long since Wed” his “poor soul, even sick of love” (l. 21) to his Savior:

Affront those joys, wherewith thou didst endow

And long since Wed My poor soul, even sick of Love:

It may a Babel prove

Commodious to conquer heaven and thee

2. He planted in me. (ll. 19-24)

“As a symbol of upward striving,” Janis Lull asserts, “Babel unquestionably held a guilty sexual charge for Herbert.”<sup>30</sup> Enacting humankind’s hubristic attempts at assailing the heights of heaven, the Shemites’ rebellious erection of the Tower in Genesis 11 may be seen to mirror the recalcitrant priapism of Adam’s punishment. Moreover, the Fall of Babel was a catastrophe of the profound linguistic moment, for the proliferation of languages that was God’s judgment had deepened the epistemological gulf between words and things. The myth of Babel writes Gerald Bruns, “duplicates the story of man’s fall from the harmony of his original paradise typologically by dramatising the fall of the word from its original harmony with the world.”<sup>31</sup> The original/original speech act, through which God spoke the world into existence, was typologically repeated in the account of Genesis 2:19-20; then, human language uttered by Adam as he named every living creature had been divinely commissioned to conceive univocally of the things they called. Ever since the Fall, however, the history of metaphor – of the Word as a signifier – has witnessed, according to Jacques Derrida, “a progressive erosion, a regular semantic loss . . . an empirical abstraction without extraction from its native soil.”<sup>32</sup> Rising amid the erosion of ties between mortal signifiers and their spiritual signifieds, then, was a fallen, poststructuralist order – a world of disorderly signs governed by the indeterminacy of signification.

As Herbert observes in his Latin poem “*Memoriae Matris Sacrum*,” with “language being chaos since / The time of Babel” (“*Nam post Babelum linguae adest confusio*” [l. 13]),<sup>33</sup> what more can devotional poetry do but acknowledge its cooperation with the postmodern crisis of representation? “We say amiss, / This or that is: / Thy word

is all if we could spell" ("The Flower," ll. 19-21). On this view, language's duplicity becomes the underlying concern of the poem "Frailty," where the contrast between surface and substance turns on the fragility of signification:

Lord, in my silence how do I despise What upon Trust  
Is styled *honour, riches, or right eyes*; But is *good dust*!

I surname them *guided clay*,

*Deare earth, beautiful grass, or hay*;

In all, I think my foot doth ever tread

3. Upon their head. (ll. 1-8)

The art of naming spells deception in a world of discursive realities, where the italicised words "*honour, riches*" and "*fair eyes*" might just as well be "surname[d] . . . *guided clay / Deare earth, fine grass, or hay.*" As the speaker confesses, it is precisely in "silence" that he can "despise" the mere affectations of words as "Brave language, braver deeds" (l. 14), whose joys "may a Babel prove" (l. 22). The crumbled ruins of the Tower, symbolising the dissolution of the primal unity of language and reality, Word and world, become the "dust" that "doth quickly rise" to "prick" (l. 15) the eyes in a motion of phallic assault.

Language's will to exceed the bounds of authorial intention – in a word, its vulnerability to plural interpretations – further implicates the fallen libido's willful desertion of conscious control. Indeed, the crisis of language is bound up with the dilemma of human sexuality strikes at the heart of *The Temple's* erotic concerns. Titled "Invention" in the Williams manuscript, "Jordan" (II) pictures poetry's desire for "quaint words and trim invention" (l. 3) in the sexualised motif of botanical images that "burnish, sprout, and swell" (l. 4). As if recalling the ornate spiral structures of the Tower of Babel in Pieter Bruegel's 1563 painting,<sup>34</sup> the speaker's thoughts, "Curling with metaphors a plain intention" (l. 5), revolve into a whirl of fire: "As flames do work and winde, when they ascend, / So did I weave my self into the sense" (ll. 13-14). The theme of man's self-swirling vanities recurs in other poems that recall a similar motif. In "The Pearl," the tempting "wayes of Learning," "Honour," and "Pleasure" (ll. 1, 11, 21) resemble "labyrinths" from which "grovelling wit" (l. 37) affords no escape. A sacred parody of Ariadne's thread, God's "silk twist" is that saving Grace by which sinners may be led to heaven:

Yet through these labyrinths, not my grovelling wit,

But thy silk twist let down from heaven to me,

Did both conducts and taught me, how by it

4. To climb to thee. (ll. 37-40)

According to John Calvin, "each man's mind is like a labyrinth," just as the "divine countenance . . . is for us like an inexplicable labyrinth unless we are conducted into it by the thread of the Word."<sup>35</sup> As if "in wand'ring mazes lost" with the fallen angels of Milton's *Paradise Lost*,<sup>36</sup> Herbert's speaker in "A Wreath" pleads for an escape from "My crooked winding ways, wherein I live, / Wherein I die, not live" (ll. 4-5).

In the poem "Sinnes round," the twisting motions of a rising "Babel" revolve into a reflexive portrayal of the circular ties between linguistic cupidity and libidinous sexuality:

My hands do join to finish the inventions:

And so my sinners ascend three stories high, As Babel  
grew before there were disagreements.

Yet ill deeds loiter not: for they supply

New thoughts of sinning: wherefore, to my shame,

Sorrie I am, my God, sorrie I am. (ll. 13-18)

As Michael Schoenfeldt notes, "self-involved writing and masturbatory desire . . . are so intertwined in 'Sinnes Round' that it is difficult to tell whether writing functions as a metaphor for masturbation or masturbation a metaphor for writing."<sup>37</sup> The metaphor of linguistic onanism insinuates itself in the intercourse between the speaker's "inflaméd thoughts" (l. 6), his hands' "inventions" (l. 12), and his words' ejaculatory fires: "My words take fire from inflaméd thoughts, / which spit it forth like the Sicilian hill" (ll. 7-8). As the Tower's erect pride images the errant pen and erring penis, so the speaker laments, "words suffice not, where are lewd intentions" (l. 11). Allegorised in the chiasmic repetition of each stanza's first and last line is the self-perpetuating motion of a kind of poetic auto-eroticism. Mirroring the intractable nature of man's genital movements, the waywardness of the fallen imagination – wit's "unruly engine" ("Perirrhantierium," l. 241) – exemplifies, according to Richard Strier, "the peculiar independence of thoughts from the conscious direction, a phenomenon which Herbert found deeply disturbing."<sup>38</sup> As Calvin admonishes:

Man's mind, full as it is of pride and boldness, tries to imagine a god according to its capacity . . . To these evils new wickedness joins itself, that man tries to express in his work the sort of God he has inwardly conceived. Therefore the mind begets an idol; the hand gives it birth.<sup>39</sup>

Janis Lull observes that "Herbert conceived intimate links between all forms of pride, whether overt or covert and fallen sexuality. He saw this corrupt desire poisoning all human deeds, including the writing of poems."<sup>40</sup> As we have seen, the dialectical relations between wit and lust,

writing and desire, play out in a pattern of sexually charged imagery in several poems where wit's refractory will is allied to male sexual aggression. In a suggestive allusion to this notion of masculine violence, Izaak Walton writes that Herbert had ascribed his physical infirmities during his studies at Cambridge to the piercing effects of his pen's exertions: "He had too thoughtful a wit: a wit, like a penknife in too narrow a sheath, too sharp for his body."<sup>41</sup> In the sexual subtext of Herbert's poems, the pen is a "knife" that wields an uncircumcised wit – a pen (is) knife whose inscriptions and incisions expose the lust of the creative imagination.<sup>42</sup> Like the predatory scientists in "Vanity" (I), the astrologers of "Divinity" unleash a similarly "masculine" assault on nature, "Which with the edge of wit they cut and carve". At the same time "Reason triumphs and faith lies by" (ll. 7-8).

Drawing on the exegetical association of circumcision with the taming of unruly sexuality, Schoenfeldt contends that "The frequent identification of the erect penis with sin, rebellion, and aggression in Herbert's poetry can be understood at least in part by reference to

Renaissance discourse about the ritual of circumcision."<sup>43</sup> The poem "Paradise" analogises the process of linguistic circumcision, whereby words themselves undergo morphological "pruning":

When thou dost more significant judgments SPARE  
And with thy knife but prune and PARE,  
Ev'n fruitful trees more fruitful ARE. (ll. 10-12)

In a sermon on Genesis 17:24, John Donne, too, employs horticultural metaphors when describing circumcision as "an *Excession*, cutting off the *root*, and *branch*, the *Sinne*, and the *fruits*, the *profits* of that sinne."<sup>44</sup> Whereas Donne in "The Crosse" entreats his Savior to "Crosse and correct concupiscence of wit" (l. 58),<sup>45</sup> Herbert takes matters into his own hands. Exploiting the homologies between the poet's pen, the gardener's knife, and the branches of unruly plants, the poet of "Paradise" figures the redemptive "pruning" of his poetic wit through the orthographic excision of morphemes and phonemes.

Throughout *The Temple*, the association of writing tools with the threat of pointed instruments is subtle but continuous. Janis Lull notes the sexual suggestiveness of "strain" and "consort" in a passage from "Employment" (I) – "Lord, place me in thy consort: give one strain / To my poor reed" (ll. 23-4) – and suggests that "The reed, 'poor' or not, is another symbol of male egotism – at once phallus, musical instrument, and pen."<sup>46</sup> In "The Church-porch," the opening lyric of the Williams manuscript,

Herbert explicitly adverts to the dangers of lust and its illicit links with Christ's botanical instruments of torture:

Beware of Lust (startle not) o beware  
It makes thy soul a blott: it is a rodd  
Whose twigs are pleasures, & they whip thee bare,  
It spoils an Angel: robs thee of thy God. (ll. 7-10)

The imagery of priapic plants culled from a fallen garden again underscores the clash of verse and violence in "The Sacrifice," where Christ's "wittie" persecutors "flout" him with "reeds" and mocking "ditties": "Servants and abjects flout me; they are wittie: / *Now prophesie who strikes thee*, is their dittie" (ll. 141-42). Like his selfish ambitions, "man's scepters are as frail as reeds, / And thorny all their crowns, bloudie their weeds" (ll. 177-78). Sharpened with the wit of human vanity, these "reeds" and "bloudie . . . weeds" are metonymic representations of Jesus' crown of thorns. The homologies between scourging devices, gardening implements, and the wooden crucifix emerge as well in Herbert's Latin poem "In Clauos" ("On the nails"):

Qualis eras, qui, ne melior natura minorem Eriperet nobis,  
in Cruce fixus eras;

Iam meus es: nunc Te teneo: Pastórque prehensus Hoc ligno, his clauis est, quasi Falce suâ.

[What a wondrous being you were, who,  
Lest the God-nature rip away  
The human from us, were pinned on the cross.

Now you are mine, I hold you now:  
By this wood, the Shepherd has been seized,  
And by these nails – as by his own  
Pruning hook.]<sup>47</sup>

The wounding-by-inscription of the "corpus-text" was doubtless a familiar trope in Herbert's time. Meditating on the literal meanings of the "Word-made-flesh," Christian writers in the Middle Ages and the Renaissance contributed to a version of the *ostentatio vulnerum* that saw the somaticization of the written text as marking the divine Incarnation of language. For example, in an early sixteenth-century sermon by the bishop of Rochester John Fisher, St. Francis of Assisi is described to have received stigmatic wounds upon reading the depiction of Christ's passion in the scriptures – a body of text in which the "two boards of this booke is [*sic*] the two parts of the crosse, for when the booke is opened & spread . . . the leaves of this booke be the armes, the handes, legges, and feete."<sup>48</sup> Herbert skillfully appropriates such medieval iconography, boldly infusing them with sexual resonances. This is perhaps best exemplified in the poem "The Bag," in which

Christ's body is pierced by the combined instruments of writing and rape. As Schoenfeldt suggests, "The Bag" dramatises the *kenosis* of Christ as a divine strip-tease in which His body, "undressing all the way" (l. 12) to earth, is assaulted by a soldier's "spear" that transfigures His wound into a womb-like sac(k) – the titular bag. In a covertly coital gesture, the naked Jesus invites his supplicants to insert their penned desires "very

49 neare [his] heart," assuring them that their words "shall safely come":

If ye have anything to send or write, I have no bag, but here is room: Unto my Father's hands and sight, Beleeve me, it shall safely come.

That I shall minde, what you impart;

Look, you may put it very neare my heart. (ll. 30-36)

Whereas Schoenfeldt conceives of the "bag" as "a kind of vaginal orifice" belonging to a feminised Christ, Richard Rambuss contends that this receptacle might equally resemble "a kind of scrotum," such that the soldier's spearing evokes not merely an image of impregnation, but also a scene of homoerotic penetration.<sup>50</sup> As in Herbert's "Artillerie," God and the poet whose "tears and prayers night and day do woo" (l. 19) are "shooters both" (l. 25). Reflected in a diverse body of "traditional" historical and New Historicist scholarship, contesting articulations of gender and sexuality in "The Bag" offer a paradigmatic instance of the interpretative contradictions and questions begged by the very act of writing.<sup>51</sup> What follows is a further exploration of this theme through an Augustinian reading of the troubled nexus between authorial intention and reader reception. The point I wish to demonstrate is that Herbert's sacramental erotics registers not so much the cupidity of sensual experience as the culpability of mortal language in the act of interpretation.

### III. WRITING THE CONCUPISCENCE OF WIT

A central theme in *The Temple* is the poet's ambivalence over the devotional capacities and liabilities of poetic wit. Whereas secular comedian had its lawful uses in the secular offices of oratory, religious humour was properly self-effacing in its repudiation of "quaint words, and trim invention" ("Jordan" [II], l. 3). "Nor let them punish me with losse of rime," declares the poet-speaker in "Jordan" (I), "Who plainly say, *My God, My King*" (ll. 14-15). Arising from the fallen faculties of "Judgement" and "Fancie" is wit's propensity for self-advertisement. Yet, an inescapable paradox marks the poet's attempts to disavow his "wit" by avowing its inherent pretensions.<sup>52</sup> As Thomas Merrill notes, a mode of critical reflexivity characterises

numerous poems in *The Temple* that strive to "disrupt their order, critique their clichés, re-invent themselves, and promote a spiritually-salutary humiliation of the 'self.'" <sup>53</sup> In "The Forerunners," the poet-speaker, lamenting the ageing of his creative faculties, discovers that to be genuine "wittie" is to surrender his "dittie" to God's pleasure:

So *Thou art still my God* be out of fear.

He will be pleased with that dittie;

And if I please him, I write fine and wittie. (ll. 10-12)

A possible pun on "art" in line 10 anticipates the poem's sacramental thesis: that poetic art renders its means worthy by surrendering its ends to godly worship. Entailed in this sacrifice of praise is a ritual cleansing of lyrical wit:

Farewell sweet phrases, lovely metaphors.

But will ye leave me thus? When ye before

Of stews and brothels only knew the doors,

Then did I wash you with my tears, and more, brought you to Church well drest and clad:

My God must have my best, ev'n all I had. (ll. 13-18)

The penitent speaker/poet desires his "Lovely enchanting language" (l. 19), tainted by the world's seductions, to be "wash[ed] . . . well drest and clad." The biblical allusion is fully recounted in the poem "Marie Magdalene," where the New Testament saint dissolves her worldly ties with "stews and brothels" through tears shed at Christ's feet:

Deare soul, she knew who did vouchsafe and deigne

To bear her filth; and that her sinnes did dash

Ev'n God himself: wherefore she was not loth, As she had brought wherewith to stain, So to bear in wherewith to wash:

And yet in washing one, she washed both. (ll. 13-18)

The sacramental ablution of worldly language is a familiar trope that Herbert's Country Parson invokes also:

The Holy Scriptures. . . condescends to the naming of a plough, a hatchet, a Bushell, leaven, boyes piping and dancing; shewing that things of ordinary use are not only to serve in the way of drudgery, but to be washed, and cleansed, and serve for lights even of Heavenly Truths.<sup>54</sup>

Vulgar objects thus qualify for divine uses when sacrificed upon the altar of praise. Augustine, following Plato, argued that all desires were either good (*caritas*) or bad (*cupiditas* or *concupiscentia*) according to whether or not they were consecrated to devotional ends. Reformation theologians, moreover, insisted that *caritas* could not be exercised apart from the surrender to Grace, so that the poet's attempts to

“mount” heaven rest paradoxically on “bended knee” (“The H. Scriptures” [I], l. 14). In “Praise” (I), the poet-speaker, confessing that “To write a verse or two, is all the praise / That I can raise” (ll. 1-2), ejaculates, “O raise me then!” (l. 17). The lesson is reprised in the poem aptly titled “Submission”: “How to know I, if thou shouldst me raise, / That I should then raise thee?” (ll. 13-14).

In the first of two sonnets dedicated to Herbert’s mother, the poet speaker asks, “Cannot thy love / Heighten a spirit to sound out thy praise / As well as any she?” (ll. 6-8). Here the sexual-spiritual link latent in the association of seminal ejaculation with the “expense of spirit” in Renaissance physiology recalls Jonathan Goldberg’s provocative suggestion that *The Temple*’s subtitle, “Sacred Poems and Private Ejaculations,” discloses a “site of masturbation.”<sup>55</sup> Francis Bacon, linking the lust of the eyes with spiritual blindness, counsels that “much use of Venus doth dim the sight” and that “The cause of dimness of sight . . . is the expense of spirits.”<sup>56</sup> In Herbert’s sonnet, the bawdy pun on “heightened spirits” intimates the Holy Spirit’s power to return secular love poetry to sacred ends, as if to restore sacred dignity to sexual virility. In both poems, the sexual thrust of “raise” and “rise” images a redeemed eros “raised” above its carnal afflictions by a higher Love. In *An Apology for Poetry*, Sir Philip Sidney declares that the “erected wit maketh us to know what perfection is, and yet our infected will keepeth us from reaching unto it.”<sup>57</sup>

In “Love” (I), the arts of secular love poetry are likened to a game of flirtation in which “Wit fancies beautie, beautie raiseth wit” (l. 9). But it is only “Immortal Love,” Herbert contends, that can raise the efforts of the devotional poet, whose spiritual offices have since been usurped by the sonneteers of “mortal love.” Here again, the charge is not against wit and sexual passion *per se*, but the uses to which they are applied. “Love” (II) likewise reclaims these sacred purposes by exalting the “greater flame” of God-centered devotion above “usurping lust” (l. 10). Crucial to the sacramental nature of all sensuous experience, then, was the alignment of sensuous enjoyment with spiritual engagement. For only by tempering his verses in the fires of “Immortal Heat” can they be quenched of carnal passions: “Then shall our hearts pant thee . . . And therein, hymns send back thy fire again” (ll. 6-8).

#### IV. THE SHAME OF INTERPRETATION

What it has been called Herbert’s sacramental erotic, based on an Augustinian reading of Incarnation theology, finds its consummate expression in “Love” (III). *The Temple*’s concluding lyric. In the poem’s central scene of tension,

the speaker’s guilty inclination to “drawback” from his host’s invitation manifests a kind of performance anxiety, where his impulse is to “grow slack / From [his] first entrance in” (ll. 3-4). In Augustine’s appraisal, erectile failure is of a piece with man’s carnal propensities, for the bodily effects of the Fall were manifest not only in sensual intemperance but also in sexual impotence:

Not even the lovers of this kind of pleasure are moved, either to conjugal intercourse or to the impure indulgences of vice, just when they have so willed. Sometimes the impulse is an unwanted intruder, sometimes it abandons the eager lover, and desire cools off in the body while it is at boiling heat in mind.<sup>58</sup>

Asked if he “lack[s] anything” (l. 6), the lover in “Love” (III) contemplates his unworthiness as if echoing the speaker in the poem “Dulnesse”: “Why do I languish thus, drooping and dull” (l. 1)? Embarrassed by his double “lack” of sexual potency and righteousness (for which he is “guilty of dust and sinne”), he averts his eyes from his lover’s (“Ah, my deare, I cannot look on thee” [ll. 9-10]), just as Adam and Eve had hidden from God when “the eyes of them both were opened, and they knew that they were naked” (Genesis 3:7). Nevertheless, the divine lover draws nearer and, like the Holy Spirit in the poem “Easter,” offers to “bear a part, / And make up our defects with his sweet art” (ll. 17-18). A poetics of recuperation, dramatised throughout *The Temple*, thus resolves the crisis of representation in “Love” (III), where sex and text are finally wedded. In the poem’s final stanza, the relations of sexuality, textuality, and spirituality culminate in the play of words and voices around a Eucharistic drama. The sexual connotations of “shame,” “serve” and “meat” carry the courtship ritual through to the poem’s conclusion, where the speaker’s coming to “know” in the final stanza brings to a climax his erotic encounter with Love:<sup>59</sup>

And know you not, says Love, who bore the blame?

My deare, then I will serve.

You must sit down, says Love, and taste my meat:

1. So I did sit and eat. (ll. 15-18)

Echoing Luke 12:37 (“he shall gird himself, and make them sit down to meat, and will come forth and serve them”), the poem’s resolution images the fusion of gustatory and sexual desire embodied in Eucharistic doctrine. Ruminating on the Incarnation, the poet of “Love” (III) imagines the consummation of Love as a consuming of Flesh redeemed by the Word.

The mutuality of sex and text is even more subtly emblematised in the utterance, “My deare, then I will serve” (l. 16), whereby both religious and carnal meanings

of “to serve” are proffered by an interlocutor whose identity in the dyadic exchange appears almost undecidable, given the referential ambiguity of the pronouns “My and “I” in the absence of speech tags. At first blush, it is the speaker who is humbly professing his desire to “serve” the God whom he affectionately calls “My deare.” But in the poem’s Eucharistic setting, Christ, too, is the host who “serves” his “deare” speaker the sacraments of His body and blood. Thus, the speaker, as “guest” of the communion Host, is simultaneously the “host” who invites Christ into his body’s holy Temple. The (con) fusion of identities figures the consummation of “one flesh” through the consumption of the Eucharist.

In “The Banquet,” a similar “double-voicing” of subject positions can be heard in the invitational couplet: “Welcome sweet and sacred cheer, / Welcome deare” (ll. 1-2). The speaker who welcomes the heavenly host becomes the host who welcomes his guest. In “Love” (III), the drama of sexual solicitation and social submission joins “masculine” authority with “feminine” hospitality. At the same time, the reciprocal act of “serving” underscores the dissolution of sexual and social boundaries between the two hosts/guests. As in the poem “Clasping of hands,” their gestures of mutual surrender elide all differences between “Thine and Mine,” Self and Other:

Since thou in death wast none of thine, Yet then as mine  
didst me restore.

O be mine still! Still make me thine!

Or instead, make no Thine and Mine! (ll. 16-20)

## V. CONCLUSION

To sum it possible to argue that Augustine’s meditation on shame leads him to a persistent paradox: even sex within the lawful bounds of marriage “longs to become known; and yet it blushes to be seen . . . . This right action craves for recognition in the light of the mind’s understanding, but it is equally concerned to escape the light of the eye’s vision.”<sup>69</sup> Similarly, the reader of “Love” (III), while enticed by the poem’s sacred eroticism, is seemingly embarrassed by what he or she sees to be its unseemly audacity. Like Stanley Fish’s involved reader of *Paradise Lost*, the reflexive reader of “Love” (III) is “left to ponder the discrepancy between his response and the purity of the action.”<sup>70</sup> Indeed, the very epistemological categories that frame our interpretive lenses are themselves constitutive of our captured imaginations: “Ordinary humanity cannot look at Adam and Eve as they first looked at each other, naked and unashamed – or rather, neither naked nor clothed, since this opposition of concepts did not

yet even exist.”<sup>71</sup> This reading runs counter, then, to Greg Crossan’s contention that “The point of the analogy is that both physical and spiritual love require a purgation of guilt-feelings before there can be consummation or atonement (atonement).”<sup>72</sup> Indeed, it is not the purging but the ineradicable presence of guilt that marks the reader’s only response to the text. Incapable of reimagining prelapsarian sexuality without feelings of shame, language embodies a tainted consciousness that can only be transcended by the Grace of divine revelation. In Reformation terms, such knowledge, also inspired by the inner counsel of the Holy Spirit, lies at the heart of Herbert’s sacramental erotics. It is this that, then, resolves the drama of Grace in “Love” (III): as a critic of his actions that are mirrored in the speaker’s, the reader, at last, is persuaded to surrender all anxieties to the God who bids him come, sit, and taste his meat.

And extensions. Notes

5. See, for example, *The Poetry of Meditation*; .: On the conflicting meanings of “parody” to the interpretive tradition of Christian eros, see Lissa Beauchamp, “Herbert’s *The Temple* and the Heritage of Erotic Exegesis,” *George Herbert Journal* 24 (Fall 2000/spring 2001): 1-18.

6. On the sacred appropriateness and appropriations of physical phenomena in Herbert’s language of human-divine communion, see Terry G. Sherwood’s chapter, “Tasting and Telling Sweetness,” in *Herbert’s Prayerful Art* (Toronto: University of Toronto Press, 1989), pp. 57-76. A recent wide-ranging discussion of the Neo-Platonic commerce between sensuous beauty and spiritual reality may be found in Anne-Marie Miller Blaise, “‘Sweetness ready Penn’d’: Herbert’s Theology of Beauty,” *George Herbert Journal* 27 (fall2003/spring2004): 1-21. For religious and historical examinations of the intersection between the sexual and spiritual, see, for instance, the essays collected in *George Herbert: Sacred and Profane*, ed. Helen Wilcox and Richard Todd (Amsterdam: VU University Press, 1995). On the theological debates over Scripture’s literal and metaphorical senses, see Charles Davis, *Body as Spirit: The Nature of Religious Feeling* (New York: Seabury Press, 1976); and Stanley Stewart, *The Enclosed Garden: The Tradition and the Image in Seventeenth-Century Poetry* (Milwaukee: The University of Wisconsin Press, 1966).

7. Anthony Low, “George Herbert: ‘The Best Love,’” *Renascence* 45 (1993): 159.

8. Chana Bloch, *Spelling the Word: George Herbert and the Bible* (Berkeley: University of California Press, 1985), p. 111.

9. Michael C. Schoenfeldt, *Prayer and Power: George Herbert and Renaissance Courtship* (Chicago: University of Chicago Press, 1991), p. 231.

10. Schoenfeldt, *Prayer and Power*, p. 253.

11. Saint Augustine, *Concerning the City of God Against the Pagans*, trans. Henry Bettenson (London: Penguin Books, 1984), 14.5, p. 554.

12. We know that St. Augustine's works were among the books cited in Herbert's will. See "The Will of George Herbert," in *The Works of George Herbert*, ed. F.E. Hutchinson (1941; corr. rpt. Oxford: Clarendon Press, 1945), p. 382. Much critical commentary has been devoted to the influence of Augustine's thought on Herbert's writings. For examinations of Herbert's poetic language concerning Augustinian theories of verse and devotional representation, see Anthony Mortimer, "Words in the Mouth of God: Augustinian Language-Theory and the Poetics of George Herbert," in *On Poetry and Poetics*, vol. 2, ed. Richard Waswo (Tübingen: G. Narr, 1985), pp. 31-43; Richard Todd, *The Opacity of Signs: Acts of Interpretation in George Herbert's The Temple* (Columbia: University of Missouri Press, 1986); and William H. Pahlka, *Saint Augustine's Meter and George Herbert's Will* (Ohio: Kent State University Press, 1987).

13. Thomas Hobbes, *Humane Nature: or The Fundamental Elements of Policy* (1640), chap. 10, sect. 4; quoted in Sam Westgate, "George Herbert: 'Wit's an Unruly Engine,'" *Journal of the History of Ideas* 38 (1977): 284. Westgate offers an illuminating discussion of Herbert's poetic art about Hobbes's nuanced definition of "wit."

14. Unless otherwise specified, all quotations from Herbert's writings are from

*The Works of George Herbert*, ed. F.E. Hutchinson (1941; corr. rpt. Oxford: Clarendon Press, 1945). Line numbers reference poems throughout my essay. 12. Herbert, *Works*, p. 233.

13. The exegetical controversies among medieval and Renaissance theologians over the heightened realism of the Song of Songs are discussed in George L. Scheper, "Reformation Attitudes toward Allegory and the Song of Songs," *PMLA* 89 (1974): 551-62.

14. He quoted in Scheper, "Reformation Attitudes," p. 557.

15. Martin Luther, *Lectures I.72*; quoted in James G. Turner, *One Flesh: Paradisal Marriage and Sexual Relations in the Age of Milton* (New York: Oxford University Press, 1987), p. 6.

16. For a theological reading of the rhetorical appropriations of silence in Herbert's verse, see Elizabeth Clarke, "Silent Performative Words: The Language of God in Valdeso and George Herbert," *Journal of Literature and Theology* 5 (1991): 355-74.

17. Turner, *One Flesh*, p. 32.

18. All biblical citations are from the Authorised King James Version.

19. Illuminating surveys of the interpretive history of Christian erotology be found in David Carr, *The Erotic Word: Sexuality, Spirituality, and the Bible* (Oxford: Oxford University Press, 2003); Pierre Payer, *The Bridling of Desire: Views of Sex in the Later Middle Ages* (Toronto: University of Toronto Press, 1993); and Turner, *One Flesh*.

20. Augustine, *City of God*, 14.16, p. 577.

21. Quoted in Payer, *The Bridling of Desire*, pp. 45-46.

22. Schoenfeldt, *Prayer and Power*, p. 258; *Oxford English Dictionary Online*, s.v. "pudendum," <http://dictionary.oed.com> (accessed January 3, 2009). All *OED* citations are taken from this online resource.

23. The flower's generative seed hints also at the medieval and Renaissance equation of semen with "seed." Schoenfeldt attends to moments of priapic tumescence in other poems including "Church-monuments," "Mortification," and "H. Baptisme" (II) (pp. 244, 248).

24. *OED*, s.v. "bent" (1.1, accessed January 3, 2009).

25. Don Cameron Allen, "George Herbert's *Sycamore*," *Modern Language Notes* 59 (1944): 493-95.

26. Augustine, *City of God*, 14.11, p. 570.

27. Herbert was undoubtedly not the first to have assigned a phallic symbolism to the trees in the fallen Garden. In *Pseudodoxia Epidemica*, Sir Thomas Browne ascribes the phallic interpretation of the Tree of Knowledge to the speculations of Jewish Talmudists, who had debated "whether the Tree amid the Garden was not that part in the Center of the body in which was afterwards the appointment of Circumcision in Males" (quoted in Turner, *One Flesh*, p. 128).

28. *OED*, s.v. "prick" (12b, accessed January 3, 2009). For the coital meanings of the verbs "prick" and "pricking," see Eric Partridge, *Shakespeare's Bawdy* (London: Routledge, 1968), p. 167. Also significant are the obsolete links between the verb "prick" and the act of musical inscription: "To write or set down (music) employing pricks or notes; (also) to write music in (a book)" (*OED* 20a, accessed January 3, 2009). One might argue that the musical metaphor, to which the musician

Herbert would almost certainly have been tuned, resonates with a score of images throughout *The Temple* in which phallic writing instruments limn a central debate between poetry and cupidity, composition and desire – a point that my essay will often return to.

29. George Herbert, *The Williams Manuscript of George Herbert's Poems: A Facsimile Reproduction*, introduction by Amy M. Charles (New York: Scholars' Facsimiles and Reprints, 1977). All quotations from the Williams manuscript are from this edition.

30. Janis Lull, *The Poem in Time: Reading George Herbert's Revisions of "The Church"* (London: Associated University Press, 1990), p. 130.

31. Jacques Derrida, *Margins of Philosophy*, trans. Alan Bass (Chicago: University of Chicago Press, 1982), p. 215. For "poststructuralist" readings of Herbert's poems based on Derrida's theories of deconstruction, see Jonathan Goldberg, "The Dead Letter: Herbert's Other Voices," in *Voice*

*Terminal Echo: Postmodernism and English Renaissance Texts* (New York: Methuen, 1986), pp. 101-23; and Warren M. Liew, "'Thy word is all': *Différance* in George Herbert's Christian Hermeneutics," *Literature and Belief* 19 (1999): 191-210.

32. George Herbert, *The Latin Poetry: A Bilingual Edition*, trans. Mark McCloskey and Paul R. Murphy (Athens: Ohio University Press, 1965), p. 125.

33. Lull, *The Poem in Time*, p. 131.

34. John Calvin, *Institutes of the Christian Religion*, ed. John T. McNeill, trans. Ford Lewis Battles (Philadelphia: Westminster Press, 1960), 1.5.12, 1.6.3, pp. 64, 73.

35. John Milton, *Paradise Lost*, ed. Barbara K. Lewalski (Malden: Blackwell Publishing, 2007), Bk. 2, l. 561.

36. Schoenfeldt, *Prayer and Power*, p. 243.

37. Richard Strier, *Love Known: Theology and Experience in George Herbert's Poetry* (Chicago: University of Chicago Press, 1983), p. 39.

38. Calvin, *Institutes* 1.11.8, p. 108. See also William Loader, *Sexuality and the Jesus Tradition* (Michigan: William B. Eerdmans Publishing, 2005), pp. 2731. Discussing critical biblical passages, Loader observes that both hands and feet can be euphemisms for the penis, and points out an allusion to masturbation as "adultery by hand" in Matt. 5: 29-30.

39. Lull, *The Poem in Time*, p. 139.

40. Izaak Walton, "The Life of Mr George Herbert,"

in *George Herbert, The Complete English Poems*, ed. John Tobin (London: Penguin, 1991), p. 280.

41. The earliest recorded appearance of "penis" in the *OED* is in 1578 (accessed January 3, 2009). Shakespearean studies have frequently noted the pun on pen/penis. See Eric Partridge, *Shakespeare's Bawdy*, p. 158; Stephen Booth, ed. *Shakespeare's Sonnets* (New Haven: Yale University Press, 1977), p. 270; and Hilda M. Hulme, *Explorations in Shakespeare's Language: Some Problems of Lexical Meaning in the Dramatic Texts* (New York: Barnes and Noble, 1963), pp. 135-36. On the sexual connotations of "spirit," see Ralph Norman, "Sexual Symbolism, Religious Language and the Ambiguity of the Spirit: Associative Themes in Anglican Poetry and Philosophy," *Theology and Sexuality* 13 (2007): 233-56.

42. Schoenfeldt, *Prayer and Power*, p. 246.

43. . On the tropological ties between Christ's circumcision and the circumcision of wit, see Jim Ellis, "The Wit of Circumcision, and Circumcision of Wit," in *The Wit of Seventeenth-Century Poetry*, ed. Claude J. Summers and Ted-Larry Pebworth (Columbia: University of Missouri Press, 1995), pp. 62-77.

44. Lull, *The Poem in Time*, p. 39.

45. Herbert, *The Latin Poetry*, pp. 72-73.

46. Quoted in Stephen Greenblatt, "Mutilation and Meaning," in *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*, ed. David Hillman and Carla Mazzio (New York: Routledge, 1997), p. 223.

47. See Schoenfeldt, *Prayer and Power*, p. 249. For the possibility of a sexual pun on "come," see Eric Partridge, *Shakespeare's Bawdy*, pp. 81-2. The *OED* definition of the verb "come" gives "to come into bodily contact or sexual connection with" (39b, accessed June 29, 2009), citing Myles Coverdale's 1535 translation of Exodus 19:15 as the earliest instance of the Word's sexual usage: "Be ready against the third day, and no man comes at his wife." The modern meaning of "to experience sexual orgasm" appears to have made its first appearance as a slang word in 1650 (*OED* 17). Also pertinent to my argument are those definitions that identify "come" with the germination and growth of seeds (*OED* 14a, 14b, accessed June 29, 2009). As I have tried to suggest, botanical imagery is often charged with fallen sexuality throughout *The Temple*.

48. Schoenfeldt, *Prayer and Power*, p. 249; Richard Rambus, "Pleasure and Devotion: The Body of Jesus and Seventeenth-Century Religious Lyric," in *Queering the Renaissance*, ed. Jonathan Goldberg (Durham: Duke University Press, 1994), p. 262. Exploring the sexual

penetration of bodies as a trope of human-divine intimacy, Rambus draws fascinating parallels between Herbert's "The Bag" and the holy lyrics of Richard Crashaw, a poet more readily associated with the ardent eroticism of Christian mysticism. For a comparison of Herbert's and Crashaw's negotiations with embodied religiosity, see James M. Bromley, "Intimacy and the Body in Seventeenth-Century Religious Devotion," *Early Modern Literary Studies* 11, no. 5 (2005), <http://purl.oclc.org/emls/11-1/brominti.htm>

49. The conflation of masculine and feminine attributes in the figures of both worshipper and worshipped evokes not only medieval discourses of a maternal Christ but the further possibility of homoerotic desire between God and (wo)man. See especially; Karma Lochrie, "Mystical Acts, Queer Tendencies," in *Constructing Medieval Sexuality*, ed. Karma Lochrie, Peggy McCracken, and James A. Schultz (Minneapolis: University of Minnesota Press, 1997), pp. 180-200; and Richard Rambus, *Closet Devotions* (Durham: Duke University Press, 1998).

50. See, for example, *Costly Monuments: Representations of the Self in George Herbert's Poetry* (Cambridge: Harvard University Press, 1982). Harnessing Derridean topoi to similar insights, Jonathan Goldberg sees many of Herbert's lyrics enacting "the cancellation of all propriety, of ownership, authorship, self, meaning" in *Voice Terminal Echo*, p. 123.

51. Jonathan Goldberg, *Voice Terminal Echo*, pp. 110-11. Spirited debates over the historical and religious bases of Herbert's "private ejaculations" may be found in Elizabeth Clarke, "Herbert's House of Pleasure? Ejaculations Sacred and Profane" *George Herbert Journal* 19 (1995): 55-71; J. Stephen Murphy, "Ejaculatory Poetics and the Writing of Ecstasy in George Herbert's 'Prayer' (I)," *George Herbert Journal* 24 (2000): 19-34; and Alan Rudrum, "The Problem of Sexual Reference in George Herbert's Verse," *George Herbert Journal* 21 (Fall 1997/spring 1998): 19-32.

52. .

53. Augustine, *City of God*, 14.16, p. 577.

54. Booth supports the sexual meanings of "to serve" and "service",. Schoenfeldt expounds on the erotic resonances of eating in various religious and literary contexts in *Prayer and Power*, pp. 258-62. On the bawdy connotations of "meat," see Booth, *Sonnets*, p. 396; and Partridge, *Bawdy*, p. 147.

55. The association of "eyes" with lust, seduction, and temptation in Renaissance discourses of desire has been

extensively noted. See, for example, Greg Crossan, "Herbert's 'Love' (III)," *Explicator* 37 (1978): 41; William Loader, *Sexuality and the Jesus Tradition*, pp. 33-35; Sergei Lobanov-Rostovsky, "Taming the Basilisk," in *The Body in Parts: Fantasies of Corporeality in Early Modern Europe*, ed. David Hillman and Carla Mazzio (New York: Routledge, 1997), pp. 195-217; and Celestin John Walby, "'Quick-ey'd Love': Regenerate Eyes and Spiritual Body in Herbert's 'Love' (III)," *George Herbert Journal* 21 (fall 1997/spring 1998): 58-72.

56. In a similar vein, Thomas Merrill in "Sacred Parody and the Grammar of Devotion" argues that "sacred parody" need not imply a hierarchical relationship between a poem's earthly content and its divine context, but rather an "interaction occurring [between] two structurally similar yet essentially different loves informing one another" through a sort of "linguistic incarnation" (p. 210). For a comparable reading of the "incarnation" of divine presence in the visual representation of the poem "Coloss. 3:3," see For slightly contrasting analyses of the links between phallic aggression and the rapacious intellect in "Vanitie" (I), see Schoenfeldt, *Prayer and Power*, p. 246; and Rudrum, "The Problem of Sexual Reference in George Herbert's Verse," pp. 19-32.

57. The phrase is from Roland Barthes, "Death of the Author," in *Image, Music, Text*, ed. and trans. Stephen Heath (New York: Hill and Wang, 1977).

58. Schoenfeldt, *Prayer and Power*, p. 263.

59. Augustine, *City of God* 14.23, p. 587

60. Augustine, *City of God*, 14.18, p. 580.

61. Turner, *One Flesh*, p. 35.

62. Crossan, "Herbert's 'Love' (III)," p. 41.

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- [10] Thomas Merrill, "Sacred Parody and the Grammar of Devotion," *Criticism* 23 (1981): 199.
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- [14] Stanley Stewart, "Investigating Herbert Criticism," *Renascence* 45 (1993): 146.
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- [17] Francis Bacon, *The Works of Francis Bacon, Lord Chancellor of England*, vol. 2, ed. Basil Montagu (Philadelphia: Carey and Hart, 1841), p. 91.
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# A Critical Study of "Use alone": Usefulness and Revision in George Herbert's "The Temple."

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**Abstract**— This Research paper argues that it can be seen that Herbert as anxious concerning the approach of shaping the best self; the ideal, useful self, and this unattainable goal drives him, even as he was conscious of and utters in his poetics so that paradoxically he is typical already the best self in his perfect state through God's grace. It is this that it has been proposed that the conversation regarding Herbert's poetry should be revised for acknowledging his commitment to defining the contours of acceptable usefulness and productivity. By examining the structure of heart, the place of poetry and the role of work.

**Keywords**— approach, Herbert, God, Grace, perfect, self.

## I. INTRODUCTION

Izaak Walton's *The Life of George Herbert* (1670) includes the story of Herbert's deathbed instructions concerning the handling of his poetic works. Herbert tells Mr Duncon:

Sir, I pray to deliver this little book to my dear brother Ferrar, and tell him he shall find in it a picture of the many spiritual conflicts that have passed betwixt God and my soul before I could subject mine to the will of Jesus my Master; in whose service I have now found perfect freedom; desire him to read it; and then, if he can think it may turn to the advantage of any dejected poor soul, let it be made public; if not, let him burn it; for I and it are less than the least of God's mercies.<sup>1</sup>

This incident identifies a tension between public and private work that informs Herbert's intense interest in the use of his poetry for the aid of others. In "The Church-porch," he begins by justifying his role as "Verser" because "A verse may find him, whom a sermon flies" (l. 4).<sup>2</sup> Given this uniquely persuasive quality of the verse and Herbert's ongoing desire to help others, I will argue that the need to be useful drives Herbert's poetic endeavours and process of revision. For Herbert, the desire to be useful, to write a book that could "turn to the advantage of any dejected poor soul," is doubly heard; it is a plea to be actively useful – to others, to God, to himself – and it is also an utterance describing a passive state of being use-full,<sup>3</sup> a state in which there is no space for anything but use. While it is possible to be a poet, preacher, publican, and so on, while also being useful, it is also possible to inhabit one of those

roles without being useful. To be use-full reverses the identificatory labels, placing one's position secondary to one's condition as used, a paradoxical state similar to the sacrificed Christ who at the moment of the crucifixion when most passively used was also the most actively useful to humanity. While this distinction seems insignificant at first, Herbert's concerns regarding usefulness and productivity seep into every aspect of critical discussion concerning his poetry because his ideas about usefulness instantiate a type of self that is inextricably bound to Protestant theology's view of grace and works.<sup>4</sup>

Martin Luther's "Preface to the Romans" unites works and faith even while asserting that works can in no way merit salvation: "Hence, the man of faith, without being driven, willingly and gladly seeks to do good for everyone, serve everyone, suffer all kinds of hardships, for the sake of the love and glory of the God who has shown him such grace. It is impossible, indeed, to separate works from faith."<sup>5</sup> For Luther, then, works naturally arise as a result of receiving God's grace, but these works in no way merit that grace. However, "the search for visible proofs of election" often leads to "doctrine of works" <sup>6</sup> because proof or evidence can be read as both resulting from grace or as working in the same manner as the fallacy *post hoc ergo propter hoc*. In other words, good works occurred, and (presumably) salvation occurred; therefore, good works caused salvation.

While this subtle reversal appears consistent with Luther's point that good works follow from faith (since good works happen either way) it threatens to undermine the entire notion of salvation by grace. Hence, good works – which

are measured by their usefulness and come from a productive person – may be a site of both assurance and anxiety for the believer who may ask him or herself if the works are genuine products of grace or subconsciously motivated efforts to win salvation.<sup>7</sup> For Herbert, his works of preaching and poetry occupy a similarly vexed position because he believed in salvation by grace.

Critics have focused on this vexed position in discussing the self and its agency in Herbert's poetry. Richard Strier's focus on the heart, which will be centrally important in my argument later, emphasizes feeling and experiences that result because "the work of the Spirit is to apply the Word to the heart."<sup>8</sup> In that process, the heart changes; a different self emerges, a self who works to align with the Word through being useful and productive like the Spirit. I propose that we revise the conversation about Herbert's poetry to acknowledge his commitment to defining the contours of acceptable usefulness and productivity. By examining the structure of the heart, the place of poetry, and the role of work, I argue that we see Herbert as anxious about how to shape the best self: the ideal, useful self. This unattainable goal drives him, even as he knows and utters in his poetry so that paradoxically he is always already the best self in his (im) perfect state through God's grace. Herbert shapes and revises the self through revising his texts, an ongoing process lasting until his death. By changing, deleting, and adding poems, Herbert enacts and experiences re-vision. He sees things again, from an altered perspective, and in those moments of viewing again, he struggles to be both useful and use-full, actively productive and passively used.

## II. THE STRUCTURE OF THE HEART

For Herbert, the central anxiety overworks derives from the potentially dual origin of works as either naturally arising from a state of grace or from an assertive self that directs attention away from God.<sup>9</sup> The tension between actual usefulness as expressed through works and being passively used – a state Luther defines as to "suffer another to work in us, that is to say, God"<sup>10</sup> – binds one in a paralyzing state of introspection. To evaluate works does not require an external perspective that can judge something as useful; instead, this evaluative paradigm demands the reorientation of perspective to an internal analysis of the heart's status. The heart functions as a synecdoche of the self for Herbert and the status of the heart occupies a prominent place in many of the poems in *The Temple*. I will argue that the passive state of being use-full is fleeting. Only in glimpses does Herbert view what it means to be fully used by God's grace; simultaneously,

being fully used is a prerequisite to evaluating the active expression of usefulness in one's works. Hence, this ongoing anxiety both charges the reworking and creation of poems and also leads to new conceptions of the heart – the self – in moments of revision wherein the self's understanding shifts. For Herbert, these moments of aligning the desired (use-full) self with the actual (useful) self are inevitably followed by a realization of imperfection. That realization results in the experience of profound lack, driving a revisionary process to approximate that previous alignment.

When it comes to the matter of the heart, Herbert begins "The Church" by placing this struggle in the foreground in "The Altar." Despite being one of Herbert's most frequently analyzed poems, a consensus on the "The Altar" continues to elude critics. Stanley Fish holds by far the most radical view. He argues that the poem and the poet are undone "because its true artificer is God."<sup>11</sup> In Fish's account, "The Altar" perfectly exemplifies the dissolution of the self. Barbara Lewalski, on the other hand, sees this poem as an example of a love relationship between servant and Lord. More specifically in terms of Fish's claim, Lewalski says that this moment is actually "most important to the speaker's self-definition."<sup>12</sup> Michael Schoenfeldt also focuses on the self in this poem, but he sees neither dissolution nor exaltation; instead, Schoenfeldt sees "The Altar" as aggravating the "dispute between divine and human agency, . . . exposing the tension at the heart of all devotional effort between the finely wrought work of submission and the self-immolation that submission intends to induce."<sup>13</sup>

These critics represent only a sampling of positions regarding "The Altar," but I select them to highlight because all of them agree on the importance of the self and the relationship between the self and God. I agree that the dynamic of the self and God configures the shape and narrative structure of the poem, but I propose that we reframe this dynamic to consider the issue of usefulness. As a result of this reorientation, we can see "The Altar" as staging the experience of being use-full in the process of God's internal work on the heart and the effect that state of grace has on the poet's active usefulness exhibited through praising God's creative craft with a lesser version of that same craft. To begin, however, it will help to look at the poem. Of course, the first thing to notice about the poem is its shape. As Strier notes, "It is . . . a perfectly shaped classical altar."<sup>14</sup>

A broken A L T A R, Lord, thy servant rears, Made of a heart, and cemented with teares:

Whose parts are as thy hand did frame; No workman's tool  
hath touch'd the same.

A H E A R T alone

Is such a stone,

As nothing but

Thy power doth cut. Wherefore each part

Of my hard heart

Meets in this frame,

#### USEFULNESS AND REVISION IN *THE TEMPLE*

To praise thy Name:

That, if I chance to hold my peace, These stones to praise  
thee may not cease.

O let thy blessed S A C R I F I C E be mine, And  
sanctified this A L T A R to be thine.

Sacrifice is the purpose of an altar, especially a classical altar. The words in capitals naturally draw the reader's eye: ALTAR, HEART, and SACRIFICE. The association between the emphasized words and the altar shape suggests that the heart is involved in the sacrifice.<sup>15</sup> Hence, sacrifice implicates the self both in the capitalized words and the visual appearance of the poem. With these associations invoked by viewing the poem, the reader makes assumptions about the content of the poem as duplicating the complete, crafted structure. However, the poem begins with "a broken altar" (l. 1) despite a complete altar on the page.<sup>16</sup> Strier's reading of the poem reconciles this seeming disjunction by seeing the broken altar as an internal representation of Herbert's sincere claim "that he has not attempted to tamper with his religious emotions."<sup>17</sup> Hence, God's altar in the heart and the poet's altar on the page are separate, and for Strier, Herbert turns away from the perfect altar of the poem to God.

The double structures Strier identifies support my argument that the entire poem instantiates a convergence of doubles manifested by the poet's active pursuit of usefulness and the passive state of being use-full, shaped by God. In this opening line, those double structures emerge apparently in conflict with each other. The perfect altar on the page seems to be in tension with the broken altar, adumbrating either the poet's or God's victory. Nevertheless, the emphasis upon the poet as "servant" and the state of emotional vulnerability undermines the assumption that there is a direct conflict here. Instead, the typographical structure on the page complements the broken altar. The altar that the poet rears differ from that "thy hand did frame" (l. 4). Christina Malcolmson states that "the spectacle of poetic labour is paradoxical" because the poem is highly crafted, certainly not unhewn.<sup>18</sup> She

distinguishes between types of approved work, since "the temple of God requires craftsmanship."<sup>19</sup> While I will more directly address the issue of work later, it is essential to note that poetic labour seems paradoxical only if we assume we are talking about the same altar. If, as I claim, there are double structures here, then there is no conflict. The middle section of the altar supports this reading by clarifying the structure of the heart-altar framed by God. As these double structures emerge, they begin to converge, and the double "meets in this frame" (l. 11). "This" has an unclear antecedent and frame provides no real clarification. The frame could be the typographical altar on the page, or it could refer to the bodily frame containing the altar-heart constructed by God in the poet. That ambiguity signals the convergence or meeting of these double structures, one of which refers to the poetic frame and one of which refers to the bodily frame.

The next couplet begins to fill out the structure of the poetic altar and continues the convergence. If the poet holds his peace, his work (the poem) will actively continue to testify to the grace of God who cut the poet's heart. However, the silent poet also praises God's grace by merely existing in the state of being use-full, having his heart worked upon by God. The final couplet fully lines up the double structures to the point that the ongoing works of the poet and his passive status as used by God synch up perfectly. The sacrifice of God becomes part of the poet through God's grace. The actively constructed work of poetic praise (the typographical altar on the page) and the poet's altar-heart also become God's through the experience of becoming use-full. The self in this poem does not dissolve or subversively struggle against God. Instead, this "articulate[s] a feeling of being intertwined with God, but not necessarily, certainly not inevitably, subordinated to him."<sup>20</sup> The self that we see in this moment of convergence experiences a view of what it looks like to inhabit the paradoxical state of Christ in being wholly used and simultaneously actively useful. This moment prefigures an ideal experience that is always already lost at the moment of realization. Herbert maintains the position and text of "The Altar" throughout the Williams and Bodleian manuscripts. While other structural reasons contribute to this positioning, perhaps the clarity of this experience serves as a model for other moments when he struggles to reapproximate this perspective.

An essential part of the experience of being use-full in "The Altar" is the status of the heart, stony but entirely cemented by God. The stony heart carries many associations. Rosamond Tuve notes that the soul in this poem is "the sepulchrum in which the body of Christ is placed and thus His tabernacle; and the heart of flesh that is

the Table of Stone whereon the new Law, of love, is inscribed." <sup>21</sup> The stony heart, usually associated with sin resisting Christ's love,<sup>22</sup> also figures in Herbert's poem "Sepulchre." "Sepulchre" is not in the Williams manuscript, meaning it was added (though not necessarily written) at a later date. This revision of the corpus as a whole privilege the status of the heart in this poem, particularly as it relates to "The Altar." In this poem, Herbert writes about the body of Christ and the difference between the "pure rock" (l. 10) of the grave that held the body and the "hard hearts" (l. 13) of humanity who tried to stone – both attack with rocks and force out of their hard hearts – and then "falsely did arraign thee" (l. 14). The hardcore here takes up both conceits identified by Tuve. It is a crypt for Christ, but it is also a site for God to engrave upon. The fifth stanza addresses this point:

And as of old the Law by heav'nly art  
Was writ in stone; so thou, which also art  
The letter of the Word, find' st no fit heart  
1. To hold thee. (ll. 17-20)

The a, a, a, b rhyme scheme does not require the repetition of art. Still, that repetition combined with the "heart" rhyme reinforces the connection between crafted art and the heart set up in "The Altar" while also emphasizing the poet's amazement that God writes upon the heart despite the heart's imperfect, resistant status and inability to contain God. The engraving of the Law onto the stony heart simultaneously makes the sinful heart the site of use by God. It also suggestively alludes to the arising useful "art" as a result of God's grace. Ironically, the very stony substance of the sinful heart is the best substance for God to construct with or engrave upon.<sup>23</sup>

The paradox of the flawed stony heart as the perfect substance for God to work with and upon – to make usefull – infuses "The Churchfloore" as well. This poem is also not included in the Williams manuscript, suggesting that Herbert's work with the status, shape, and changes of the heart preoccupied his writing from the original compilation, perhaps a result of the experience in "The Altar." "The Church-floor," as critics have agreed, is "a description of the internalized church God builds within the individual heart." <sup>24</sup> The poem recounts the "square & speckled stone" (l. 1), "sweet cement" (l. 10), and other material stony substances that represent the floor of the church. I want to focus on the last couplet further to clarify the rough structure of the metaphorical heart: "Blest is the *Architect*, whose art / Could build so strong in a weak heart" (ll. 19-20). Again, the rhyme art/heart reinforces the connection made in both "The Altar" and "Sepulchre" concerning the relationship between actively useful

artwork and the passive state of the soul being fully used by God. While the metaphor of a stony church floor standing in for a mushy, weak heart seems inexact, that correlation highlights the ambiguous state of the rough, resistant, broken heart as the perfect building material for God to use. The Architect's job is to build, and He makes a church within the human Spirit, composed of a metaphorically stony substance paradoxically suited to a church building because of the very characteristics that label that heart as flawed or sinful. Herbert's point is that in the self's imperfect state, the heart is still a site for God to work upon, a place in which God can fill the person with use and, as a result, inspire a lesser form of the art that God works.

### III. THE PLACE OF POETRY

In "Gratefulness," Herbert asks for "such a heart, whose pulse may be / Thy praise" (ll. 31-32). The fantasy here is of a heart that praises God in the natural process that maintains existence. Of course, the temporal experience of sin and affliction interfere with that fantasy. Still, for Herbert, poetry as praise is intricately tied to the desire to be so thoroughly used by God that useful works of praise naturally arise. For Herbert, the place for poetry is in the ongoing work of the use-full heart. The problematic negotiation of the changing heart or self requires ongoing analysis of the place and effect of poetry. Is it praising and pleasing God, as Luther says works should, or is it aggrandizing the self and distracting from God's grace? Given the unstable ground of shifting perspective, Herbert's poems about poetry are one of the significant groups he revises and adds to overtime.<sup>25</sup> As we will see, the moments where he turns to God for assistance are moments wherein Herbert marks the limit of active works to be useful as praise to God. The anxiety surrounding these limit moments requires constant self-analysis to determine the motive and condition of the heart.

If we want to examine the role of poetry for Herbert, it seems logical to begin with the poem he entitled "Poetry" in the Williams manuscript. In the Bodleian manuscript, Herbert changed this title to "The Quidditie." He also changed the order, moving "Poetry" from preceding "Affliction" (I) to "The Quidditie" preceding "Humility." This change in order suggests that whatever the quiddity of poetry is, it may be better suited to the state of humility than to pain. Anna Nardo explains that "a quiddity is both a trifling subtlety and the essence of a thing." <sup>26</sup> By revising the Name, Herbert simultaneously identifies the trifling work of poetry while defining the substance of poetry. The last two lines accomplish both of these purposes: "But it is

that which while I use / I am with thee, and *most take all*" (ll. 11-12). Lull claims that "this definition privileges the composing process over the product, implying that revising was a devotional act for Herbert."<sup>27</sup> While Lull does not directly tie the composing process to what is happening in these lines, her point about revision is vital in light of the revision of the title. In these last lines, Herbert directly connects poetry to God, but that connection depends upon his *use* of poetry, not upon the inherent nature of poetry. Instead, the 'trifling subtlety' of poetry is that it matters only concerning its use for Herbert in connecting him to God. The use-value of poetry depends upon how much it enables the heart to be more useful and more connected to God; as Targoff says about this poem, "For Herbert, there was no obvious distinction between writing a poem and speaking to God."<sup>28</sup> By defining poetry as a tool to be used, Herbert both highly values and limits the centrality of poetry in terms of his worship.

In "Life," Herbert elaborates upon the usefulness of poetry and draws upon the common association of posy as meaning both poem and flower. This poem is not in the Williams manuscript, meaning that Herbert added (though not necessarily wrote) it later. This revision to the original collection enhances the link between human life and the productive use of that life to praise God. In the first stanza, Herbert introduces these terms while also marking their mutability:

I made a posie, while the day ran by:

Here will I smell my remnant out, and tie My life within  
this band.

But Time did beckon to the flowers, and they

By noon most cunningly did steal away,

Moreover, wither'd in my hand. (ll. 1-6)

The band within which the poet's life is tied refers to the posy, directly associated with flowers in line-four as well as the poem itself, which is a band with the interlocking rhyme structure of a, a, b, c, c, b. In this first stanza especially, though, the a rhymes look very much like the c rhymes, even further emphasizing the interlocking structure. The choice of the Word cunningly invokes the Craftsman (God) in "The Altar" and, by implication, the lesser craftsman of the poet himself. However, the poet's posies wither in his hand; both the flowers held by the hand and the verses written by the hand eventually lose their use-value, fading and ending. Unlike other early modern poets obsessed with eternizing themselves, their beloved, or their poetic skill, Herbert limits the power of poetry.

In the next stanza, Herbert conflates hand, heart, and posy in the first line: "My hand was next to them, and then my

heart" (l. 7). This conflation not only makes his "minde to smell my fatal day," (l. 11) but also suggests that there is a limit to the active usefulness of the heart directing the writing hand and the written verse. The third stanza, with its positively connotative adjectives and adverbs "deare" and "sweetly" (l. 13) indicates that the poet accepts and welcomes his use-value. If he is as "fit" (l. 14) as the flowers at making a pleasant smell or ornament, then he is "without complaints or grief" (l. 16). The lesser powers of the hand allude to "The Altar" and the imitation of God's shaping hand in framing the poetic altar, as does the emphasis upon scent in "Life," which suggests the pleasing odours of sacrifice to God. By conflating posy as poem and flower with the heart and the writing hand, Herbert implies that the function of the budding human soul and the flowering verse from that heart is to praise God, to imitate the useful crafting work of God. By combining "The Quidditie" with "Life," we see Herbert's paradigm of poetry as primarily a tool for the heart to use in praising God.

Herbert's "A Wreath" further correlates posy, both as flower and poem, with praise. In this poem, Herbert weaves "A wreathed garland of deserved praise" (l. 1). This poem replaces "Perseverance" in the Bodleian manuscript, and Elizabeth Clarke sees it as "far more positive," which she uses as proof to claim that "the original sequence in the W manuscript represents Christian authorship in far more problematic terms."<sup>29</sup> While the dynamics of authorship may shift in the Bodleian manuscript, I argue that this revision reflects the same ideas in "Life" concerning the role of poetry as a useful instrument for praise. Judy Kronenfeld claims that in the poem "Herbert will indeed show the inferiority of wreaths, even poetic ones, and their difference from the superior crown ultimately conferred by God."<sup>30</sup> However, Herbert's offer of praise in the poem is sincere, so the point is not whether his "poor wreath" (l. 12) is as good as God's, but that his offer comes from a sincere heart. Paradoxically, because of the poet and poem's imperfection, the product and poet are useful to God due to the dispensation of grace. Of course, garlands are often made of flowers, and that allusion to the posy – both flower and poem – furthers the portrayal of poetry as a useful means for the heart to praise God.<sup>31</sup>

At this point, however, Herbert's anxiety about the place of poetry remains mostly submerged. In "Jordan" (II) that anxiety derives from an unclear line between praise and self-promotion, a border that tantalizing suggests to Herbert the worldly pleasures of placing poetic art before God. In this poem, Herbert gives voice to that anxiety and draws upon his image of God's voice as a friend to aid him

in maintaining the place of poetry as a useful tool for the use-full heart. However, critical views of "Jordan" (II) have most often focused on the ending as problematically smothering or obliterating the self and requiring an end to or firm condemnation of creative verse. Only by pairing "Jordan" (II) with "A true Hymne" does the ending make sense within the scheme of poetry as a useful act of praise that necessarily limits the range of poetic power when it threatens to subvert the useful work from a means to praise God to an end in itself.

Originally entitled "Invention" in the Williams manuscript, the revision of "Jordan" (II) changed both its Name and place. "Invention" came between "Obedience" and "Perfection" (which later became "The Elixir"). "Jordan" (II) is placed between "Miserie" and "Prayer" (II). The order alone suggests that the potential perversion of useful poetic work in the combination of "Invention" and "Perfection" is mitigated by placing "Jordan" (II) in the context of suffering and prayer. The name change also significantly shifts the connotation. Tuve explains the seventeenth-century meaning of the Word invention "as that which the imagination uncovers, finds, in the poet's search for a mode of bodying for the unbodyed conception of his mind." <sup>32</sup> She continues by pointing out that the title "Invention" maybe "misconstrued as a sentimental injunction to attend to his simple feelings." <sup>33</sup> While the feelings in the first two stanzas relating to the joy of creating curling metaphors, decked sense, and clothing for the sun/Son do not seem at all simple, Tuve's point about the potential for the subject to be misconstrued is essential. The very intensity of the first two stanzas in the description of the writing and revision process ("I often blotted what I had begun" l. 9) seems to merit Gallagher's label of "self-indulgence." <sup>34</sup> Lewalski sees these stanzas as succumbing to "a 'law of works' in poetry . . . Nevertheless, he then discovers that such 'works' have no merit because of his corruption." <sup>35</sup> These readings seem logical when considering the final stanza in a vacuum:

As flames do work and winde, when they ascend, So did I  
weave my self into the sense. Nevertheless, while I bustled,  
I might heare a friend Whisper, *How vast is all this long  
pretence!*

*There is in love a sweetness readie penn'd:*

*Copie out onely that, and save expense.* (ll. 13-18)

The winding flames, like the scent of the flowers in "Life", imply sacrifice, and apparently, this sacrifice is tainted by the poet's bustling. These lines indict the poetic work in the first two stanzas, but the final lines radically shift the tone.

It is the poet's choice to hear his friend. This is not the Lord of "The Altar," and there is no forced compliance. Instead,

the friend whispers. The poet presents the friend's words as advice that the poet can choose to listen to rather than a command. These points undermine the critical conclusions concerning the loss of self.

Further, the continued writing of the poem mitigates the conclusion that creative work must be subordinated to copying someone else's (God's) words. Instead, the ready penn'd sweetness relates to the use of the heart by God. For Herbert, in the presence and experience of grace, poetry rightly occupies the place of praise, but expending oneself on art for art's sake distorts its usefulness.<sup>36</sup>

My reading of the end of "Jordan" (II) depends upon pairing it with "A true Hymne." "A true Hymne" is not in the Williams manuscript, so the addition of this poem marks a revision for Herbert, a different perspective on the place and usefulness of poetry that directly informs the revision of "Jordan" (II). Just as Fish (and other critics) read "Jordan" (II) as depicting the dissolution of the self or the subjugation of the abject self to an imposing God, Fish reads "A true Hymne" as beginning with a "debilitating self-concern that . . . is born less of a desire to praise God (who is not mentioned) than of a need to validate the worth of his imagination." <sup>37</sup> However, Strier points out that the poem is the expression "of the man who has been touched to the heart but cannot attain full or articulate expression," <sup>38</sup> and that state does not signify a lacking heart or a lacking poet; instead, "the whole point of the poem has been a religious success – God finding an utterance 'fine' – is independent of artistic success." <sup>39</sup> What God supplies is what "the heart wants," <sup>40</sup> assurance that the praise is pleasing even if it begins in the heart as inarticulate meaning.

Herbert the poet supplies all the words of the poem. Just as in "The Altar" with the double structures of the poet's active construction of useful praise and God's structure in the heart, "A true Hymne" represents the convergence of double works by the poet – who writes and finishes the poem himself even if he imagines God supplying the final Word – and God who works upon the poet's heart to reassure him that he is the subject of God's love. With these thoughts about "A true Hymne," the ending of "Jordan" (II) becomes, as previously stated, about the right kind of praise, the proper place of poetry as a useful tool for the poet who seeks to imitate the God who has made his helpful heart. Through the combination of the Spirit used by God's grace and the tool of poetry as an instrument for the poet to praise God, the contours are clearer of what it means to say that good works arise from a state of grace. However, without a more direct examination of what work means for Herbert and how actions benefit others, his poetry seems disconnected from Luther's view of publicly

beneficial practices that "sincerely and freely serve others."  
41

To ensure a high-quality product, diagrams and lettering MUST be either computer-drafted or drawn using India ink.

#### IV. THE ROLE OF WORK

In *The Living Temple* Fish identifies what he sees as a contradiction concerning works in Herbert's poetry: "there is any number of formulas that will allow us to talk about Herbert's poetry, but each of them is a rewriting of the contradiction that exists at its heart, the contradiction between the injunction to do work – to catechize, to raise altars, to edify souls, to rear temples, to write poems – and the realization, everywhere insisted upon that the work has been done already."<sup>42</sup> Fish's contradiction appears to problematize any of the work that Herbert does. For Fish, God consumes all Herbert's actions and, eventually, Herbert himself. However, this view of works is certainly not the one embedded in Herbert's poetry. Preferably, Luther's explanation of the types of actions that arise from a regenerate heart includes praise of God, which we have discussed in the previous section, and also works that the use-full heart does in imitation of God's grace. Herbert conceives of the active doing of works that are useful to others as both voluntary and derivative from faith. Hence, Herbert's concern with work is not vexed by the contradiction Fish identifies, but rather, he worries whether his praise is adequate. If revision for Herbert is a holy activity,<sup>43</sup> then his poetic work attains a status similar to the excellent work for others Luther writes about.<sup>44</sup> Herbert's anxiety over the use and effect of his poetry keeps him revising in search of alignment between his constructed and desired selves.

In his poems on praise and employment, Herbert simultaneously evaluates his work. He expresses anxiety over the usefulness of his labour. "Praise" (I) in the Williams manuscript follows "Repentance" and precedes "Nature." In the Bodleian document, Herbert changes the order so that "Praise" (I) follows "Grace" and precedes "Matins." This reordering places together poems with the prayerful subject matter, suggesting that praise and the labour it entails naturally fit into worship. Herbert's revisions of the text itself emphasize the connotation that recognition is both a useful work and one he desires to do and feels he must do. The poem's accretive structure (each stanza ends with the word "more") points to the ongoing nature of this work; this labour is never done, and the poet asks for more of this work. In the opening lines, he identifies poetry as the best way he can praise God: "To

write a verse or two is all the praise, / That I can raise" (ll. 1-2). The revisions in the Bodleian manuscript shift the potentially transgressive tone of verse in the Williams manuscript. In the Williams manuscript, the end of the second stanza reads "if I steal up to the skies, / I will do more" (ll. 7-8), but in the Bodleian, it becomes "if I mount unto the skies." The change from stealing to mounting removes the threat buried in the poet's labour. Just as the revisions in the previous section demonstrate Herbert wrestling to find the proper place for poetry, "Praise" (I) shows him trying to find the appropriate role for his labour. The changes to the final stanza reaffirm the new perspective Herbert has about work. In Williams manuscript, the poem ends:

O raise me then: for if a Spider may Spin all y<sup>e</sup> day:  
Not flies, but I shall bee his prey  
Who doe no more (ll. 17-20).

In the Bodleian manuscript, the poem ends:

O raise me then! Poore bees that work all day Sting my delay,  
Who has work, as well as they,  
And much, much more (ll. 17-20).

The shift from the predatory spider to the busy, productive bee radically alters the sense of the stanza and the entire poem.<sup>45</sup> While the danger of being consumed like a fly motivates but threatens to overwhelm the speaker in the original version, the revisions intimate joy and pleasure in the exhalation "O raise me then!" The sympathy with the bees further insinuates a relationship between the busy bees working all day and the poet who feels like he needs the bees to "sting my delay" and help him be similarly productive. Most importantly, the final two lines end on a note of enthusiasm for the usefulness of the poet's work of praise. While the labouring bees provide a model for him to follow, the more significant effect of his work requires his continual effort in rendering praise. Just as the bees have productive work, Herbert has work (poetry) "as well as they." By lining up appreciation, poetry, and a desire to work in this poem, Herbert begins to move his poetry into the sphere of productive works.

In "Employment" (I), Herbert expresses a similar point. He again uses the conceit of bees to symbolize productive labour in contrast to his efforts, which he considers to be lacking. He also returns to the flower/vegetative image in "Employment" (I) and "Employment" (II), a symbol both for the use-full heart and also for good works produced by that heart. Besides changing the order of "Employment" (I) and "Employment" (I), Herbert also significantly revises

the content to reflect attitudinal shifts similar to those in "Praise" (I). In "Employment" (I), Herbert notes that "All things are busy; only I / Neither bring honey with the bees, / Nor flowres to make that nor the husbandry / To water these" (ll. 17-20). The imperfect rhyme of "I" to "husbandry" calls further attention to how the speaker does not fit in with the bees making honey. The speaker does not even bring flowers to aid in the making of honey. Implicit in this line is the same posy as flower and poem pun. With this in mind, the anxiety of the "I" relates to apprehension over the inadequacy of his verses as praise and concern that this work does not have the same beneficial effect as the bees' labour. The first stanza also invokes the flower image and notes a sense of immediacy given the fleeting nature of flowers. In these references, the rejuvenation of the annual is subordinated to the effect of "frosts extremities" (l. 3). Stanza six even replaces the image of the poet and poem as a flower by associating him with "a weed" (l. 22). This distress from the inadequate labour and perversion from flower to weed in the Williams manuscript is followed by request "Lord that I may the Sunnis perfection gaine / Give mee his speed" (ll. 23-24). In the Bodleian, these lines become "Lord place me in thy consort; give one strain / To my poor reed" (ll. 23-24). The original pun on son invokes the criticism of trying to deck the sun/Son in "Jordan" (II), but at the same Time, the poet asks to be speeded to the state of Son's perfection, which would require death. The tone in the revised Bodleian manuscript, however, is more optimistic, with the poet asking to be more aware of the definite presence of God's grace in his heart, a more excellent feeling of being used by God. For the poet, the strains on his reed manifest that desire. The polyvalent meaning of "give one strain / To my poor reed" simultaneously suggests that strains of poetry/music from the poet's reed prove God's presence while also placing the poet in the role of the reed or plant that is bent down only to be raised and made whole by God.

The confluence of the bee conceit and the plant image also mark the revisions of "Employment" (II). This poem is about the desire to be busy working for God and using poetry not to "trade-in courtesies and wit" (l. 3). In the Williams manuscript version, Herbert laments:

O that I had the wing and thigh Of laden Bees;  
Then would I mount vp instantly And by degrees  
On men dropped blessings as I fly. (ll. 21-25)

However, in the Bodleian manuscript version, Herbert presents a fantasy of vegetative productivity:

Oh that I was an Orange-tree, That busie plant!

Then should I ever laden be,

And never want

Some fruit for him that dressed me. (ll. 21-25)

Lull says that this revision to an "organic image expresses a covert tendency to self-promotion hidden in the goal of serving God" because "the orange tree is, in its way, even more, upward-seeking than the bee."<sup>46</sup> However, the prevalence of positive connotations surrounding the productive plant image undermines her reading of the plant image as threatening and potentially transgressive. Lewalski points out the biblical basis for the comparison of the speaker to a "plant or tree, expected to flower or to bring forth fruits and be ever responsive to the rains, dews, sunshine, or tempests sent from heaven as well as to the cultivation of the divine gardener."<sup>47</sup> Like Lewalski, I read the shift away from the bee as a symbol for the self to the tree as a movement to an image of productivity and rejuvenation that Herbert uses consistently throughout his poems. The shift in metaphors also redefines what "employment" is; rather than public service represented by the bees, Herbert identifies proper employment as divine praise of God. In the "Employment" poems, the role of work is modified so that the poet desires and strives to participate in the actual production of useful works because of the inner state of the heart, which desires to praise and labour as do the bees and plants. The role of work here, poetic or otherwise, is to glorify God and benefit others, but the anxiety about whether imaginative work is enough returns when Herbert ruminates on the way to merge creative work with preaching.

Together, "The Windows" and "Praise" (III) construct a picture of the convergence of poetry and preaching as works from the use-full heart of the poet/preacher endowed with grace. These poems, both added in the Bodleian manuscript, mark a moment wherein Herbert's dual roles as poet and preacher merge, complementing each other and producing works more useful as both praise and service. "Praise" (III) begins with the commitment of the "busie heart" (l. 3) to "mean and speak thy praise" (l. 1). The following stanzas recount evidence for this commitment and acts of God's grace. Of these things "and more" (as in "Praise" [I], each stanza ends with "more" to suggest the accretive effect of verses praising God) the poet says he will "sing" (l. 37). He hopes that he "might some other hearts convert" (l. 39). Those hearts will not only experience what it means to be fully used by God's grace, but they will also, in turn, produce useful praise of God. By connecting poetry and conversion, Herbert frames the subject of "The Windows," wherein he meditates upon preaching.

While many critics have debated Herbert's view about stained glass in "The Windows," there is less discussion about the "holy Preachers" (l. 8). The "glorious and transcendent place" of the preacher is "To be a window, through thy grace" (ll. 4-5). Schoenfeldt reads these lines as necessitating "absolute subordination to allow God's light and life to show through."<sup>48</sup> However, as Strier points out, the preacher does not say "through which thy grace shines" but that through God's grace, the preacher becomes a window.<sup>49</sup> Instead of the preacher having to completely subordinate the self to make himself a proper window for God's grace to shine through (an impossible task), God's grace transforms the preacher who is "flawed, broken, and fragile" into a window.<sup>50</sup> Just as the flaws of the stony heart paradoxically make it ideally suited to the work of God's grace to create a use-full heart, the flawed preacher, through God's grace, becomes the perfect vessel in which God can anneal His story. The merging of preaching with poetry in the heart blessed with blessing "bring / A strong regard and aw" (ll. 12-13). While the anxiety about the proper place of poetry and the appropriate role of work continues to vex Herbert's poems, "The Windows" in particular is an exemplary moment of revision.

Targoff claims that Herbert's poetry "intertwines the expression of his inner self with the creation of skilful texts that might be shared by fellow worshippers."<sup>51</sup> By examining the structure of the heart, the place of poetry, and the role of work for Herbert and framing that examination through the lens of the use-full heart seeking to produce useful works, it is possible to agree with Targoff that Herbert's poetry does serve a publicly valuable function. In his ongoing efforts to revise after experiences of introspective struggles to analyze the heart, Herbert labours to produce the best works he can. Herbert's concern with "use alone" ("The Church-porch," l. 155) drives his process of revision, and this same concern also marks his poetic method. According to Herbert, poetry should praise and serve. He connects imaginative production to good works by limiting the power of poetry and its function to a mechanism of prayer. Herbert's inventive method fundamentally emphasizes poetry as a means, not an end, a tool for a labourer to use to "find him, who a sermon flies."

## V. CONCLUSION

To sum up, it is possible to argue that Herbert was anxious regarding the aspect of shaping the best self. Herbert's poetry intertwines the expression of his inner self with the creation of skilled text, and fellow worshippers might share

it. On having examined the structure of the heart and framing examination, it seems he has produced useful work by employing apt poetic instrument. So his poetry is a means not an end. It is a tool for labourers to apply for searching the Ancient of Days.

## ACKNOWLEDGEMENTS

An acknowledgement section may be presented after the conclusion if desired.

## REFERENCES

- [1] George Herbert: The Complete English Works, ed. Ann Pasternak Slater (New York: Everyman's Library, 1995), p. 380.
- [2] All Herbert quotations come from The Works of George Herbert, ed. F.E. Hutchinson (1941; corr. rpt. Oxford: Clarendon Press, 1945) and will be cited by line number in the text of my essay.
- [3] I, of course, recognize that this Word would not be available to Herbert. Still, I find it a helpful term for modern readers of his text to think about the relationship between being used and users simultaneously. Margaret Turnbull, in "Herbert, Coleridge, Hopkins: Usefulness," *George Herbert Journal* 31, no. 1 and 2 (fall 2007/spring 2008): 83-111, focuses on the relationship between being useful and useless, with a particular emphasis on Herbert's "Employment." She notes the distinction "between the uselessness that is and the usefulness that might be" and connects this to "Christ's situation on the cross" (p. 87). While her approach is similar to mine in terms of focus, she does not consider revision as part of the process or the paradoxical convergence of usefulness and uselessness in Herbert poetry. However, her reading of "Employment" and its relationship to Herbert's other poems supplements my argument. See especially pp. 83-89.
- [4] While I focus here on Luther, the debate over the role of works certainly not limited to Luther and his followers. It appears in Catholic discourse as well as in discussions between "High Church" Anglicans and those closer to Puritanism. These debates similarly inform my reading of Herbert's poetry. As Christina Malcolmson notes, Herbert had an enduring interest in international Protestantism (*Heart-Work: George Herbert and the Protestant Ethic* [Stanford: Stanford University Press, 1999], p. 21). This investment in the development of Protestantism certainly included following the debates over works.
- [5] Martin Luther, "Preface to the Romans," in *Martin Luther: Selections From His Writings*, ed. John Dillenberger (New York: Doubleday, 1962), p. 24.
- [6] Diarmaid MacCulloch, *The Later Reformation in England, 1547-1603*, 2nd ed. (New York: Palgrave, 2001), p. 75.
- [7] Diarmaid MacCulloch, *The Reformation: A History* (New York: Penguin, 2003) further writes about how works do mark the elect: "Good works come naturally to the saved Christian as an expression of love and gratitude for God's

- saving and loving nature, as naturally as it is to be good and loving to the person whom we love passionately" (p. 130). Of course, the question always remains: Are these works naturally arising or am I forcing them to make it seem like I'm saved when I'm not sure if I am? The concern with the quality of good works and the necessity to engage in ethical practices while directing the praise to God is a v Richard Strier, *Love Known: Theology and Experience in George Herbert's Poetry* (Chicago: University of Chicago Press, 1983), p. 144.
- [8] Richard Strier, *Love Known: Theology and Experience in George Herbert's Poetry* (Chicago: University of Chicago Press, 1983), p. 144.
- [9] Strier, *Love Known*, p. 99.
- [10] Martin Luther, "A Commentary on St. Paul's Epistle to the Galatians, 1531," in *Martin Luther: Selections From His Writings*, ed. John Dillenberger (New York: Doubleday, 1962), p. 101.
- [11] Stanley E. Fish, *The Living Temple: George Herbert and Catechizing*, (Berkeley: University of California Press, 1978), p. 490.
- [12] Barbara Kiefer Lewalski, *Protestant Poetics and the Seventeenth-Century Religious Lyric* (Princeton: Princeton University Press, 1984), p. 312.
- [13] Michael C. Schoenfeldt, *Prayer and Power: George Herbert and Renaissance Courtship* (Chicago: University of Chicago Press, 1991), p. 164.
- [14] Strier, *Love Known*, p. 192. See also Martin Elsky, "George Herbert's Pattern Poems and the Materiality of Language: A New Approach to Renaissance Hieroglyphics," *English Literary History* 50, no. 2 (1983): 245-60. He notes that this is the shape of a Hebrew altar. He uses this shape to refer "to the Psalmic concept of the heart as the true altar" (p. 256).
- [15] Robert Shaw, *The Call of God: The Theme of Vocation in the Poetry of Donne and Herbert* (Cambridge: Cowley Publications, 1981), first observed that the poem appears to be a capital "I" (p. 104). This observation merely gives voice to another connection between the self – I – and the heart.
- [16] Anthony Low, *Love's Architecture: Devotional Modes in Seventeenth-Century English Poetry* (New York: NYU Press, 1978), notes the disjunction between the apparently "finished, perfect and symmetrical" altar on the page and that described in the words of the poem (p. 93).
- [17] Strier, *Love Known*, p. 193. See also Rami Targoff, *Common Prayer: The Language of Public Devotion in Early Modern England* (Chicago: University of Chicago Press, 2001), who claims that "the difference between the two altars neatly corresponds to the distinction between unskillful and eloquent devotion as it was repeatedly formulated in the early modern church. On the one hand, Herbert offers the equivalent of wordless sighs and groans; on the other hand, he proposes a formalized prayer composed in the shape of an altar" (p. 101). I see the distinction Targoff makes between the two altars as similar to the one I make between the structures of actively useful work by the poet and the state of making use-full by God.
- [18] Malcolmson, *Heart-Work*, p. 84.
- [19] Malcolmson, *Heart-Work*, p. 85.
- [20] Susannah Mintz, "Unstrung Conversations: Herbert's Negotiations with God," *Philological Quarterly* 77, no. 1 (1998): 41-71.
- [21] Rosamond Tuve, *A Reading of George Herbert* (1952; Chicago: University of Chicago Press, 1952), pp. 182-83.
- [22] See Mary Paynter, "'Sinne and Love': Thematic Patterns in George Herbert's Lyrics," *The Yearbook of English Studies* 3 (1973): 85-93. See p. 88.
- [23] Jeanne Clayton Hunter, "George Herbert and Puritan Piety," *The Journal of Religion* 68, no. 2 (1988): 226-41. Hunter points out the similarity between Herbert's view of the stony heart as a sacrifice and site for God to work and Puritan writing. Quoting a Puritan minister, she explains, "When 'the heart is humbled and broken, and contrite,' says Preston, 'it is an acceptable sacrifice to the Lord, which winners it at his hands: he smells a sweet savour from such a sacrifice above all other'" (p. 237).
- [24] Gene Edward Veith, *Reformation Spirituality: The Religion of George Herbert* (London: Associated University Press, 1985), p. 103. Both Veith and Strier agree that Herbert is not talking about a physical church and that the metaphor of the church aids in thinking about the self's relation to God.
- [25] Many critics, including Lewalski, see Herbert's poems as cooperative efforts wherein Herbert can "depend upon God to supply the substance of the praises" because, as Daniel Rubey notes, "The Poet and the Christian Community: Herbert's Affliction Poems and the Structure of The Temple," *Studies in English Literature, 1500-1900* 20, no. 1 (1980): 105-23, the poems "are jointly written contracts with God" (p. 122). I find this cooperative perspective interesting, but I focus on the moments of the breakdown in this imagined collaborative enterprise.
- [26] Anna Nardo, "George Herbert Pulling for Prime," *South Central Review* 3, no. 4 (1986): 28-42. See p. 36.
- [27] Janis Lull, "Expanding 'The Poem Itself': Reading George Herbert's Revisions," *Studies in English Literature, 1500-1900* 27, no. 1 (1987): 71-87.
- [28] See p. 77.
- [29] Targoff, *Common Prayer*, p. 100.
- [30] Elizabeth Clarke, *Theory and Theology in George Herbert's Poetry: "Divinity, and Posie, Met"* (Oxford: Clarendon Press, 1997), p. 277. For a more pessimistic reading of this poem, see Gallagher, "Rhetoric, Style, and George," who says that "A Wreath" is an example of one of Herbert's many performative contradictions because "it is a prayer for simplicity and at the same time a poem of intricate workmanship" (p. 506). While I will discuss the simplicity issue in more detail concerning "Jordan" (I), the contrast in views about the tone of this poem is remarkable to note here.
- [31] Judy Kronenfeld, "Herbert's 'A Wreath' and Devotional Aesthetics: Imperfect Efforts Redeemed by Grace," *English Literary History* 48, no. 2 (1981): 290-309. See p. 294.
- [33] Roberta Albrecht, "Herbert's 'Denial,' 'Jordan I and II,' and 'A Wreath,'"

- [34] The Explicator 60, no. 3 (2002): 127-31. Albrecht says that "Herbert offers his God a wreath that will never wilt," but he also claims that the poem fixes the previous sins of pride in other verses (p. 130). While my point about the garland of posy (poem and flower) relates to Albrecht's formulation of Herbert's wreath, I disagree with his diagnostic approach to lyrics as good or bad. Instead, I see all of Herbert's poems as inhabiting a perspective that shifts with re-vision and enables the poet and his poetry to be more useful at some points than others.
- [35] Tuve, *A Reading of George Herbert*, p. 188.
- [36] Tuve, *A Reading of George Herbert*, p. 189.
- [37] Michael Gallagher, "Rhetoric, Style, and George Herbert," *English Literary History* 37, no. 4 (1970): 495-516. See p. 507.
- [38] Lewalski, *Protestant Poetics*, pp. 314-15.
- [39] Margaret Oakes, " 'To be thy praise, / And be my salvation': The Double Function of Praise in The Temple," *Texas Studies in Literature and Language* 47, no. 2 (2005): 120-39. Oakes similarly points out "God does not need to lecture the poet to remind him of what he should be doing, and He does not condemn poetic activity. At the end of the poem, the poet is still writing away, satisfying the important role of being the channel of God's love through His own words" (p. 126).
- [40] Stanley E. Fish, "Letting Go: The Reader in Herbert's Poetry," *English Literary History* 37, no. 4 (1970): 475-94. See p. 483.
- [41] Strier, *Love Known*, p. 201.
- [42] Strier, *Love Known*, p. 204.
- [43] Strier, *Love Known*, p. 205. See also Oakes who says that God supplies the confidence that the poet "is correctly carrying out his charge" (p. 127).
- [44] Martin Luther, "The Freedom of a Christian," in *Martin Luther: Selections From His Writings*, 42-85, ed. John Dillenberger (New York: Doubleday, 1962), p. 73.
- [45] Fish, *The Living Temple*, p. 169.
- [46] Lull, "Expanding the 'Poem Itself,'" p. 79.
- [47] Eric Song, "Anamorphosis and the Religious Subject of George Herbert's 'Coloss. 3.3,'" *Studies in English Literature* 47, no. 1 (2007): 107-21. Song argues that Herbert's poetry can enact "a religious experience that transcends the individual reader's spatial and temporal limitations" (p. 108). While I agree that Herbert's poetry has this use-value, Song does not account for revision as both an act of devotion and a process for creating a more useful work, which limits the impact of the religious experience.
- [48] While I read this change as part of Herbert's process of revision, he is also reworking the classical and quite well-known contrast of the spider and the bee and their distinctive manner of "working."
- [49] Janis Lull, *The Poem in Time: Reading George Herbert's Revisions of The Church* (Cranbury, NJ: Associated University Presses, 1990), p. 40.
- [50] Lewalski, *Protestant Poetics*, p. 307. See also Frances Malpezzi, "Herbert's 'Grace,'" *Explicator* 62, no. 1 (2003): 7-9. Malpezzi writes about the "Hortus conclusus" metaphor that "suggests the paradise might be regained when the garden is touched by the power of the spirit" (p. 9).
- [51] Schoenfeldt, *Prayer and Power*, p. 180.
- [52] Strier, *Love Known*, p. 102.
- [53] Strier, *Love Known*, p. 101.
- [54] Targoff, *Common Prayer*, p. 88.

# The Bird in a Gilded Cage, Her Trials and Tribulations: Perspectives on Satyajit Ray's *Charulata*

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**Abstract**— The primary object of this paper is to explore the trajectory of the eponymous character Charulata's journey towards her self-actualisation in Satyajit Ray's great cinematic masterpiece and compare it to that of the same character in Tagore's novella *Nastanirh* on which the movie was based. The paper aims to prove that Charulata, being an important one in all Ray's films centred on women and their individual perspectives, successfully encapsulates the anguish and desolation of the 19<sup>th</sup> century Bengali women who strove for breaking free from the shackles of age-old traditions and had to cope with the ensuing adversities all alone.

**Keywords**— 19<sup>th</sup> century Bengal, andarmahal, bhadrakalok society, loneliness, modern woman.

## I. INTRODUCTION

“Man must be pleased; but him to please  
Is woman's pleasure...”

- Coventry Patmore, *Angel in the House*

In the first issue (1972) of the short-lived American journal *Women and Film*, the editorial states:

The subjugation of women ... is not limited only within the film industry; they are oppressed by being packaged as images of sex objects, victims or vampires; and they are oppressed within the film theory itself, by the “male critics who celebrate directors like Hitchcock or Sirk for their complexity or irony, or for in some other way rising above their material - often the humble ‘woman’s picture’ or ‘weepie’.”<sup>1</sup>

In almost 70 years since Independence, Indian cinema has reshaped and remoulded itself from the era of classic mythological blockbusters to the Bollywoodised remakes of Hollywood's successful films. Along with these thematic and stylistic transformations undergoes a similarly significant transformation in the ways women are portrayed in Indian films. From the gorgeous eye candy or the dumb victim of male chauvinism to the independent protagonist carrying the storyline forward - the journey has not stopped yet. But, somewhere beneath this veneer of *nouveau femme*

there still lies the age-old precept that the fulfilment of a woman's life should be measured by her success only around the *kinder, küche, and kirche*.

## II. SATYAJIT RAY: A GLIMPSE OF HIS WORKS

The works of Satyajit Ray (2 May 1921 - 23 April 1992), the immortal auteur of India, have the impalpable power to remain alive as long as cinema remains the effective medium of communication between societies otherwise separated by language, culture, political and social experiences and sheer distance.<sup>2</sup> As Shyam Benegal says, while remembering a trip to Kolkata in his youth and his very first encounter with Ray's films:

Satyajit Ray had shattered the mould that had bound filmmakers in India to a form of filmmaking that had remained unchanged since the introduction of sound. By a strange coincidence, this was also a time of revolutions in the cinemas of Europe: Italian Neo-realism, French Nouvelle Vague, the Free Cinema of Britain and the post-war films from northern, central and eastern Europe. All these had taken cinema to an exciting new phase.... If there is a single contribution of Satyajit Ray to the world of Indian cinema it would be the path he created for Indian cinema to break free from being self-referential and imitative of subjects largely lifted

from Hollywood films, in favour of a standardized urban view of the world that was largely the creation of nineteenth-century urban theatre.<sup>3</sup>

In Indian cinematic tradition, the two opposite genres were the Mythological and the Socials, roughly corresponding to Japan's *jidai* and *gendai-geki*. While the Indian Mythological films display "fantastic hokum undiluted by reality", Indian Socials almost drown social issues like caste or gender discrimination in "sentimental, saccharine claptrap" added with tragic endings without any logical solutions.<sup>4</sup> Ray's films avoid all these traditions and they claim to have as much to do with reality as possible, remaining free even from the slightest touch of artistic exaggeration.

### III. CHARULATA

*Charulata* (1964), Ray's very own retelling of Rabindranath Tagore's novella "*Nastanirh*" ("The Broken Nest"; 1901), was one (and perhaps the most successful one) of the series of films centred on women which were given way by Ray's concern with male subjectivity. Set in the late 19<sup>th</sup> century Kolkata, the film not only serves as a powerful study of 19<sup>th</sup> century Bengali society on the threshold of change, it is also an example of Ray's attempts to formulate a feminist standpoint.<sup>5</sup>

19<sup>th</sup> century in Bengal was the crucial historic moment when two apparently adversarial forces - one white, imperial, Christian, the other feudal, orthodox, and Hindu - engaged in a clumsy embrace that culminated in the Renaissance of Bengal from which evolved a new class of bourgeois elite - the *bhadralok* - who were, in Thomas Babington Macaulay's words, "Indian in blood and colour, but English in taste, in opinions, in morals, and in intellect."<sup>6</sup> *Charulata* describes the paradoxes within such a divided culture which is neither strictly Indian nor wholly British but a peculiar mixture of assimilation and borrowings where the old authenticities have already begun to collapse and the unauthentic comes to reign and becomes inseparable from the sense of the modern.

The story of the film is as follows - Charulata (Madhabi Mukherjee), a woman with a fine taste and subtle sensibility, is married to the opulent *bhadralok* Bhupati (Sailen Mukherjee) who runs an English newspaper (*The Sentinel*) that leaves him no time for his young wife. Sensing her loneliness, he invites Charu's brother Umapada (Shyamal Ghosal) and his wife Manda (Gitali Roy) to stay with them and commissions his own cousin Amal (Soumitra Chatterjee) to serve as Charu's intellectual companion and tutor. However, finding no joy in the company of the staid and stolid Manda, Charu turns more

and more to Amal until, almost unintentionally, her feelings ripen into love. But her romantic reverie, quietly egged on by the narcissistic Amal, cannot cross the limits as Amal dares not reciprocate Charu's incestuous overtures. Meanwhile, Bhupati entrusts Umapada with the finances of the newspaper, who takes the advantage of the situation and swindles him. Amal, afraid of being the source of a second betrayal, leaves overnight without having his hosts informed. Charu manages to restrain her emotions but fails to curb them when Amal's letter arrives some days later. Bhupati spies Charu sobbing uncontrollably and understands everything. Finally, Charu is left to bear the burden of her "broken nest" and to pick up the pieces of her life in an attempt to reconsolidate her conjugal relation. However, the question of reconciliation is left uncertain at the end of the film.

### IV. THE EMERGENCE OF THE NABEENA: THE VISUAL AND MUSICAL SYMBOLS

*Charulata* takes us back to the era of the great awakening of Bengal and makes us aware of the fact that the Renaissance was originally a bourgeois male fantasy supported by lofty, utopian ideals, self-indulgence, and an extreme Anglophilia. These Western-educated, well-intentioned representatives of the *bhadralok* society set out to reform Bengal by wearing Western clothes, spouting the new liberal rhetoric, and even toasting Gladstone's victory in the British general election but they failed to emerge out of the medieval social stigma attached to the idea of women's liberation. They spoke for women's literacy but could not imagine them beyond the *choukath* or the boundary of the *andarmahal* or the inner sanctum of the house. Men like Bhupati, who displayed "imperviousness to everything beyond publishing and politics"<sup>7</sup>, were too busy to notice their women's bid to break out of their stereotypical image of 19<sup>th</sup> century housewives. And men like Amal, who enjoyed women's attention only because it empowered their ego, often proved themselves too weak to dare society or define themselves through transformative choices; they were modern only at the surface, and traditional at the core.

"If *Charulata*", in the words of Suranjan Ganguly, "is a story about the search for the modern, then its real protagonist is Charu and not the confused men who fumble around her."<sup>8</sup> It is not that she understands very well the term 'modern' itself (to which the men have shown overzealous devotion) or can find the logical reason to explain its nature and function. But, from within the *andarmahal*, her "inner seismograph catches the vibration waves reaching from outside into her seclusion."<sup>9</sup> The film

begins with the 3 minutes of title sequence with the strains of a sitar picking out a popular Tagore song “*Momo chitté, niti nrityé, ke je naaché ...*” (Who is it that dances daily in my heart?) while Charu’s hands are shown embroidering a ‘B’ on a piece of cloth. Keya Ganguly, who believes that in *Charulata*, music expresses what the narrative or the picture cannot, contends that this initial song in the background “evokes the rhythms of a blossoming femininity, ...anticipating a future outside the strict space of the story.” “If the song’s lyrics”, she continues, “are about being in step (*ta ta thoi thoi* - the *bols*, or beats, taught to young dancers), Charu is shown to be out of step with the person “dancing in her heart”, not only because Amal has yet to arrive on the scene but also because she, like Bimala in *Ghare Baire*, outsteps her spatiotemporal placement within the narrative.”<sup>10</sup>

In the next 7/8 minutes we take a peep into Charu’s world. The scene is virtually wordless except a couple of words of Charu, shouted out to Braja, the servant, asking him to serve tea to ‘*dadababu*’ (a formal, third-person designation for her husband). In the rest of the scene, we see her wandering aimlessly, browsing through books that do not hold her attention, and finally picking up a lorgnette or a pair of opera glasses through which she observes the world outside from the window. The stark contrast between Charu’s confinement within closed walls and the external world is intensified in the medium close-ups of Charu trying to catch a glimpse of the alfresco activities by peering through the shutters on the windows. To get a better view, she takes the help of the lorgnette, the first use of which is to improve her viewing of life beyond her shuttered existence and, a little later, to take a closer look of her husband as he walks right past her, immersed in a book, totally unaware of her presence. Finally, as she lets the lorgnette flop down, the camera follows with a sharp pullback, described by Ray himself as “like a flourish with a pen at the end of an essay.... We know that Charu is resigned to her state of loneliness. And this brings the scene to a close.”<sup>11</sup>

As a recurrent motif, the lorgnette serves as more than a mere prop or visual aid, making Charu “recognizable as a figure that crosses over from being a nineteenth century construct to exhibiting our dilemmas about the transparency of vision and modes of knowing.”<sup>12</sup> Her attachment to the device - the playful peep at the world outdoor, the expectant look at Bhupati, and in another crucial scene, the irresistible gaze at Amal - is instrumental in making her a representative of the *nabeena* or the modern woman who seeks clarity of vision despite her ensconced existence within her little world. The glasses bring the world closer to her but “its proximity” remains

“only an optical illusion. It invites her to look, but maintains its separateness as the Other.”<sup>13</sup> She can only look at the outside world from a distance but cannot really come out of the cocoon of her “stuffy, brocade-line cage of a house.”<sup>14</sup> She faces rebuff even within her world, with Bhupati being oblivious to her presence and Amal being equally oblivious to her feelings. It is this pair of opera glasses that also brings her a sudden shock as she catches sight of a woman (probably a neighbour) holding a baby in her arms. “This has an immediate impact on the childless Charu, reminding her, no doubt, of her husband and her distance from him. She lowers the lorgnette, her head turns almost inevitably towards Amal...and she raises the lorgnette again.”<sup>15</sup> At this point in the scene, it becomes clear that it is not merely an intellectual companionship but rather an affectionate attention and warmth of love that she yearns for.

In the aforementioned scene (where Charu has to face the painful facts of her life) Charu and Amal are shown together in the garden; while Amal is preoccupied with his writing, Charu, rocking back and forth on the swing, sings a song, “*Phulé phulé dholé dholé*” (What gentle breeze floats in the flowers?). The song, also one of Tagore’s compositions, is based on a Scottish ballad he had heard on his first visit to England. Later in the film, there is the appearance of a mournful classical song by Raja Rammohun Roy at Bhupati’s musical soirée celebrating the victory of Gladstone. In contrast with its sombre tune, Charu’s song in the previous scene “draws on conventional European tone structures as well as on the formulaic cinematic association of music and romance”<sup>16</sup>, making her an emblem of the *nabeena* who can truly imagine the ‘modern’ within her heart without announcing it loudly.

Apart from the symbolic lorgnette and the musical sequences there are other vital motifs suggestive of Charu’s secluded life and her longing for freedom. For example, when she hurries to pick up the lorgnette to get a better view of the outside world from the window, there is an odd visual clash between the vertical railings of the balcony and the swinging lorgnette in her hand - a shot that is repeated when she rushes to show her article, published in *Vishwabandhu*, to Amal. In both cases, the railings remain the obstacle to having a clear view of both the objects - the lorgnette and the magazine - implying that none of her activities, viz., viewing and writing, can ultimately move from the confinement of ‘woman’s space’. The opportunities are not altogether denied to her, but she has been continuously reminded throughout the film that the outside world is mainly a domain for men and a woman’s most sacred duty is (no matter how much intelligent she is or how much suffocating she feels within her marital trap)

to keep the domestic sphere intact. The most daring attempt on Charu's part to redefine herself as a true modern woman is when she proposes Bhupati (during their holiday trip at seaside, after Amal's departure) to start a bilingual paper that they will jointly edit. The desperate struggle to forget Amal and ameliorate her conjugal relation obviously underlies this proposal but the uniqueness of the creative idea itself and her confident overtone are too apparent to go unnoticed.

But the future of such an escapist plan becomes bleak as, at the end of the film, Charu has to turn herself from the refuge of literary creativity to the cost she has now to pay for her shattered home. After the sudden discovery of the embarrassing secret, Bhupati, "in order for him to grasp the situation fully ...is shown being driven alone in a horse-drawn carriage for a long time"<sup>17</sup>, suggesting again that the outside world can offer him at least a momentary shelter, a solitude that is refused to Charu. In the penultimate scene, Charu is shown standing before the mirror, lost in her thoughts, while suddenly, the sound of Bhupati's carriage is heard and Charu hastily draws the line of *sindoor* (one of the main signs of a married Hindu woman) on her forehead, signifying the last-ditch efforts to put things again in order. She cannot (and perhaps does not wholeheartedly wants) to escape from her marital bond, obviously because there is no other option available for her; the film begins with Charu's hands making the handkerchief for Bhupati<sup>18</sup> and ends with Charu's hands stretched out to Bhupati, fulfilling a circular journey where Amal remains forever as a memory of the violent storm.<sup>19</sup> The ending of Tagore's novella conveys the idea that the reconciliation is impossible between husband and wife. Bhupati resolves to go to Mysore, leaving Charu alone in Kolkata, but at the last moment, moved by her sudden plea, agrees to let her accompany him. But this time Charu "herself demurs, realizing at this point that the choice between home and world, husband and lover, tradition and modernity needed to have been made much earlier. "Thaak", she says, in the last words of the tale – "let it be" – for the nest, once broken, cannot be repaired."<sup>20</sup> The very last sequence of Ray's film (largely influenced by the ending of François Truffaut's *Les quatre cents coups*), where Charu gently bids Bhupati enter into the house and the camera freezes at the gesture of the two stretching out their hands to each other, may at first seem to be a hint of a happy ending. But the situation is slightly changed when, in the final long shot, both of them are shown at the end of the veranda and the word *Nastanirh* appears boldly on the screen in Bengali, suggesting that, not unlike Tagore's story, a "gap will always remain between husband and wife."<sup>21</sup>

## V. CHARU: THE ARCHETYPAL RAY WOMAN

In an interview with *Cineaste* magazine, when asked why the women in his films tend to be "much stronger, more determined, more adaptable and resilient" than the men his films, Satyajit Ray says: "Although they're physically not as strong as men, nature gave women qualities which compensate for that fact. ...The woman I like to put in my films is better able to cope with situations than men."<sup>22</sup> Charulata, "the archetypal Ray woman"<sup>23</sup>, conforms completely to this notion. While the earthy Manda, the only other woman character in the film as well as in the novella, is, no doubt, a *pracheena* or a common, conservative woman concerned only with chewing *paan*, lolling on bed and playing cards, Charu, obviously, tends towards *nabeena*. It has sometimes been suggested that Charu resembles, in some ways, Rabindranath's beloved sister-in-law Kadambari Devi (wife of Jyotirindranath Tagore) who committed suicide in 1884 for reasons unknown. As Champa Srinivasan remarks in her article in *Silhouette* magazine, Kadambari remained the "chief muse" of Rabindranath throughout his life and, most of his works were actually written in memory of and were silently dedicated to his *Notun Bouthan*.<sup>24</sup> Ray himself asserts that there is no doubt that when Tagore created Charu, Kadambari was at the back of his mind.<sup>25</sup> "Charu is also embroiled, as Kadambari herself was, in the conflicts surrounding the role of Bengali women in the later nineteenth century..."<sup>26</sup>, which are still being fought in *Mahanagar*, Ray's film preceding *Charulata*. Charu is, in any case, very closely related to Arati, the heroine of *Mahanagar*, also played by Madhabi Mukherjee. "There the setting is modern," as Penelope Houston puts it in her article in *Sight and Sound*, "and the girl finds herself forced into unwilling competition with her husband: taking a job, and discovering that she actually enjoys it." If Arati is, as according to Houston, "right out of the chrysalis", Charu is "the most completely realized of all Ray's women. The wife in *Mahanagar* finds herself in a situation which her personality must expand to meet. Charu, however, is like an Ibsen heroine in that she knows too much about the sources of her own discontent."<sup>27</sup> Another comparison may be drawn between Charu and Bimala (Swatilekha Sengupta) in *Ghare Baire* (another adaptation of Tagore's novel of the same name by Ray), the ordinary, domestic wife who suddenly discovers herself, after the appearance of Sandip (Soumitra Chatterjee) – the storm in her life as Amal is in Charu's life, as the "queen bee" (as Sandip calls her) and as the *Shakti* of the motherland. But Bimala is actually a matured version of Charulata; quite unlike Charu, Bimala's passion for Sandip is charged with sensuousness, and, if Charu's plight is heartrending,

Bimala's misfortune is more grievous and sombre. It is worth remembering here the poster designed by Ray for *Ghare Baire*: the silhouette of a woman is seen in the doorway and her shadow lays outstretched behind her. If Charulata can be imagined to be the woman standing hesitatingly on the threshold, the gigantic shadow might represent Bimala who has already stepped across it and therefore has known the dire consequences.

## VI. CONCLUSION

*Charulata* is perhaps "the first sustained study in Indian cinema of a woman's consciousness that seeks to define itself in terms other than those prescribed by her society."<sup>28</sup> It is a tale of an inward journey that takes the prima donna into a deeper anticipation of self-knowledge. As a long period of learning, the journey enables her to come to grips with what she has been previously taught to suppress and ignore and, with her own struggle with her sense of guilt "as she reclaims this "lost" self and brings it to the surface."<sup>28</sup> *Charulata* becomes the epitome of all those women of 19th century who arrive at a place of self-discovery, stumble upon the strictures of tradition, and learn to turn it into a further source of energy and power - something that can be described in the immortalized words of T.S.Eliot:

"Bowsprit cracked with ice and paint  
cracked with heat.

I made this, I have forgotten

And remember."

(- *Marina*, line 22-24)

The ship of many journeys is withered at the end alright, but it promises to find a mooring after having sailed across the sea of many troubles. Charu's self-inspection and her realization of the terms of the society may be only a little step for herself but her story remains as a giant leap for all those women who are eternally forced to make a choice between the home and the world.

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- [2] Swapan Mullick, "The Gentle Power That Does It", *The Statesman*, Puja 2013 issue, page 196.
- [3] Shyam Benegal, Foreword, *Deep Focus: Reflections on Cinema*, page x-xi.
- [4] Gerald Mast, *A Short History of the Movies*, page 396.
- [5] Suranjan Ganguly, *Satyajit Ray: In Search of the Modern*, Chapter 3 ("Charulata: A Woman's Eye"), page 55. Besides Ray's unforgettable screenplay, we should also remember

Bansi Chandragupta's design for the setting of the film as well as Subrata Mitra's cinematography that contributed to the exquisite beauty of the film.

- [6] Thomas Babington Macaulay, *Speeches, with the Minute on Indian Education*, quoted by Suranjan Ganguly, page 56.
- [7] Marie Seton, *Portrait of a Director: Satyajit Ray*, quoted by Suranjan Ganguly, page 59.
- [8] Suranjan Ganguly, page 61.
- [9] Chidananda Das Gupta, "Ray and Tagore", *Sight and Sound*, Volume 36, no. 1 (1966-67), quoted by Suranjan Ganguly, page 61. *Charulata* conforms to Bankim Chandra Chattopadhyay's idea of a modern woman or *nabeena*, the opposite of which is *pracheena* or a conservative woman.
- [10] Keya Ganguly, *Cinema, Emergence, and the Films of Satyajit Ray*, Chapter 2 ["The (Un)moving Image : Visuality and the Modern in *Charulata*"], page 70-71.
- [11] Andrew Robinson, *Satyajit Ray: The Inner Eye*, Chapter 14, ("Charulata/The Lonely Wife, 1964"), page 166.
- [12] Keya Ganguly, page 82.
- [13] Suranjan Ganguly, page 65-66.
- [14] Philip Kemp, "Satyajit Ray", *World Film Directors*, Vol. II, ed. John Wakeman, quoted by Suranjan Ganguly, page 64.
- [15] Andrew Robinson, page 166.
- [16] Keya Ganguly, page 76.
- [17] Satyajit Ray, "Charulata Proshonghe", translated as "On Charulata" by Gopa Majumdar in *Speaking of Films* (translation of *Bishoy Chalachitra*), page 174.
- [18] It is interesting to note that it is this handkerchief with which Bhupati is shown wiping his face while roaming around aimlessly on his carriage after his discovery of Charu's passion for Amal. Bhupati also recognizes the handkerchief and, as Ray himself says: "Different emotions play on his face - there is disbelief, pain, dejection and, finally, pity for Charu." (Gopa Majumdar, page 174). This might also be seen as suggestive of a possibility of reconciliation between them.
- [19] In the film, Amal's arrival and departure both are associated with storm. In his first entry there is a *kaalboishakhi*, an afternoon storm that occurs during the summer in North-East India and in Bangladesh. After his sudden leave, when Charu bursts into tears, holding his letter in her hands, a gust of wind again storms into the room.
- [20] Keya Ganguly, page 89.
- [21] Madhabi Mukherjee, quoted by Andrew Robinson, page 168.
- [22] "Ray on Ray: Cineaste magazine interview with Satyajit Ray", n.pag. [www.satyajitray.org](http://www.satyajitray.org).
- [23] *Cineaste* asks Ray: "Is Charulata the archetypal Ray woman?" And he replies: "Yes, she is." n.pag. [www.satyajitray.org](http://www.satyajitray.org).
- [24] Champa Srinivasan, "A Peek into the World of Kadambari and Charulata", *Silhouette* magazine, 16 May 2015.
- [25] Andrew Robinson, page 159.
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# The Movement of Power among the Actors Involved in the Process of Countering Hegemony on Indonesian Positive Law

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**Abstract**— This study takes three law cases in Indonesia conflicting the powerful and the powerless as the subject of the study. In those cases all the suspects attempted to do counter hegemony to set them free. They employed sympathy as their counter-hegemonic device. Through employing sympathy they successfully break the positive law and gain their freedom. Hence, they succeeded to end the law hegemony which is attempted to exercise upon them. It is very likely that a successful counter hegemony will end in a new born hegemon. It is interesting to find out the possible movement of power among this old hegemon and the new one. Thus, this study is intended to explain this movement among those actors involved in the process of countering hegemony on positive law.

**Keywords**—Counter Hegemony on Indonesian Positive Law, Hegemony as movement of power, Positive Law as a form of Hegemony.

## I. INTRODUCTION

The study is conducted within the inquiry area of three specified law cases: 1) Prita Mulyasari Case in 2008; 2) Minah's Cocoa Beans Stealing Case in 2009; and 3) The case of 'bullying' by Muhammad Arsyad, a satay seller, against President Joko 'Jokowi' Widodo in 2014. Those three cases portray the subordinate strategy to counter the hegemony on Indonesian positive law. Proven to be against the law those three subordinate parties might gain liberty by gaining the public sympathy.

This study interprets law as hegemony. Hegemony is performed through the implementation of constitution and government regulation. Regulation and constitution itself is basically an essence of ideas of the powerful. This tends to be sensitively influenced by their interests. The possibility of hegemony on law has been stressed by Litowitz (2000, p.515). He argues that the current legal system is hegemonic in the Gramscian sense in that it induces people to comply with a dominant set of practices and institutions without the threat of physical force and that this hegemony is overarching because it encompasses people of diverse races, classes, and genders.

Those suspects' action to be against the law for their own benefit means that they have done counter

hegemony on Indonesian positive law. Their success of doing this counters hegemony action by using the sympathy device had been studied by Wibowo (2020).

He found that three cases under the study were basically indicated as a counter hegemony to the government ideology; the view of positive law. In those three cases under the study, the government fails to hegemonize the suspects. Although they were strongly indicated to violate the law, they succeeded to gain freedom. They abused the sympathy by making its appeal as their strategy. As its theory, the fundamental aim of the counter hegemonic strategy was to foster great change in condition and ways of belief. His analyses results of both the appraisal devices and the ideology showed that through making appeal for sympathy they could free themselves from the established law. Their strategy was effective to foster great change in the view of law. Their freedom was evidence that law enforcers have already accepted and applied a new law approach in addition to the view of positive law. They succeeded to negate the hegemony of the view of positive law. He finally concluded that the sympathy appeal, which was basically an abuse of sympathy, was effective to use as strategy to counter hegemony on positive law in the law cases.

Through abusing the sympathy, the suspects succeed to change the view of Indonesian positive law which stated that a person who had violated the law must be given punishment. In those cases, they succeed to gain freedom and avoid the sentence. They clearly negated the hegemony on Indonesian positive law. Hence, this counter-hegemonic device was able to make the hegemon (the existing law and its law enforcers) fulfilled the demand of the suspects. It was able to help the suspects gaining their freedom.

The study is interested in identifying the movement of power among the actors involved in the process of countering hegemony on Indonesian Positive Law. The study provides model for identifying the power movement in a counter hegemony on law. It is further expected to provide awareness for the subordinate on the potency of power they possessed which may be used to negotiate their interest during the interaction with the powerful.

## II. THE LAW CASES UNDER THE STUDY

The first case study is about the arrest of Prita Mulyasari, an ordinary 32-year-old mother of two, for allegedly defaming a hospital via an online complaint, triggered unprecedented public protest and thrust Indonesia's treatment of basic human rights back into the spotlight. The controversy surrounding her detainment led to the House of Representatives' demanding the hospital withdraw its accusations and saw the three current presidential candidates weighing in on the debate and eventually led to Prita being acquitted of all charges and her prosecutors facing investigation.

After receiving poor treatment at Omni International Hospital, Prita wrote an email on 15<sup>th</sup> August 2008 detailing her experience to [customer\\_care@banksinarmas.com](mailto:customer_care@banksinarmas.com) and friends, which was soon rapidly distributed across forums via online mailing lists. On 30<sup>th</sup> August again she sent the email to [Surat Pembaca Detik.com](mailto:Surat Pembaca Detik.com). Once the email became public knowledge, Omni International Hospital responded by filing a criminal complaint and a civil lawsuit against Prita. On 11<sup>th</sup> May 2009 the Tangerang District Court won the Omni Hospital Civil Claim. Prita was proven to have committed a legal act which harmed Omni Hospital. Prita was sentenced to pay a material loss of 161 million rupiahs as a substitute for clarification money in national newspapers and 100 million rupiahs for immaterial losses. Prita immediately appealed. She was then arrested on May 13<sup>th</sup>, 2009. She was also charged under Articles 310 and 311 of the Criminal Code regarding defamation and Decree

No. 11 of 2008 concerning Information and Electronic Transactions article 27. Prita faced a maximum six years imprisonment and fines of up to IDR 1 billion as a result of a sending this straight forward email of complaint.

Once the case generated massive public attention, the Tangerang district court which handles Prita case, began to feel the pressure. Rallies were held across the country by those who empathised with this normal, everyday mother suddenly behind bars away from her children. Civil movements, demanding reforms of the ITE Law and calling for the protection of consumers and freedom of expression, gathered speed and soon academics, politicians, international and local rights' activists, internet advocates and the public were joining the fray.

On 3<sup>rd</sup> June 2009 Megawati and Jusuf Kalla visited Prita in prison. Then, Prita is released and can reunite with her family. His status was changed to city custody. However, she still obliged to pay the material and immaterial loss. Prita then filed an appeal to the Banten High Court because she does not feel that she has an obligation to pay compensation to the Omni International Hospital. The Banten High Court remained to impose a compensation of 250 million rupiahs. Prita then appealed to Supreme Court. Commission III of the House of Representatives of the Republic of Indonesia requested the Supreme Court to cancel the lawsuits against Prita. On September 29<sup>th</sup>, 2010, the Supreme Court issued a verdict in which he had agreed to Prita's appeal, rejecting the verdict district court and high court (*Judex Factie*), and refused the Omni International Hospital's lawsuit.

Prita release cannot be concluded solely due to unfulfilled legal facts. Significant pressure outside the trial eventually influences the court decision. An irregularity occurs in the judge's decision. Syauqiya (2013) conducted study about juridical review on Prita and Omni International Hospital Case. Early suspected to violate Decree No. 11 of 2008 concerning Information and Electronic Transactions article 27, he found that the decision of the Tangerang District Court, the Banten High Court, up to the Supreme Court did not clearly state the suitability to the Decree. In conclusion he stated that the judges decide only based on interpretation.

The second case is the case of "bullying" by Muhammad Arsyad, a satay seller, against President Joko "Jokowi" Widodo. Even though the President has forgiven Arsyad for the incident, it appears that his legal problems are not yet over, though his detention was delayed. Arsyad alias Arsyad Assegaf, 24, was arrested for defaming President Jokowi, a crime punishable by up to 12 years of

imprisonment. Police stated that apart from the primary charges under the 2008 Pornography Law, the suspect was also charged under articles 310 – 311 of the Criminal Code for defamation and libel. Arsyad was arrested at his parents' home in Kramat Jati, in East Jakarta, on Oct. 24, based on a report filed in July by Henry Yosodiningrat, an Indonesian Democratic Party of Struggle (PDI-P) lawmaker and a member of the party's legal team, when Jokowi, then the governor of Jakarta, was engaged in a campaign battle with Gerindra Party chairman Prabowo Subianto.

Arsyad was charged with defamation and spreading pornographic material, a violation of the 2008 Pornography Law, and could face 12 years in prison. The team reported a Facebook account registered under the name of Arsyad Assegaf that had posted a series of pornographic images with the faces of Jokowi and Indonesian Democratic Party of Struggle (PDI-P) chairwoman Megawati Soekarnoputri. Many have come to Arsyad's defense, saying that his prosecution would not bode well for freedom of speech under Jokowi's administration. Among those who have taken a stand against the arrest is Gerindra politician and deputy speaker of the House of Representatives, Fadli Zon. Fadli accompanied Mursidah to the National Police headquarters on Friday in an effort to bail out Arsyad. On November 3<sup>rd</sup> 2014, Arsyad had been released by the National Police. They even escorted him home. Iriana Jokowi (the president's wife) and Fadli Zon also donated some money to him to run a business. His legal files had never arrived at the trial process.

The third case is the case of a grandmother of seven who was charged with stealing three pieces of cocoa fruit and subjected to 18 days of house arrest before being dragged to court to receive a suspended sentence. It refers to the case of Minah, 55, an illiterate grandmother from a small village near Banyumas in Central Java. Minah was confused that, after having returned the cocoa fruit to the plantation, owned by PT Rumpun Sari Antan, and having apologized profusely, they still reported her to the police. She was charged under articles 362 of the Criminal Code for stealing. Again, once the massive public sympathy given, the trial judge decided that she proven to commit the crime and sentence her one month and fifteen days without necessarily undergoing detention.

Juridical review on Minah case had been studied by Murdoko (2016) and Wibowo (2010). Murdoko explained that Minah was convincingly committing the crime due to already fulfill the elements of article of stealing; *Whoever: Minah, Take Something: taking three cocoas, In whole or In part: three cocoas, It belongs to*

*someone else: that three cocoas taken from the plantation owned by PT. Rumpun Sari Antan (RSA) 4, By intention to own illegally: Minah intended to take the three cocoas that falling from the tree to be taken home and made them as seed. He also analysed that her release was basically influenced by external factors outside consideration of the legal facts.*

In his study, Wibowo (2010) stated that Minah was found guilty of stealing three or kilograms cocoa because the elements in Article 362 of the Criminal Code had been fulfilled. Further, forgiveness reason and justification reason were also not found in the case of Minah. Therefore, after all the law elements were fulfilled, then the judge, in this case, could impose a sentence. It is a judge consideration based on the decree, what is in the decree is considered as the law and it ignores speculation (positivistic considerations). However, it was just because of the news from mass media and the swift of sympathy and support that continues to flow and a number of gender activists expressed their concerns and came to the Regional House of Representative (DPRD) to participate in providing moral support made the judges panel to consider humanitarian principles.

### III. POSITIVE LAW AS A FORM OF HEGEMONY

Positive law emphasizes that law is created and annulled by acts of human being, thus being independent of morality (Kelsen, 2007, p. 114). Its norms tell how a certain behavior is ordered, commanded, prescribed, forbidden or permitted or authorized (Kelsen, 2002, pp. 5-6). Further, in strong sense it is an order of the powerful/ hegemon. It induces people to comply with a dominant set of practices and institutions without the threat of physical force. A violation upon the legal norms leads to sanction (Asshiddiqie & Safa'at, 2006. P.47). One of its characteristics is that it prioritizes legal certainty over justice (Wignjosobroto cited in Artadi, p.70, 2006). The principle of legal certainty is basically a guarantee that law must be carried out in a good or appropriate manner. Certainty is essentially the main objective of the law. If it has no certainty, it will lose its identity and meaning. If it has no identity anymore, it is no longer used as people's code of conduct. Its ultimate purpose of society order and certainty over justice as if confirms that it is basically a form of hegemony. Moreover, the possible existence of hegemony on law has also been stressed by Litowitz (2000, p.515). He argues that the current legal system is hegemonic and that this kind of hegemony is overarching because it encompasses people of diverse races, classes, and genders.

#### IV. HEGEMONY AS MOVEMENT OF POWER

The study approaches hegemony from the perspective of movement of power. Every individual has power. Power is perceived as something which is not just essentially possessed by institution and used oppressively against individual or group. Foucault argues that power is divergent and dynamic. It is not centralized and static (Lemke, 2000, p.4). It is more like something that acts and operates in a certain way. It is more a strategy than a possession. He sees it as coextensive with resistance; as a productive factor (Balan, 2010, p.56). It is a strategy to achieve their needs as well as to mitigate others forces. The effectiveness of this power thus, depends on the individuals' ability to maintain it. According to Eriyanto (2001) as quoted by Oktaviani, the importance of power in a discourse is to see what is meant by control (p.12). One person or one group controls another person or group. Here, control does not necessarily mean a physical one but it may be in the form of mental or psychical. The dominant group may make the other groups talk and act based on their order.

This approach enables to elucidate the complexity of hegemony. It views hegemony as not simply the exercising of power from the powerful to the powerless. It opens alternating view for the powerless to resist the hegemony. This approach examines the relationship between power and those who exercise it, objected to it or make it possible.

Antoniades (2008) distinguished this type of hegemony into four different movements of power. First is '*Outside-Out*'. Hegemony is conceptualized as the possession of overwhelming power (in terms of material capabilities) and the instrumental use of this power to secure leadership or dominance in world politics. It employs a 'conventional', top-down and 'agential' approach to hegemony. In this movement, power is interpreted as the ability of A to get B to do something he would not otherwise do it. Coercion becomes its characteristic. Hegemony is the hegemon's period of rule as well as the infrastructure created by this rule, and this period/ infrastructure ends/ collapses with the decline and collapse of the hegemon.

Second is '*Outside-In*'. Hegemony is conceptualized as a specific strategy aiming at generating shared beliefs and a commonsense. The aim is to achieve leadership or dominance on the basis of consent rather than coercion. Similarly to the outside-out, this movement of power employs top-down use of power by one of these actors (the hegemonic power) over the others. This type of hegemony targets the very self-understanding of its

audience. Power aims at the 'inside' of its target-audience. It is interpreted as the ability to affect peoples/ actors preferences and beliefs. Hegemony is about consent, shared values, preferences and beliefs, in one word, about identity.

It is an ability to make the various players existing within the hegemonic order keeps their faith in the set of beliefs, preferences, values and ideas exposed by the hegemon. Consequently, hegemony collapses when those players (or the majority or the most influential among them) stop to believe in and defend these values, and therefore the hegemon has to turn back to threats, promises or violence in order to enforce its will. The failure is accompanied by the rise of counter hegemonic projects that come to provide new values, a new commonsense, a new hegemony.

The third is '*Inside-Out*'. Hegemony is conceptualized as a sociocultural project aiming to generate imitation within world politics, while assuming the existence/ possibility of different socio-cultural projects and ways of being. The boundary between the outside-in approach and the inside-out is thin and somewhat blurred. Both approaches characterized by consent, personal values and beliefs. The difference lied on the outside-in approach has a clear set of actors (the hegemon and its 'target audience') and a use of power by one actor (the hegemon) over the others. In contrast, there is no clear pair of actors. Hegemony is conceptualized in a way of a community that projects its values to its outer environment, inviting different people/actors to join or follow/ imitate its way of being. Systemic hegemons invite the audience through attraction. They captivate them by presenting their attracting socio-cultural values. Thus, systemic hegemons do not approach the audience actively; rather, the captivated audience approaches them. Further, this type of hegemony is able to co-exist in harmony in a system with multiple and diverse commonsense.

The last type of this movement of power is '*Inside-In*'. Hegemony is interpreted as a bottom-up movement of power. It is conceptualized as a diffused and decentred apparatus of (bio) power aiming at the control and governing of human life from its interior. It is the ultimate type of hegemony. It makes the subject/ audience capable of controlling and/ or to regulating his own freedom. The hegemony values originate from his own commonsense and thus, become an integral part of his life. The subjects/ audiences do not feel being under hegemony. Under the influence of this type of hegemony, the subjects tend to feel that they cannot live beyond hegemony (p. 8 – 15). However, hegemony is not understood as constant. Change in the nature of hegemony is possible, through

resistance at the level of everyday life. Further, Consent is never total or seamless (Caroll, 2010).

No hegemony is constant due to the dynamic nature of power. A countering, change and resistance is very likely to happen. It may be in a form of offensive expression, disobedience, contesting and opposing ideas and values, boycott, even to the extreme of physical confrontation.

## **V. COUNTER HEGEMONY ON INDONESIAN POSITIVE LAW**

Counter-hegemony points to a strong degree of resistance that involves the coordination of people, groups and interests with the intention of shifting hegemonic power relations. Considering the law cases under investigation, it evidences that the actors who commit the crime successfully set themselves free from lawsuits. It is suspected that they manipulate sympathy as a strategy to gain freedom. Hence, they successfully do counter-hegemony on positive law; in the perspective of positive law. Gramsci in Zembylas (2013) emphasizes that counter hegemony is essentially moral and intellectual process that challenge normative view (based on legal norms). It targets great change in condition and ways of belief. Thus considering Gramsci's definition and Foucault ideas upon the divergent and dynamic characteristics of power as an essential element of hegemony, the study attempts to define counter hegemony as the shifting of power movement from the usual superordinate-to-subordinate group to the unusual subordinate-to-superordinate group which targets great change in condition and ways of belief.

Indonesia adheres to positive law view (Wahyuni, 2012; Sudiwana & Suswoto, 2018; Amin, 2013). It is stated that the one who convincingly, according to legal facts, commits the crime must be sentenced. It indicates that the suspects in the law cases under the study successfully challenged this view. Moreover, Indonesian Criminal Code (KUHP), as a manifestation of the view of positive law, in the second verse mentions that criminal provisions in Indonesian legislation are applied to everyone who committed crime in Indonesia. Those actors ability to break this verse may indicate their counter-hegemony.

## **VI. RESEARCH METHODOLOGY**

The study attempts to identify the movement of power among the actors involved in the process of countering hegemony on Indonesian Positive Law. In such interaction, people tend to bring their own interest. Often they speak what they do not want to do and vice versa. In this case, we

should not take the existing meaning as it is. Rather, we need to go beyond what is being stated. Certainly, analyzing what is beyond stated becomes the field of Critical Discourse Analysis (CDA). It facilitates the meaning understanding. It possibly happens as the validity of the surrounding information is out of assurance. Further, meaning is not a monolithic construct. It is a multidimensional and slippery concept with amazing complexity (Ahmadvand, 2008, p.1). CDA is believed to own potential to address such problem. Van Dijk (2009) stated that CDA can take its place to identify problems that occur in a text. It aims to uncover the hidden meaning in the text. It works beyond the explicit. CDA also provides a tool for deconstructing the ideologies of the mass media for identifying social, economic and power relations between dominant and subordinate groups (Henry & Tator, 2002).

Further, the study also integrates *Appraisal System Analysis*. It is a practical analysis tool to provide raw linguistic evidence for further stage analysis. There is a need to formulate practical tool. The first dimension to conduct the analysis of a discursive event is textual analysis. At this stage the study employs appraisal system analysis. First, it is intended to provide raw linguistics evidence for further stage analysis. The study tries to reduce the sense of subjectivity by providing linguistic evidences since the notion of subjectivity to what extent has been identical to CDA. Secondly, it is selected as it also enables the study to go beyond the explicit. White (2001) argues that the term Appraisal is used to cover-all terms to encompass all evaluative uses of language, including those by which speakers/writers adopt particular value positions or stances and by which either actual or potential respondents.

## **VII. RESULT AND DISCUSSION**

In the law cases under the study, the previous form of hegemony is hegemony on positive law. The actors involved in this form of hegemony are the hegemon and its "target audience". In those cases, the disputing parties are Prita Mulyasari against Omni Hospital, Minah against RSA Ltd, and Arsyad against Jokowi. However, as the cases have been brought into the realm of law, then the dispute also occurs between Prita, Minah and Arsyad (the suspects) against the ITE law which is basically the realization of positive law.

Both of the results of appraisal devices analysis and ideology analysis reveal that through abusing sympathy indicate the redefinition of the hegemony's actors. The suspect changes role to be the hegemon while the view of positive law, the law enforcers, press and

public become the audiences. Moreover, through their strategy, they succeed to shift the conventional movement of power from the law enforcers and the view of positive law (the hegemon) to the suspects (its target audience) to the unconventional movement from the suspects (the hegemon) to the law enforcers and the view of positive law (its target audience).

As stated in its theory, counter hegemony is defined as great change in condition and ways of belief. It is very likely that in every successful counter hegemony there will be a newborn hegemon. This new hegemon brings new ways of belief and creates new condition of life. Further, the emergence of this hegemon also reflects the shifting movement of power. This power movement shifts from the usual superordinate to subordinate group to unusual subordinate to superordinate one. It is caused by the successful implementation of the subordinate strategy of counter-hegemony.

In the law cases under the study, the previous form of hegemony is hegemony on positive law. The actors involved in this form of hegemony are the hegemon and its "target audience". In those cases, the disputing parties are Prita Mulyasari against Omni Hospital, Minah against RSA Ltd, and Arsyad against Jokowi. However, as the cases have been brought into the realm of law, then the dispute also occurs between Prita, Minah and Arsyad (the suspects) against the ITE law which is basically the realization of positive law. This is basically the real dispute as they want to escape from the entanglement of the charged law. Moreover, the charged law is basically the government product. They through law enforcers have an interest in creating this product as means of hegemony to create society order. Hence, in this hegemony on positive law it may be identified that the hegemon is the law enforcers as the representation of government and the positive law (the ITE law), while its target audience is clearly the suspects. This hegemony refers to Antoniadès' *Outside-Out* hegemony (2008). It is a type of 'conventional', top-down hegemony in which the power moves conventionally from hegemon (the law enforcers and the positive law) to its target audience (the suspects).

Both of the results of appraisal devices analysis and ideology analysis reveal that through abusing sympathy the suspects may free themselves from the entanglement of law; from the hegemony on positive law. They counter the hegemony through the strategy of sympathy abuse. They negate the hegemony conducted by the positive law and the law enforcers. Their freedom evidences the despair of hegemon. They also succeed in forcing the public and press to support them. By the help of public and press, they force the hegemon to grant their

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wishes. They make the view of positive law meaningless and have no function. They make the law enforcers to issue the trial verdict which benefit them; thus to give them freedom. At this point they even hegemonize the hegemon back.

The hegemony's actors are then redefined. The suspect changes role to be the hegemon while the view of positive law, the law enforcers, press and public become the audiences. Moreover, through their strategy, they succeed to shift the conventional movement of power from the law enforcers and the view of positive law (the hegemon) to the suspects (its target audience) to the unconventional movement from the suspects (the hegemon) to the law enforcers and the view of positive law (its target audience). However, this form of hegemony is certainly different from the hegemony on positive law. It slightly takes the second form of Antoniadès' hegemony which is '*Outside-In*' (2008). It is conceptualized as a specific strategy aiming at generating shared beliefs and a commonsense. It is also characterized by the absence of coercion. In addition, the power of this type of hegemony aims at the 'inside' of its target-audience. It is interpreted as the ability to affect people/ actors preferences and beliefs. All of these features are already reflected in their form of hegemony.

From the beginning of these cases until then the suspects succeed to gain the freedom, they never employ coercion. The suspects attempt to exploit the audiences' sympathy to accept their belief and to ignore their own commonsense. Through sympathy abuse, it indeed aims at the 'very inside' of the law enforcers, public, and press. It targets and exploits their emotion. It also turns out to be able to affect the public and press to accept their belief. It is even able to affect the law enforcers to ignore their idealism about the view of positive law which in turn give them freedom. It means that law enforcers have accepted and applied a new law perspective besides the view of positive law. Those evidence the existing of the new form of hegemony.

## VIII. CONCLUSION

The previous form of hegemony in the law cases under the study is hegemony on law. The actors involved in this form of hegemony are the hegemon and its "target audience". In those cases, the disputing parties are Prita Mulyasari against Omni Hospital, Minah against RSA Ltd, and Arsyad against Jokowi. However, as the cases have been brought into the realm of law, then the dispute also occurs between Prita, Minah and Arsyad (the suspects) against the ITE law which is basically the realization of positive law.

The hegemony's actors are then redefined. The suspect changes role to be the hegemon while the positive law, the law enforcers, press and public become the audiences. Moreover, through their strategy, they succeed to shift the conventional movement of power from the law enforcers and the positive law (the hegemon) to the suspects (its target audience) to the unconventional movement from the suspects (the hegemon) to the law enforcers and the view of positive law (its target audience).

The analysis of the movement of power among the actors involved in the process of countering hegemony is essentially intended to stress as well as to confirm the success of the counter hegemonic action done by the suspects on the Indonesian positive law. Moreover, this finding offers new insight as well as description that they have been aware of the potential power they have as well as its effective device (sympathy) to actualize their power in negating possible agenda of the powerful. The study has limited generalisability owing to the fact that the issue discussed evolves from three law cases. Richer analysis of a larger sample of cases would widen the scope and increase the generalisability of the findings of a study.

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# Resistance against Marginalization of Afro-American Women in Alice Walker's *The Color Purple*

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**Abstract**— The present research endeavors to explore how the Afro-American female characters in Alice Walker's, novel, *The Color Purple* break the boundaries of traditional male or female roles. Typically, it focuses on the struggles of African-American women against the exploitation both by the whites and black men. The main objective of this paper is to analyze the black women's tragic experiences in a racist society and their struggle for survival and wholeness. The female characters have masculine traits such as activeness, boldness, and physical strength. Sofia's strength and Shug's sexual assertiveness and Harpo's insecurity are major examples of such disparity between the characters' gender and the traits he or she displays. To analyze how subversion of gender roles sometimes causes problems, the tool taken for the research methodology is feminism or feminist framework. The working hypothesis is to demonstrate how Walker wishes to emphasize that gender and sexuality are not as simple as people believe. Walker subverts and defies the traditional ways in which people understand women to be women and men to be men. She fights against the way black women are receiving two layers of discrimination; one discrimination is for being black and the other for being woman. Walker meticulously sketches the black female characters strong enough to lead their lives. The novelty of the research lies in subverting the orthodox gender roles based on color and sex, and redefining the role of Afro-American women of any color and society.

**Keywords**— Liberty, Marginalization, Patriarchy; Racism, Resistance.

## I. INTRODUCTION

Alice Walker's writings focus on the struggles of African-Americans, particularly women. Walker's *The Color Purple* (1992) is an epistolary novel which won the 1993 Pulitzer Prize for fiction and the National Book Award for Fiction ("National book Awards-1993"). It is a conscious rewriting of canonical male text (Linda Abbandonate, 1993). Alice Malsenior Walker, born in Georgia, United States in 1944, is a renowned Afro-American writer, who coined the term 'womanist' to mean a black feminist, one who appreciates and prefers woman's culture, woman's emotional flexibility, woman's strength" and is "committed to the survival and wholeness of entire people, male and female ("Alice Walker- biography", 2018). She projects societies that are racist, sexist and violent. *The Color Purple* is also marked as "the perfect expression of what makes Alice

Walker, Alice walker" (Bradley, 1984, p. 30). Walker's women characters exhibit strength, endurance, resourcefulness, resistance, creativity and forgiveness on confronting and overcoming oppression in their lives, yet they are frank and open in depicting the often devastating circumstances of two-fold afflictions of racism and sexism.

*The Color Purple* narrates the story of a young black woman fighting her way through not only racist white culture but also patriarchal black culture. When the novel opens, Celie is a young black girl living in Georgia in the early years of 20<sup>th</sup> century. She is an uneducated girl and writes her letters in common language Celie is entering her adolescence, believing she was raped by her own father and that he killed both of their children. She writes to God because she has no one else to write to. She of course knows her sister Nettie loves her, but she is too young to

understand. Celie is not, however, complaining to God and at this point she is simply confiding in Him. Slowly, Celie evolves into a matured woman with great confidence. For a long time, Celie is almost a slave to her husband. Later, Shug Avery, her husband's Mistress, comes to live with them to recuperate from the sickness and Celie becomes her nurse. She encourages Celie to become stronger. At the same time, Sofia, Celie's daughter-in-law shows Celie to stand up for herself and fight against prejudice and injustice. Eventually, Celie redeems her repressive husband and hires him as her assistant in her business. By creating their own world and own way of performing their activities, the Afro-American female characters subvert the traditional gender roles and resist against conventional patriarchal system.

## II. RESEARCH METHODOLOGY

The present study is purely based on the textual reading of *The Color Purple* on the basis of Gender roles and Sexuality theories. It makes close, discursive, analytical study of the letters, narrative, setting of Walker's novel, *The Color Purple* to demonstrate the resistance of the Afro-American women against gender hierarchy. The research tool or methodology used to conduct this research is the analysis of the text from Feminism. Apart from the intensive study of the text, the methodological tools are also drawn from different theories, especially about the condition of the females in the patriarchal society. For the collection of the related materials, articles from the library, websites, and magazines are taken as secondary sources to discuss on the concept of feminism.

### Theoretical Modality

Feminism is a women's movement which emerged in the late 1960s. Feminism a specific kind of political discourse; a critical and theoretical practice committed to the struggle against patriarchy and sexism (Toril Moi, 1988). Feminist theory encompasses work in a variety of disciplines, including anthropology, sociology, economics, women's studies, literary critics, art history psychoanalysis and philosophy (Susan, 1995). This movement fights to protect women from rape, sexual harassment, and domestic violence (Echols, 1989). Patriarchy is probably the oldest forms exploitation of one part of population by another (Sheila Ruth, 1990). The female is female by virtue of certain natural defectiveness ("The Politics of Aristotle", 1885). Modern feminists challenge the biological essentialities view of gender. The French feminist, Simon De

Beauvoir (1974) said that woman was not regarded as an autonomous being. In addition to social and political injustices, there are epistemic injustices (M. Fricker, 2007). Hegemonic masculinity is the configuration of gender practice which embodies the currently accepted answer to the problem of the legitimacy of patriarchy, which guarantees the dominant position of men and the subordination of women (R.W. Connell, 2005). Catherine MacKinnon (1989) states that pornography affects people's belief in rape myths. Pornography promotes these rape myths and desensitizes people to violence against women. In *Toward a Feminist Poetics*, Elaine Showalter (1992) writes that 'Gynocriticism' is more creative act because it can establish woman as genius and intellectual one and challenges Rousseauistic anti-feminist belief that women cannot equate to men in intellect and creativity. Creativity is an individual and independent entity of a natural gift which belongs to neither male nor female (Wollstonecraft, 1792). Virginia Woolf (1929) went ahead and asked women to have their own room and money if they want to write fiction in her *A Room of One's Own* (1929). Patricia M. Spacks (1975) shifts from an andocentric to a gynocentric feminist criticism because it asks again and again, how woman's writing is different, how womanhood itself shapes women's creative process. Ecofeminists see men's control of land as responsible for the oppression women and destruction of natural environment (Beihl, 1991). Marxist feminism's foundation is laid by Engels who claims that a woman's institution of family as it exists is a complex system in which men command women's services (Engels, 1884). Socialist feminism argues that women's liberation can only be achieved by working to end economic and cultural sources of women's oppression (Ehrenreich, 1976). Black feminist thought consists of the ideas produced by Black women that clarify a standpoint of and for black women (Collins, 1990). Postmodern feminists also emphasize the social construction of gender and the nature of discursive nature of reality (Butler, 1999).

The feminist approaches mentioned above are useful tools to examine how the protagonist of Walker's novel *The Color Purple* struggles to resist against the double marginalization of Afro-American women challenging the deep-rooted patriarchal norms and values. The feminist discourse has provided chances to understand the text better a voice for equality of all sexes.

### III. LITERATURE REVIEW

*The Color Purple* became concern of many critics immediately after its publication. Critics have commented the text in terms of its symbols, themes and characterization. The major issues of the novel are addressed by some critics. Taking place mostly in rural Georgia, the story focuses on the life of African-American women in Southern United States in the 1930s, addressing their low positions in American social culture ("Alice Walker-biography", 2018). Abandonate (1993) makes a judgment of the work on its symbols. *The Color Purple* symbolically suggests in this physical size, the position and power of the 'womanist' text within the canon: dominated by the weight, proximity and authority of masculine accounts of female subjectivity. It may nonetheless challenge and displace those master narratives Abandonate (1993). Walker earned high praise for the novel, especially for the use of folk language, epistolary form a technique that is both associated with everyday life and with women (Barbara Christian, 1986). Walker's novel, *The Color Purple* articulates and celebrates the eventual triumph and independence of black 'womanist' values (Guyerrow, 1993). Analyzing on the character, Madhumalati (1991) regards that Celie, crippled by the sense of 'inferiorization', 'non-entity' and 'guilt', fights against racist and sexist definition of herself. Walker herself remarks the importance of *The Color Purple* saying that let's hope people can hear Celie's voice ("Alice Walker- biography", 2018). Critic Henkinson (1997) also observes that Walker's greatest accomplishment within *The Color Purple* is its claim for space through the critique of American theological structure that are, by implication biased. And the adoption of epistolary form subverts biased codes of literary expression.

In spite of its overwhelming success, *The Color Purple* has been criticized for possessing rather, a superficial, fairytale styled ending. Royster (1986) declares that the novel appears not a realistic chronicle of human events but as a fable. Similarly, Truider Harries (1984) observes the characters' growth as 'incredible' and 'inconsistent' and mentions that the issues are worked out at the price of realism.

These critics assume that Walker is being naturalistic. Though some critics have approached the text from various perspectives, they have not noticed the gender and colour discriminations of the Afro-American women in the novel. Hence, this article aims to explore on the research gap oriented to resistance against the marginalization of Afro-American women, orthodox gender roles based on

colour and sex, and redefinition of the role of women of any colour and society.

### IV. ANALYSIS/ DISCUSSION

#### Masculine Female in *The Color Purple*

In a patriarchal society, female are marginalized as emotional, irrational, weak, nurturing and submissive. Walker, in *The Color Purple*, defies this patriarchal convention and gives masculine roles to female. Hence, her characters in the novel resist such patriarchal notion and subvert the traditional gender roles. In the process of rupturing the convention, Sofia (Celie's daughter-in-law) and Shug Avery (Albert's Mistress) play vital roles. They not only act as anti-conventional but also encourage Celie to transform herself from passive to active female character.

In the novel, Sofia is presented as an active and bold girl unlike the traditional females. She does not accept any bad comments made against her. Once Harpo, the lover of Sofia takes her to introduce with his father, Mr. \_ and talk the issue of marriage. Seeing Sofia pregnant, Mr. \_ makes bad remarks about her. Harpo sits quietly with his head down being passive but Sofia reacts against those bad comments made against her. Being angry with Harpo and Mr. \_\_, she says:

What I need to marry Harpo for? He still living here with you. What food and clothes he git, you buy? Well, nice visiting. I'm going home. Harpo you stay here when you are free me and the baby be waiting. (p. 33)

Sofia is a woman who wants to do her work in a way she likes. She does not accept others' interruption. But Harpo, her husband, does not like this attitude of hers because he was grown up and nurtured in patriarchal culture where the upper hand of male is celebrated. Because of the matter of superiority and inferiority in the family, Harpo and Sofia always fight. Harpo tries to keep control over her even by beating but she reacts. And, she always wants linearity and equality in the family. Celie describes:

He try to slap her, what he do that for? She reach down and grab a piece of stove wood and whack him across the eyes. He punch her in the stomach, she double over groaning but come up with both hands lock

right, under his privates. He roll on the floor. (p. 39)

Sofia, being an active woman, does not leave Harpo becoming idle. She makes him do some work. But he accepts to do the inner ones. So, by performing reverse works, both of them violate the traditional belief of gender roles. Moreover, Sofia walks a step ahead of violation of gender role by dressing up Harpo's pants while doing outer works. By doing outer works and wearing Harpo's pants, Sofia not only challenges the traditional gender roles but also ruptures the conventional idea of female clothing.

Eventually, Sofia leaves Harpo and goes with her sister because she wants to get rid of Harpo's irresponsibility towards family life. She is very much bothered and frustrated because he never satisfies her physically or emotionally. Sofia is very sad of Harpo's uncaring sexual acts too.

...the worst part is I don't think he notice. He git up there and enjoy himself just the same. No matter what I'm thinking. No matter what I'm feel. It just him. Heartfeeling don't even seem to enter into it. The fact he can do it like that make me want to kill him. (p. 69)

Sofia, being wife of Harpo, never gets love and respect from her husband. She wants dedication, love and care from him as her husband but he fails to provide her. He is always in search of power to dominate her in order to become superior and he lacks emotional and rational quality. To gain the freedom from the bored life, she decides to leave Harpo. Hence, by daring to leave her husband and house, she subverts the traditional gender role of a woman, living in husband's house and taking care of her husband, children and his household.

Shug Avery, on the other hand, crosses the female boundary of gender roles through her sexual assertiveness and outer activities. She rarely performs female roles that patriarchal society defines. Neither has she shyness nor is she dependent on any males. She is self-guided and motivated. She is a mother but behaves as if she has no one or nothing to care for. She is drowned in her outer world and tries to create her own identity as an independent self. Once Celie asks her if she ever misses her children when she is away from them, she implies that she misses nothing-

"My kids with they grandma, she say.  
You miss'em? I ain't.

I don't miss nothing. (p.52)

Being a mother, Shug unlike the traditional females, is away from her family and children. By leaving the children with her grandmother, she is away from her household and performs manly activities in the outer world. She is bold daring and active. She sings songs in Harpo's 'Juke Joint', being very glamorous. Her dress up is very violating of traditional female norms. "Shug, wearing a gold dress that shows her tities near bout to the nipple. Everybody sorta hoping something break. But that dress strong" (p. 84). Moreover she is sexually very assertive woman because she keeps changing her lovers for sexual satisfaction. The characterization of Shug and Sofia are characterized as 'manly' or 'womanly' (p. 236). Gradually, the love between Celie and Shug turns into lesbian relationship. In the name of lovers, they perform sexuality and move far beyond the idea of heterosexuality as patriarchal society prefers. Shug's sexuality travels far beyond simply men or women as she loves both.

"She say, I love you miss Celie. And then she hand off and kiss me on the mouth.

Um, she say, like she surprise. I kiss her back, say um too. Us kiss and kiss till us can't hardly kiss no more. Then us touch each other." (p.118)

Shug Avery, who is always in search of sexual satisfaction and money, never cares for her health. She does not care about eating, sleeping, and living. Sometimes she lives as vagabond spending much time in the streets. She returns home in a very bad condition. Her activities clearly show that she is very much indifferent to the world. She never cares for others as well as herself. What matters to her is sexuality and liberty. Though she is unbounded to any societal norms, she is able to create her own identity and earn lots of money. She becomes economically sound with full of luxurious materials.

"She make so much money she don't know what to do with it. She got a fine house in Memphis, another can she got one hundred pretty dresses. A room full of shoes. She buy Grady anything he think he want." (p.114)

Without the help of any males, Shug becomes able to create her own self, economy and power. Shug becomes superior to males because she can buy anything to her lover

Grady. In this case, Shug becomes the leader, not Grady the man.

In the novel, some female characters are presented as having masculine quality, unlike the belief of the patriarchal society that marginalized women. These women have the quality of physical strength, sexual assertiveness, activeness and daring in speech. Due to these features they go beyond the traditional female boundaries and try to establish a new terrain in society. Hence, they resist against the trend of marginalizing women and become masculine-female.

### **Female Tie as Anti-conventional in *The Color Purple***

In *The Color Purple*, unlike the traditional patriarchal belief, the Afro-American female turns to female for support, development and creating identity leaving their males. By the bond of their loving and nurturing relationship, they challenge the patriarchal norms and values. They try to create their own female world. Walker's female characters powerfully challenge the traditional belief which always regards female as dependent on males. But throughout the novel, Walker portrays female friendship as a means for women to summon the courage to resist the oppression and dominance of patriarchal society. To challenge the domination, they go far beyond gender roles and create their own self. For instance, female tries to gain sexual fulfillment through females. Celie and Shug keep homosexual relationship to gain orgasm. Their activity is far beyond female norms and values. They challenge the heterosexual belief. Lesbianism turns away from various forms of collusion with patriarchal exploitation and instead consists of relationships among women which constitute a form of resistance to existing forms of social relations (Diana Fuss, 1993).

In the beginning all female characters are responsible for their sorrow and exploitation because of their jealousy among them. The relationship between Celie and Sofia and between Sofia and Squeak are the examples of such relationships. But later when they are united they gain new power and ability to form their selfhood. The female relationship enables Celie to regain her real existence. Because of the regular help, support and guidance of Shug, Sofia and Nettie, Celie becomes able to transform herself from the dependent woman to independent self and celebrates joy and bliss in her business and companions. Celie gets redemption from the help of the community of

black females. Celie gets the impetus for self-realization from Sofia, independent and self-defensive woman, who fights against Harpo's attempt to abuse her. When Sofia leaves Harpo to lead an independent life, it gives Celie a realization of the rights of women in the male dominated society. But Celie lacks power and guidance to use those inspirations in her real life. She is so ignorant that she believes whoever wants to fight against the prejudices of men, they will live no more and she quits the idea of fighting.

But everything changes with the entry of Shug Avery who proves herself as an independent and economically strong in her career. She teaches Celie to create her own selfhood, neglecting the tolerance and acceptance. Under the help of Shug, Celie becomes active and revengeful against the tyranny of her husband. With Shug's encouragement, Celie curses Mr\_ being violent when she discovers that Mr. \_\_\_ has kept Nettie's letter. She says, "How I'm gon from killing him... I think I feel better if I kill him" (p. 150-151). But Shug stops her from being violent, "Now, you won't. Nobody feel better for killing nothing" (p.150). Instead Shug urges Celie to do the self development activities.

Under the guidance of Shug Avery, Celie discovers her own self different from that dictated patriarchal tradition. Shug reveals Celie the mysteries of body and sexual experiences. Shugh make her able to discover the way to freedom. The lesbian relationship between Celie and Shug teaches Celie to realize the difference between sexual abuse and sexual orgasm. Shug's regular empowerment enables Celie to appreciate her own worth. Now Celie likes to value herself. She gained her own individuality and turned a new woman. By this help, support the discovery of Celie's own individuality, she becomes able to challenge the traditional patriarchal norms and values and leaves Mr\_. She says:

You a lowdown dog is what's wrong. Its time to leave you and enter into the creation...But Nettie and my children coming home soon, I say. And when she do, all us together gon whup your ass. (p. 207)

Celie has created her own world inside where she can freely play and make the world of her own. She comes to liberation from traditional patriarchal domain through the community of her black sisters. It becomes the alternative to male domination and their ability to break the imposed

stereotypes that both male and female were to follow. And unitedly they resurrect themselves from the death of their selfhood. Celie asserts her freedom from her husband and declares her rights to exist, "I'm black, I'm poor, I may be ugly, and can't look. But I'm here" (p. 214). Here, Celie's sense of self is so strong that she is no longer helpless, a dependent object, rather she proves herself self-dependent, active and matured subject. Similarly, Nettie, Celie's sister, escapes from the house, challenging the patriarchal social values and roles. She is supposed to be dead because there is no any information about her since she had escaped. But later, when Celie discovers that Nettie is in Africa as a missionary worker; her letter becomes an important source for the development of Celie's life. Nettie encourages Celie to react against Mr.\_'s crime and get freedom. She teaches Celie to see the outer world and try to change herself according to that situation. Nettie opens Celie's eye to the outer world. She shares her missionary experiences to inspire Celie so as to empower her to know the outer world:

Oh, Celie there are colored people in the world who want us to know, to grow and see the light, they are not as mean like pa and Albert, or beaten down like ma was" (p. 138).

This declaration removes the stigma and shame of incest from Celie's mind and serves to develop her individuality. Now, Celie starts searching peace and happiness in her own life. Celie completes her independence becoming an autonomous woman with her own business, story and money. She establishes sewing business. The quilt, composed of different patterns sewed together symbolizes diverse people coming together in unity: "Let's make quilt pieces out of these messed up curtains...." (p. 44). Like a patchwork and quilt, the community of love that surrounds Celie at the end of the novel incorporates men and women who are bounded by family and friendship and who have different gender roles, and sexual orientation. The continuation of Celie and Sofia's work on quilt becomes an emblem of unity among women.

Eventually, Celie establishes herself a fully independent woman with her own business and female companions. She helps Sofia to be an independent since she hires her in dry good store. Sofia finds a job that suits her individuality. Squeak has also established a new career for herself as a singer. The female characters help and support each other and make an extended matriarchal community

through which they assert their power against their marginalization by the patriarchal society.

### **Redefinition of God by Female Characters in *The Color Purple***

Traditionally, women are defined negatively by the patriarchal society and they are suggested to treat men as gods, but in *The Color Purple*, Shug Avery, a female, insists Celie to redefine God in a new way. Celie starts resisting the "big, old and tall gray bearded and white" (p. 201), monotheistic God. She comes up with a distinctly non-Christian discovery of God and eventually gains liberation from patriarchy. Celie adopts nature God or the universal God which is non sexist, unoppressive and unrepressive. Shug Avery teaches Celie that God is not "white" nor it is "He". Instead, God is universal and natural. It is in everything including the "flowers, water, wind and a big rock" (p. 204) and God is inside her and she is naturally connected to everything. Shug says:

God is inside you and everybody else. Don't look like nothing, she say. It ain't a picture show. It ain't something you can look at apart from anything else, including yourself. I believe God is everything. Everything that is or ever was or ever will be. (p. 202-203).

Shug changes Celie's idea about God. This new philosophy of God positions Celie as "being part of everything, not separate at all" (p. 203) fortifies her with self acceptance and leads her to reject male mastery. She gives her idea about nature or universal God that is present in everything and everywhere. She describes her own experiences of being a part of everything in order to convince Celie. She says, "My first step from the old white man was trees. Then air. The other people. I knew that if I cut a tree my arms would bleed" (p. 203).

This new definition of God- a womanist vision- blurs and frees the traditional male connotations of God and creates a new feminine concept of God as part of everything. Shug provides Celie with a bridge to new spirituality free from the domain of an angry, white male God. This reimagining of God symbolizes Celie's move from an object of somebody else's care to an independent woman. Celie's movement from monotheism to pantheism parallels her movement from isolation and inferiority under patriarchy to a new bonding with other women and appreciation of herself. Celie's new

found religion links God with the power of the universe, a pantheistic notion and often associates with religion in which Goddess is worshipped. Shug in the process of caring and fortifying Celie's self blames:

Man corrupt everything, say Shug. He on your box of grits, in your head, and all over the radio. He try to make you think he everywhere soon as you think he everywhere you think he God. But he ain't whenever you trying to pray, and man plop himself on the other and of it, tell him to get lost. (p. 204)

This new vision of God and man changes Celie's perception towards them. She feels herself fool and angry at her passiveness in everything. Initially she follows Bible to "honor father and mother no matter what" (p. 213) and becomes quiet when Alphonso (father) rapes her. But later, being enlightened, she starts reacting against negative aspects in men. She dares to curse Mr. \_ when he denies to handover the letters from Nettie. She curses, "Until you do right by me everything you dream about will fail" (p.213). While cursing him, she feels the extreme power "seem to come to me from the trees- the nature God" (p. 213).

Hence, under the guidance of Shug, Celie becomes able to redefine God that is traditionally accepted as 'male' 'white'. But in the novel, the idea of Biblical monotheistic God is ruptured by the pantheistic notion of God, that is, Nature-God. And female takes power to redefine it. So, it is subversion of the traditional gender roles because the marginalizing tendency of women is resisted.

### **Assumption of Feminine Roles by the Male Characters in *The Color Purple***

In *The Color Purple*, many female characters go beyond the boundaries of traditional gender role and gain moral victory. Similarly, male characters also become ready to do female tasks as traditional patriarchal society defines and violates the norms of traditional gender role. Initially male characters are very stereotypical and conservative but gradually their stereotypical quality starts rupturing as the novel proceeds. In the beginning, Celie's husband Mr. \_ is seen as very cruel and oppressive man. He is very brutal and forces Celie into isolation by not letting know about Nettie. Mr.\_ captures Celie to substitute his dead wife and mistress Shug. Celie is enslaved, beaten and raped in her house which never

becomes her own house. Since marriage she only becomes the sufferer and object of Mr.-'s frustration:

He beat one like he beat children, cept he don't never hardly beat them. He say Celie, git the belt. The children be one side the room packing through the crackers. It all I can do not cry (p. 23).

Mr.\_ manipulates Celie physically, psychologically and emotionally. He never pays attention towards his wife. He never helps her in her household. But towards the end of the novel when Celie leaves Mr.-, he starts changing his cruel and lazy character. He becomes a changed person. He himself admits, "Celie I'm satisfied this the first time I ever lived on Earth as a natural man. I felt like a new experience" (p. 267). He starts working hard. Describing Mr.\_ as changed person, Sofia says:

He work real hard too.

What? I say, Mr.\_ work!

And clean that house just like woman.

Even cook, say Harpo. And what more, wash the dishes when he

finish. (p. 229)

Mr.\_ now is a changed person. He not only starts but also does the traditionally feminine roles, like cooking, cleaning and washing the dishes. His dominating and repressive character against female starts changing. He becomes a 'womanish man'.

At the end of the novel, Mr.\_ joins Celie's pants making business not being her husband and owner but being a worker and her friend. He comes under the shade of Celie's business life and desires to do the work under the guidance of Celie and man's patriarchal role as 'provider' also transforms into 'receiver'. His primary idea about male as superior to female and female should be kept under control in anyway and men and women are different according to their dress up and work starts collapsing. He earlier believed that "men and women not suppose to wear the same thing. Men suppose to wear the pants" (p. 278). But Celie tells there is nothing about men's and women's wearing. People wear those that make them feel comfortable. Celie further says that there is no any distinct work that is done by either male or female. Men sew in Africa and people don't think them as backward. By listening Celie's logics Mr.\_ says that he also likes sewing but he feels that when he sews people would laugh. "When I was growing up" he said, "I used to

try to sew along with mama cause that's what she was always doing. But everybody laughed at me. But you know I liked it." (p. 279). Celie by hearing the desire of Mr.\_ for stitching the clothes, asks Mr.\_ to stitch the pockets and tells that nobody is going to mock him. Both agree and start sewing and smoking. In this situation, Celie becomes the active person where as Mr.\_ behaves as female and keeps Celie's words and listens her decision.

In this way, towards the end of the novel, the brutal and destructive aspect of 'masculinity' is ruptured by acquiring new insight of equality between males and females and accepting the feminine roles as a natural task by the males. We can mark resistance against the marginalization of Afro-American women in the novel.

## V. CONCLUSION

Traditionally men and women are categorized on the basis of their sex. But Walker, in *The Color Purple*, presents her characters, male or female, totally divorced from the traditional gender role system. Walker's female characters go beyond the belief of traditional patriarchal system. The female bonding in the novel is so strong that they do not worry losing some sort of important thing for strengthening their knot of femininity. Walker gives her black female characters the skill of sewing, which finally becomes the means of disrupting the gender roles and creating the independent self. Sewing in the novel symbolizes the power women can gain from productivity channeling their creative energy. The female encouragement and bonding becomes the means to challenge the traditional gender roles. Women become the definer of God. Traditionally women were defined by the patriarchal society. In the novel, Celie, by the encouragement of Shug, redefines not the man but God. This reimagining of God on her own terms symbolizes Celie's movement from an object of someone else's care to an independent woman, unlike the traditional patriarchal belief. It also indicates that her voice is now sufficiently empowered to create her own narratives. Finally, the male characters also come under the guidance of females. They also move far beyond the traditional gender roles. Hence, Walker proves that the traditional concept of gender role is man made. It does not have any meaning and therefore impractical.

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# Parentification, Neglect and Abandonment in Egya E. Sule's *Sterile Sky*

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**Abstract**— *Ethno-religious crises have caused so much havoc in many African countries leading to loss of lives and property. They have also rendered fear and instability among people. Specifically, this article focuses on Nigeria's experience to the ugliness of the crises through Sterile Sky a text that depicts the evil nature of the ethno religious violence in one of Nigeria's city states, Kano and how this affects the children as witnesses and/or victims to such. Through trauma and narratology this article explores Egya E. Sule's Sterile Sky from the angle of parentification, neglect and abandonment which are interconnected with the violence. Against this background it is argued that the novel depicts Murtala as a parentified child who is physically and psychologically crushed but has the agency to make constructive decisions that will help change his life for the better even in the face of abandonment.*

**Keywords**— *abandonment, ethno-religious violence, liminality, parentification, poverty.*

## I. INTRODUCTION

Many African countries have suffered a lot due to ethno-religious crises. One of the mostly affected is Nigeria which due to the unending ethno-religious crises has experienced the loss of many lives and property. Fear and instability is also the order of the day among people in some Nigerian states and cities. This echoes what Tagurum et al (2015) stipulate that, "Nigeria, as a country has a variety of low grade conflicts that result in chronic bloodletting without the country actually being in an open state of war" (1). What this entails is that people are involved in violent acts in the name of ethnicity and religion regardless of who gets hurt. In view of this, various authors have also taken it upon themselves to write on issues related to ethno-religious crisis in different parts of Nigeria. Among them is Egya E. Sule who in his novel *Sterile Sky* focuses on the ethno-religious crisis in the northern part of Nigeria, Kano in particular. Adebore (2013) in her review of *Sterile Sky* says that "the text is set in the city of Kano in the nineties which was known for its endless religious violence which left many dead or wounded, houses burnt and a general feeling of distress on its masses" (1). This assertion is analysed in this article to appreciate how Sule uses the ethno-religious background in Nigeria's Northern states and cities in particular such as Kano as a basis for *Sterile Sky* and how well the crisis is interpreted in the text. As much as all this is true, it can be seen that through all this parentification is prominent

especially when one looks at Murtala's life in the crisis and later abandonment by his father. Parentification is considered to be a type of role reversal, as it refers to "the broader category of relational disturbances in which an adult looks to the child to fulfil unmet needs for intimacy, parenting, or socialization by expecting the child to take on the role of partner, parent, or peer" (Engelhardt, 2012, p.50). According to Boszormenyi-Nagy and Spark (as cited in Engelhardt, 2012) parentification is "a ubiquitous and important aspect of most human relationships" (p.50). Hence, it is important to analyse this aspect in order to assess its impact on the child focaliser in the text. All these ideations will be read through trauma theory and narratology. Specifically the focus is on the concept of post-traumatic stress disorder (PTSD) and its manifestation in the experiences that the children have in the text. Besides, narratology will also be used in order that better understanding of relations between the narrator and the story in the given narrative is conveyed. Thus, an insight on how narration affects the way in which the story is told on the narrator, the writers, as well as the readers will be given.

## II. PARENTIFICATION AND VIOLENCE

Parentification implies the phenomenon or the process of becoming a parentified child. According to Mark Karpel (1977), "it involves subjective distortion of a parent-child relationship through wishful fantasy or dependent

behaviour of the parent” (cited in Tam, 2009, p.1). It also refers to the process through which children are assigned the role of an adult, “taking on both emotional and functional responsibilities that are typically performed by the parent. The parent, in turn, takes the dependent position of the child in the parent-child relationship” (Engelhardt 2012, p. 45). The term “parentification” was first utilized in depth by Boszormenyi-Nagy and Spark (as cited in Engelhardt, 2012, p. 45) to describe:

a common component of relationships whereby parental characteristics are projected onto an individual. Within the parent-child relationship, this process is often seen when the child performs chores or occasionally offers emotional support for a parent, and is believed to be healthy for the child as he or she begins to see the potential for him or herself in an adult role.

Parentification occurs in two levels: instrumental and emotional. Instrumental parentification refers to “the physical help that a child may provide to his or her parent by completing tasks around the home that are typically reserved for adults such as grocery shopping, doing the laundry, and cleaning the house” (Hooper, 2011, p.228). Emotional parentification on the other hand refers to “the expressive support that a parentified child may offer to his or her parent or sibling. For instance, serve as confidante, peacemaker” (Hooper, 2011, p. 228). However, emotional parentification is more harmful as compared to instrumental parentification. This is so as it involves roles that are more stressful for one to perform. This situation works hand in hand with aspects of abandonment and neglect. This is a form of child abuse as it harms the child who is overburdened with responsibility, thereby depriving them of the structure they need to survive. A parentified child takes on responsibilities that are not suitable for their age and life experiences, often creating frustration, stress, and feelings of being overwhelmed. Neglect and abandonment often lead to parentification which makes these concepts connected in one way or another.

Abandonment and neglect are most of the times intertwined with poverty. What this means is that due to lack of certain basic needs in life, one can relate to the situation differently as compared to others. Whilst some think and act positively, others react negatively. The disheartening thing though is the effect the decisions made by parents or guardians affect children. Poverty in isolation is not easy to define. This is so since it has multiple interlocking dimensions. For some it only involves material things but for others it includes the feeling of helplessness, powerlessness and voicelessness. Thus, while

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poverty is “material in nature, it has psychological effects such as distress at being unable to feed one’s children, insecurity from not knowing where the next meal will come from, and shame at having to go without foods that have strong symbolic value” (World Bank, n.d., chap. 2). When this happens, and as a way of dealing with the situation, one resorts to neglect and sometimes abandonment of their children. The consequences of these acts always render the children vulnerable in one way or another.

Neglect is seen and defined in different ways by different scholars. According to Wilkinson and Bowyer (2017), neglect “is a serious and pervasive form of maltreatment that occurs across childhood and adolescence with potential long-term consequences across the life span” (p.21). Neglect is also “failure to provide for a child's basic needs physically, medically, educationally, or emotionally” (Dryden, 2009, p.4). Abandonment on the other hand is the “means by which a child has been deserted by the parent, guardian or care-giver, or who has, for no apparent reason, had no contact with the parent, guardian, or care-giver for the period of at least three months” (Blackie, 2014, p.7). Murtala and his siblings, especially Imatum, are affected greatly due to their father’s neglect and later abandonment. The father, being poor and having a low salary, is unable to take care of his children such that he fails to know and understand what they want and need. In addition to that, he is very neglectful of the children such that he only gets to know about some of the things they do later. Even when he knows, he does nothing to alleviate the situation.

Imatum goes into prostitution due to poverty and neglect from her father. After she goes back to the village with her mother and other siblings, she finds it very hard to adapt as things are not as her mother had said they would be. Hence, she goes back to Kano. Instead of caring about his daughter and trying to find her a school, the father does nothing. When her mother comes back from the village, she only sees her daughter at night when the younger woman comes back from wherever she might have been. From Murtala’s description, it is obvious that Imatum earns her money through selling her body. Apart from prostitution, Imatum also starts going to a new church and does not listen to her mother when the older woman reprimands her. When her mother reports Imatum to her father, he does nothing. Rather, he tells his wife that he does not intervene in such trivial issues as church problems. In this case, it can be said that he does not care about his daughter’s life or what is becoming of Imatum. In a way, this gives Imatum the licence to behave as she pleases. It is thus left to Murtala to do something about the situation. This is what I read as becoming a man in a

child's body. My argument here is that Murtala assumes the responsibilities of a parent while he is still a child and while both his parents are living and very much capable to raising their children properly.

As expected, Imatum falls pregnant. When her mother asks her to mention the father of her unborn child, she only keeps quiet. This angers the older woman who threatens to beat her up. The threat only leads Imatum to run away from home. When her father comes back from work, and he is told of Imatum's pregnancy, he does nothing about it. He only asks about Imatum a week after she had run away from home. This attests to the fact that Murtala's father is so uncaring and negligent of his children's well-being. Furthermore, his behaviour totally changes since he keeps to himself and even the children fail to talk to him properly. The father's condition is a constricted one. According to Herman (1992) constriction is the "withdrawal from others, numbing of the self so as to separate from intolerable pain, uncontrollable rage, or intense terror, a narrowing of perception, and an impoverished life" (p.199). Though at first it is not known why the father is traumatised, we soon learn why he keeps to himself: he has recently lost his job, which leads him to disappear from home without a trace. In her study of unemployed males, Griffin suggests that "unemployment could threaten the stability of a traditional masculine identity constructed around discourses such as bringing home a wage and freedom from the domestic sphere" (as cited in Mac Ghail, 1996). Thus, it can be noted that Murtala's father feels that his ego as the head of family has been bruised by being dismissed from work. Hence, the only way is to run away from his home in order that he clings to his manhood and come to terms with this trauma. In this way, "the failings of customary masculinity are demonstrated by the physical and psychological collapse of Murtala's father" (Osha, 2012, p.1). The sad part is that this collapse, which leads to his eventual desertion of his family leaves the family with so many unanswered questions. In fact, they start a nightly praying vigil for him so that he comes back home. This makes Murtala to stop going to school and he assumes the headship of the family as his father is nowhere to be seen. As the narrator says,

Ola<sup>1</sup> came to my house. 'I'm worried that you have not been in school for some days. The exams are coming.'

Is your mum at the market?

'No she's gone to see a friend. She's not been going to the market these days.'

'And your dad?'

'It's because of him that I've not been regularly in school.' Ola was wide-eyed. 'What happened?'

'We've not seen him for a week now. We don't know his whereabouts.' I narrated to Ola his sacking from the police force and his strange behaviour, how I found him at the cemetery and his subsequent disappearance without a word. (Sule, 2012, pp.239-240)

The incident, we learn, leads to his mother demanding him to stop going to school completely so that he is able to help her solve the problems at hand. Murtala is here being treated as an adult, even though he is only a boy. The situation that Murtala finds himself in confuses him so much. He is so unsure of his future and wishes his brother, Ukpo, were alive. It is not surprising that he begins to have nightmares:

Sleep eluded me. Where was my life heading? The fear of Mama suddenly taking a decision that would prevent me from writing the JSSCE gripped me. I knew she could suddenly make a decision any day, any minute. If only Baba had not disappeared. Where could he be now? What was he doing now? Did he have a place to lie down and sleep?

*If only you were here, Ukpo. Now I need you to be by my side, to give me your knowing grin and to lend your voice to what I feel. If you were here, we would have together sought answers to the mystery of baba's disappearance. Two heads would have made this burden lighter to bear.* (Sule, 2012, p.245; original italics)

Here, Murtala is so traumatised. His father's disappearance and the responsibility he has been forced to assume lead to him being depressed and unable to know what to do. There is just too much on his head that he cannot deal with on his own. This is also what Bloom (1999) means in her observation that "children who suffer disrupted attachments may suffer from damage to all of their developmental systems, including their brains, and are particularly ill-suited to having the people they are attached to" (p.2). This is precisely what happens to Murtala. His life drastically changes and his father has ruthlessly broken off all the attachment he had had with his son, wife and the other children when the older man abandons them.

<sup>1</sup> Ola is Murtala's friend at school. He comes from a wealthy family, whenever necessary, he supports Murtala with some of his basic needs.

To further worsen things, a riot breaks out and once again Murtala and his family are forced to seek shelter and protection at the police. While there, Imatum shows up with her Muslim husband and baby to get her mother and siblings to her house. However, the mother refuses to acknowledge her. She also refuses to let any of her children go with her daughter. Later, Ola comes with his father and persuades Murtala's mother to stay at their home. While at Ola's house, his mother decides to take her family back to the home village. Murtala is told that he is coming with them, thereby making him unable to sit for his Junior Secondary School Certificate Examination (JSSCE). Murtala's mother constantly refers to him as "the rational one" and this has a huge bearing on how she treats him especially after the disappearance of her husband. Adekoya (2012) argues that "a name is an image and a metaphor. It not only gives the identity of a person or an object but it is also a representation of the person or the object" (as cited in Adegbite, Adekoya & Adegoju, 2012, pp. 368-369). This is also what we notice here. Being called "the rational one" forces Murtala to behave sensibly at all times such that he is taken advantage of especially by his mother. In the end he suffers a lot due to this.

At his house, Ola's father tries to reason with Murtala's mother not to take the children to her home village. However, the host's pleas fall on deaf ears. In fact, Murtala's mother stubbornly refuses to go back to the village without her eldest surviving son. The whole situation renders him helpless and it is mostly due to his father's disappearance, much as it also concerns the riots happening in the country. Had his father not abandoned them, things would have been different. Having been left alone to fend for her children and with the instability in the city, the mother does not think of how Murtala is affected by her decision to go back to the village. Much as Murtala is distressed with his parentification, the state of instability he, his mother and siblings are in is heightened by ethno-religious violence taking place in their community.

Violence per se is an instance of physical force usually effecting or intended to effect injuries. Violence also means "unjust, unwarranted or unlawful display of force, especially such as tends to overawe or intimidate" (Hanks, 1971, p.1617). Arblaster (1975) argues that "violence, other than imposition of physical harm and suffering and death, may also be described as depriving people of food and schooling" (p.239). Additionally, Arblaster also includes poverty as a mode of violence. This violence is experienced in different ways. Some of it is vertical whilst the other is horizontal. Vertical violence is the use of state power to oppress or colonise people. "It is manifested through state policies and the supremacy of the ruling

power which curtails the economic, political and cultural freedoms of the oppressed" (Duffy, 1995, p.8). This in turn results in horizontal violence, defined by Harcombe (1999) as "behaviour associated with oppressed groups and can occur in any arena where there are unequal power relations and one group's self-expression and autonomy is controlled by forces with greater prestige, power and status than themselves" (p.40). It is also the inappropriate way oppressed people release built up tensions when they are unable to address and solve issues with the oppressor. Horizontal violence is basically systematic oppression. In *Sterile Sky*, there are many aspects of this violence. Most of these aspects are ethno-religious in nature. According to Salawu, (as cited in Fawole & Bello, 2011, p.211)

Ethno-religious conflict essentially, is a situation in which the relationship between members of one ethnic or religious group and another of such group in a multi-ethnic and multi-religious society is characterized by lack of cordiality, mutual suspicion and fear, and a tendency towards violent confrontation.

Sadly, those affected badly are the innocent, especially children. Violence in *Sterile Sky* is portrayed from the first page. As Murtala is coming back from school, he witnesses the burning of houses and the killing of people by a chanting Muslim mob:

I sighted a chanting mob. Some had their fists in the air. Others wielded swords, spears and cutlasses. They were drawing closer. I turned and headed towards the station, looking back now and then. A clashing sound made me trot. At the station, I turned and saw thick smoke surging upwards behind the mob. A kiosk with Reinhard Bonnke's posters pasted on it caught aflame.

'God almighty! God almighty! Jesus Christ! Help! Help! My body o!' A female voice was shrieking in the burning kiosk. Loud and piecing. It pitched above the mob's chants and died down gradually. Nobody went near the kiosk as the fire razed it. (Sule, 2012, p.1)

It can be seen here that the act of violence is very prominent as innocent people are being killed just because of their association to Christian beliefs (e.g. the woman in the kiosk). Sule seems to draw on what actually happened in history – the clash between Christians and Muslims – as material source of his novel. In October of 1991 in Kano, the Izala sect initiated a peaceful procession to halt Rev.

Reinhard Bonnke,<sup>2</sup> a German evangelist, from having a crusade there. This move degenerated into a very bloody religious violence leading to the loss of many lives. Property valued at millions of Naira was destroyed (Onwumah, 2014, p.2). This is also what Sule says through the character of Murtala:

What did the strange man do? He simply said a kind word to one of the blind beggars in front of the palace, where upon the beggar jumped with a shout of joy, his sight restored. The white man would have been stoned to death right there by furious unbelievers who claimed he had brought an evil ring from India to hoodwink all of Kano city. But the emir begged passionately that, for diplomatic reasons the miracle maker should not be killed. (Sule, 2012, p.2)

The unbelievers and non-Christians feel that Rev. Bonnke is some sort of magician and do not wish their city to be trapped by his magic. As such, they start a riot with the aim of immobilising everything. The problem is that it is innocent people who face the consequences of the wrath of these non-Christians led by the Muslims. According to Coser (1956, p.99)

conflict occurs when two or more people engage in a struggle over values and claims to status, power and resources in which the aims of the opponents are to neutralize, injure or eliminate their rivals. He further explained that conflict emerges whenever one party perceives that one or more valued goals or means of achieving these valued goals are threatened or hindered by another party or parties or by their activities.

In this case it can be said that the ethno-religious conflict is merely a struggle of power between the warring sides, which are the Hausa/Fulani-Muslims and Igbo Christians. However, they try hard to find a scapegoat as a way of blaming it on someone else instead of accepting responsibility. That said, it can be seen that despite this riot

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<sup>2</sup>Reinhard Bonnke is a German pastor born on 19th April, 1940. He studied at the Bible College of Wales in Swansea in 1967. In 1986, he established the Church for all Nations and he focused mostly on Africa and Nigeria in particular. In 1991, he went to Nigeria and Muslims protested over remarks he had made about Islam in the city of Kaduna on his way to Kano. A rumour was spread that Bonnke was planning to lead an invasion into Kano. Muslim youths gathered at the Emir's palace and after noon prayers, the riots ensued, during which many Christians sustained various injuries and several churches were burned.

being connected to Rev. Bonnke, the riots seem to be recurrent. This can be confirmed through the prayer by Murtala's mother. According to Murtala, his mother prays to God to preserve their lives as He did before: "Mama broke the silence. 'Jehova our Lord, we're in your hands. You've saved us from riots before. Save us from this'" (Sule, 2012, p.7). The last time the killings happened, their house (and that of their neighbour's) was spared. This time, the killers are all over the neighbourhood. This is attested by the fact that the killers murder all the occupants of the houses surrounding their house before they move on to theirs. For instance, the narrator points out that the killers reach Murtala's neighbour's house where they murder everyone and even cut open the womb of Helen's pregnant mother because they believe the unborn child will be a "kaffir" Christian. (Sule, 2012, p.10). The use of the word "kaffir" brings to mind the racist sentiments often uttered by people who feel that their race or religion is far more superior than that of the other person. This is also how the persecutors behave. As enemies of the Christians, they do not want to witness a new generation of Christians being born to cause trouble for them.<sup>3</sup> Thus, to control this and prevent it from happening, they cut the woman's womb thereby killing the unborn child. Murtala is greatly affected by this because Helen is his girlfriend and hearing her voice as she is being beaten weakens him. As the narrator says,

'I moved away from the wall. I picked out Helen's voice, raw, responding to each blow. Tears stung my eyes. I felt the pain of being clubbed to death. I felt as light as a leaf.'

'Hold him! Hold him! Hold my son for me,' I heard Mama's voice distantly. I felt Baba's hands around me, pulling me up. 'Murtala,' he

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<sup>3</sup> Ethno-religious conflicts and violence in Nigeria date back to British colonial rule after the conquest and partitioning of what would later become the protectorates of Northern and Southern Nigeria. Nigeria was born out of the amalgamation of the two protectorates in 1914 with little or no regard at all for the ethnic groupings. The partitioning, however paved the way for separate developments among various ethnic units. This form of division was mainly for they resorted to the employment of the callous and infamous principle of "divide and rule."<sup>5</sup> Thus, upon the attainment of political independence, Nigeria was a state already fragmented along ethnic, religious, linguistic and political lines. Therefore, when after only six years of independence a civil war broke out, it was germination of the seed of acrimony and intolerance that was planted in 1914. (Bashir Alhaji-Shehu, 5), (Onwumah, 126)

called softly, his lips against my left ear. He called again. I responded. He dragged me near to Mama. In that half-conscious state, I saw Mama's body quiver uncontrollably. I screamed. A heavy palm clamped over my mouth and the scream filled my mouth. I jerked violently, struggling for breath [...]. Baba said, 'You must remain quiet. Don't scream!' (Sule, 2012, p. 9)

It can be seen that Sule conveys the precarious state of Murtala's family which is symbolic of many poor families that fall prey to the instability and other horrendous experiences caused by intolerance leading to violence. Many are in a state of fear and panic as portrayed by Murtala's family. The family members are not even sure if they will survive. This is so since after killing the occupants at Helen's house, the killers move to Murtala's house. This is similar to what happens in *After they Left* by Edify Yakusak (as cited in Ogundipe, 2018, p.138). This text begins with a scene where people live in "fear and apprehension of a looming danger, through detailing the sound of a mob action: 'the sound of terror' is chanted around the neighbourhood" (Ogundipe, 2018, p.138). This is precisely what happens at the beginning of *Sterile Sky* where a chanting mob is also heard. Mafeng, the protagonist of *After They Left* hides in her house together with her husband and two children at the sound of the looming danger:

The two children are quickly thrown into the water tank, while the husband and wife find solace underneath the bed. They locked their door, but the door was useless against the wrath of the mob; "two gunshots wrecked the lock and they poured in, thirsty for blood" (16). Apparently, the mob knew that the family was inside. At the end, the mob killed Samuel, the husband; and his wife, Mafeng, was raped until she was unconscious. (Ogundipe, 2018, p. 139)

The description in the passage above is similar to what occurs in *Sterile Sky* as Murtala's family also hides in their house upon the inception of the killings. This simply shows the propensity of hatred propelling the killers. Just as Mafeng and her family are hiding from the killers, Murtala and his family also do the same and his mother even murmurs a prayer for protection from the approaching killers. In the words of the narrator,

As if Mama's prayer had invited them, we heard a loud bang on our door. Yakubu dashed out of the latrine, holding his shorts in his left

hand, watery shit dripping from him. Baba sprang up and Mama froze awkwardly. Imatum and Ajara and Anyaossu held one another tightly. They wept silently. Oyigwu and Emayabo burst into fresh tears. I tried to stand up, but my legs could carry me no longer. The hour has come [...]. (Sule, 2012, p.11)

The storytelling is very palpable in the narrative and one can easily observe that Murtala seeks out ways of blocking the memories that are characterized by the struggle to both remember and forget due to their graphic nature and the feelings they evoke in him. There is what LaCapra (1999, p.65) calls an aspect of "absence" in the way Murtala's family responds to this trauma. There is a "sense of traumatic hurt" (LaCapra, 1999, p.65) resulting from the family's inability to grasp their signification from one another. It is not surprising that Murtala accepts and awaits the inevitable by stipulating that "the hour has come" (Sule, 2012, p.11). He only sees death as the only outcome given the circumstances that his family is in. The expression "the hour has come" has some biblical connotations. In Christian mythology, this alludes to the time when the Passover was fast approaching and Jesus Christ knew that the time had come when he had to die for the redemption of mankind. Hence, as a way of accepting the inevitable, Christ said 'the hour has come' several times (see Mark 14:41, John 12:23-24, and John 17:1) to signify the agonies he was to go through and the eventual crucifixion on the cross. In *Sterile Sky*, it can be seen that Murtala's family is in a state of fear due to the situation at hand as everyone around them is being murdered and the killers are nearing his house. Like the biblical Christ therefore, Murtala's family accepts the inevitable even though it is agonising. Hence, the allusion in the passage above is used to enhance the painful condition of Murtala and his family. It also symbolises the acceptance of an imminent negative situation. This is in line with what Herman (1992) stipulates, that "traumatic reactions occur when action is of no avail. When neither resistance nor escape is possible, the human system of self-defense becomes overwhelmed and disorganized" (34). This is what happens with Murtala's family. Before leaving for the police shelter, there seems to be no hope that they will escape the wrath of the killers and they become overwhelmed with their predicament and can only accept the inevitable. The imagery of Yakubu, Murtala's younger brother "dash[ing] out of the latrine, holding his shorts in his left hand, watery shit dripping from him" (Sule, 2012, p.11) clearly emphasises the terror and hopelessness of the

situation. No one can hear the other let alone think about the 'shit' as everyone is thinking of survival.

When all hope seems lost, the barber shop owner comes to the rescue of Murtala's family. He lies to his fellow Muslims that the family has already fled and the house is under his care. As such, it should not be burnt down. Murtala's family is thus saved by grace. While all this is happening, the sky becomes sterile and lifeless, which is symbolic of the situation at hand. Just as the sky looks lifeless, so too is Murtala's family. It looks helpless and has no power or ability to save itself from the killers. If it were not for the barber shop owner, the entire family would have been wiped out. Therefore, it can be noted that the barber shop owner, is an advocate of peace and goodwill. He is different from the other 'neighbours' (people of other ethnic groups and religion). Zizek (2008) observes that, "a neighbour could pose a threat to the internal psyche and the very core of personhood of another because of the proximity" (59) and because a neighbour could be a "traumatic intruder," one then should fear the neighbour" (Zizek, 2008, p.59). We get the opposite of what Zizek says here, since the barber shop owner in *Sterile Sky*, who fits Zizek's description of "a neighbour [who] poses a threat" to those around him, is seen protecting Murtala's family even though they belong to different religions. This then entails that people fight in the name of religion just to justify their fighting. In the narrative context of the novel, this has made the nature of social relationships within neighbourhood interactions in the urban areas in Northern Nigeria to be volatile. Yet through people like the barber shop owner, we can say that in the midst of the violence, there are others who wish for tolerance and harmony, and do what they can to achieve that even if they do it all alone. Such people do not abuse and misuse ethical values, religious beliefs, traditions and symbols. Rather, they embrace them.

Later, the family takes refuge at the police station. On its way there, it witnesses the carnage caused by the killers. As the narrator says, "I noticed that the road was littered with corpses. I could also see many damaged cars and motorcycles. Some houses by the roadside smouldered with acrid smoke. We walked in silence. Inhaling the stale odour of death" (Sule, 2012, p.13). At the police shelter, they meet more families who had also run away from the killings. Hearing about the loss each family has suffered leads Murtala to become violent. Later, he loses his younger brother to an accident, an incident that shatters him for life. His mother, too, is affected by the loss such that she decides to go to the village to ensure the safety of her children. However, Murtala chooses to stay behind with his father while all his siblings leave with his mother.

It can be seen here that the older woman is "devoted to the care of others; she is self-sacrificing and not a subject with her own needs and interests" (Fombebe 2015, p.194). Unlike the father, the mother wholly thinks of the safety of her children and behaves accordingly.

When the riot finally subsides, Murtala goes back to school where he hears so many horrendous tales about the riots. We learn, for example, that the school has lost twenty-four students. As prayers are being offered to remember the departed, Murtala feels disoriented. This is because he feels bitter that the leaders are using the same religions that led to the death of his brother, Ukpo, and his friend Helen. The riot affects most of Murtala's classmates, except Ola who, in the narrative context of the novel, stays near the governor's house in a place called Government Reserved Area (GRA) and only knows about the killings through television. The fact that Ola's house is politically situated near the governor's house says a lot about the nature of the narrative. Autor et al (2005) observe that "places are stratified along a hierarchy, with the affluent occupying the most resource-rich neighbourhoods and these enjoy a number of social advantages such as safety, high quality schools, and political power" (p.205). It is no wonder that most of the people living in the GRA are those with affluence and live quite a stable and protected life which is sheltered from most of the viciousness life can bring. This is totally different from the poor neighbourhoods where the inhabitants suffer from "disinvestment, deteriorating physical structures, increased crime, and lack of political power" (Briggs, 2005, p.230). That is why only the poor and those living in unstable locations are the ones who are affected when violence breaks out and gets ugly. It also implies that the security of the many urban spaces is very poor. The rich and well-known people are the ones who are secured and protected from various kinds of crises, unlike the many poor who are left to fight for their lives when conflicts get out of hand.

It is no wonder then that when another riot breaks out, the poor, unstable people are forced to go back to the police shelter. This time around, Murtala is the one acting as the head of his family as his father has disappeared without a trace. He is forced to be in a liminal state due to circumstances beyond his reach. According Gennep (1960) "liminality expresses the ambivalent state of the initiand or the same 'transit-traveler', his transition to the intermediate, ambivalent social zone, the so-called 'limbo'" (cited in Ratiani, 2007, p.1). What this means is that an individual is in a "betwixt and between" situation. Often, liminality comes as a result of a person's conscious choices, but it is possible to have liminality thrust upon one. For example, sexual violence and the consequent

pregnancy is a liminal status that is forcefully thrust upon a person. This is somewhat similar to Murtala's case. Responsibility is thrust upon him despite his tender age, thereby rendering him to be in a liminal state. Turner (1982) sees liminal periods as both "destructive" as well as "constructive," since "the formative experiences during liminality will prepare the 'initiant' to occupy a new social role or status, made public during the reintegration rituals" (p.88). In the case of Murtala, this period is destructive. This is so because the responsibility thrust upon his shoulders bears on him a huge weight that is not only beyond his young age but also threatens the completion of his education. He is being forced to transform from a boy to man due to his experiences.

At the shelter, Ola comes with his father who offers Murtala's mother and her children a home at their place. Murtala's mother only accepts out of persuasion from Ola's father. But then, she does not stay long at Ola's house. She decides to go back to the village, insisting on taking Murtala with her. She does this because she feels displaced and cannot identify with town life anymore. She can no longer call that place home. When she came back from the village, she believed that things would change for the better. However, they just got worse. Thus, this displacement can be said to be both metaphorical and physical. Compared to town life, village life is a better option for her and a place of regeneration. Accordingly, it is symbolic of cultural rebirth. Needless to wonder, she does not want to leave Murtala behind.

Duncan and Gregory (1999) observe that "the journeys taken by the travelers, regardless of the motive, transforms the personality of the traveler" (1). This is also true with what happens with Murtala. Through his experiences and movements, he discovers new realities about his own identity, society and life. What this means is that through his experiences, he has learnt what his identity as a poor person entails in the society he lives and what he has to do to change his status. As a character, he literally moves from one place to another, regardless of destination in order "to discover and learn essential truths about himself, his society, and the nature of human existence" (Howard, 2010, p.7). Hence, this literal act of moving which involves passing through unfamiliar areas where Murtala as a character faces and solves problems and hardships encountered along the way brings about a symbolic significance in the journey motif as it can be noticed that the journeys have a figurative implication. In this way, it can be said that the various journeys Murtala has undertaken have enabled him to see life with fresh eyes. He is enabled to change how he perceives his father as well as fully understand the predicament the older man is in. His

journeys, thus, become a catalyst for change and knowledge to him and also his whole family. Though it ends in suspense, it can be said that Murtala is geared to better his life through thick and thin to get out of poverty. He has to find a way to be better. This is unlike what happens in Achebe's (1958) *Things Fall Apart*, for example, where the protagonist, Okonkwo, is forced to leave his native land for his motherland after he commits an abomination when he inadvertently kills a clansman who is the son of the late Ezeudu during the deceased's funeral ceremony (93). When he returns seven years later, he finds that things have changed. His failure to adapt to the changes results to some extent in his tragic downfall. Unlike Okonkwo, Murtala's experiences help him to fully understand the gravity of his situation which shape him to wish to be better. Moreover, his experiences help him to also undergo a psychological journey (on top of the physical one) to responsible manhood as he assumes the role of a parent and takes care of both his mother and siblings especially after his father's desertion.

Murtala is disturbed as his JSSCE examinations are imminent and his father is still missing. This troubles him so much that before embarking on the journey back to the village, he is determined to find his father. He is concerned about the health of his father. He also wants to plead with the older man to help talk to his mother to leave him behind until he sits for his examinations. Lucky enough, he has a dream where Ukpo leads him to where their father is. Since the dream is so vivid, Murtala decides to go and look for his father and finds him. Murtala is overjoyed at seeing his father again and believes that the older man will come back with him. To his surprise, Murtala's father refuses to go back with him, saying he has found freedom. He tells his son to let his mother know that he has "begun a new life" (Sule, 2012, p.284). His "previous life was one long sleep" (Sule, 2012, p.284). He does not care at all as to how the wife and children are faring after he abandoned them. In fact, the father does not regret abandoning his family. To prove this, he tells his son that once he leaves, he will go to another place and they do not have to bother to come looking for him anywhere. This simply shows the extent to which this man has neglected his responsibilities. He cannot even think of how his son is being affected due to his abandonment of him and the responsibility he (Murtala) has been forced to carry. This breaks Murtala's heart as he knows that the possibility of him sitting for his examinations is fading away and there is nothing he can do about it. Instead of Murtala's burden being eased, it is increased. He feels so helpless, hopeless, defeated.

Regardless of his distress, Murtala is ambitious and visionary. He resolves to run away when they go back to

the village so that he can continue with his education. He is so determined to do well and get out of the poverty trap. He says this as much to Ola: "Please tell your dad I'll escape to Kano to continue my schooling. I will return" (Sule, 2012, p.276). This kind of agency in Murtala shows that through his bad experiences, he has found a reason to become someone in life and he is more determined than ever to achieve just that. Agency is the ability for one to make a choice regarding the experiences he or she undergoes. One would think that Murtala would just accept defeat and let destiny take care of itself. On the contrary, this is not what he does. The need to get out of the poverty trap propels him to go forward and be optimistic. What looks like a barrier becomes an opportunity for him to prove himself.

This is not the first time for Murtala to resolve to do well rather than just give up. Instead of feeling sorry for himself due to his experiences as a child born in a poor family, he decides to do well no matter the disappointing circumstances. Earlier in the novel, before his father had abandoned them, and soon after his sister Imatum had returned to Kano, he had made a similar resolve. Murtala had found Imatum at their new home at Kwanar Jabba in Kano state. As they were chatting, Imatum had told him that she was going to marry a rich man and not a poor man like their father and Murtala himself. Murtala had declared to his sister that he was not going to be poor like their father. Rather he would go to university and become a medical doctor. Here, it can be seen that even though Murtala's father is poor, and the living standards are very bad, Murtala hopes for a better life for himself. He wants to get an education so that he escapes the throngs of poverty he is facing. Before then, he had stumbled upon his father beating his wife. His mother is taken to hospital where Murtala imagines himself as a medical doctor treating his parents and siblings:

I imagined myself as a doctor, a medical director, with my own hospital. I imagined myself coming into my hospital, the patients standing to greet me. I shook hands with them and asked them about their work and their families, about SAP and the activities of the military president. I imagined myself treating Mama and Baba and my siblings. I pictured myself making money and lifting Mama and Baba out of poverty. (Sule, 2012, p. 156)

All these are signs of someone who is determined to get his family and himself out of poverty. Thus, it has to be noted that each time Murtala undergoes a discouraging situation

either as a victim or a witness, he is motivated to work hard and become someone in his life. Rather than reacting negatively to this stimulus, he does the opposite. He is determined and optimistic.

### III. CONCLUSION

This article has presented some of the ways in which notions of emotional abuse and ethno-religious violence play out in an African context. It has depicted how some children like Murtala are parentified due to abandonment coupled with violence thereby putting them in a precarious state. Parentification is often overlooked by people and is not mostly regarded as a form of abuse. However, this kind of thinking has been problematized in this article through the experiences that the protagonist goes through in *Sterile Sky*. Murtala becomes a man in a child's body, leading him to becoming a liminal being. As if what he goes through is not enough, he lives in that part of the city which is so unstable due to ethno-religious conflicts that see him (and his family) moving from one place to another in search of a safer dwelling place. It has to be noted that the experiences Murtala face are as a result of having poor parents. Murtala's life is full of instability and misery, unlike his friend Ola's. Ola comes from a rich family and none of the ethno-religious crises taking place in the country affect him. In fact, his father is a Christian whereas his mother is a Muslim. Still, they live together in harmony. Ola's family is thus symbolic in the sense that Sule is perhaps trying to put across the message that some people may choose to fight in the name of religion or ethnicity while others can live in harmony with each other. Another example is Imatum, who is Murtala's sister. She is a Christian married to a Muslim. These family dynamics show how possible it is for different religions to coexist. Since both Imatum's husband and Ola's parents are rich, it can be said that it is easier for the rich to interrelate than the poor since it is the latter that are faced with the hardships of life. Hence, Murtala's agency in what he wants his future to look like is determined by all these situations as he begins to see life through a different light.

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# A Comparison of Paul K. Feyerabend's and Thomas Kuhn's Notions of Scientific Progress: Implications for African Philosophical Eclecticism

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**Abstract**— Western civilization prides itself in having offered humanity a canon of institutionalized rationality namely, science. Consequently, scientists attribute to their discipline a bogus epistemological success. Regrettably, their failure to adopt a consistent method for doing science, questions the credibility of their superiority claims. Ceding ultimate epistemic authority to science therefore becomes increasingly difficult for disciplines like the humanities. This multiplicity of scientific methods manifest in different conceptions of scientific progress, which the post modernists perceive as methodologies. Against this backdrop, this essay undertakes a comparative examination of the notions of scientific progress in Paul K. Feyerabend and Thomas S. Kuhn. However, the aim is to identify the implications of such multifarious methodologies on the knowing process, and scientific progress generally and, also to show how African philosophical eclecticism represents a richer paradigmatic approach to knowledge acquisition. This particularly brings in the desired mark of novelty in this paper. The author adopts comparative analysis to arrive at its conclusion.

**Keywords**— *Eclecticism, Methodology, Notion, Rationality, Science.*

## I. INTRODUCTION

Science has left no one in doubt as to its progressive character ever since it began to evolve into its modern form from the 16<sup>th</sup> century till date. However this progress has been made possible by the scientific procedures as couched in what is popularly held as scientific method. It is by reason of this supposed consistency in method, that the scientific community prides itself as the very paradigm of institutionalized rationality. However, the truism or falsity of the forgoing claim can only be established or debunked after a proper investigation into the phenomenon of scientific progress or change. Both terms namely, progress and change are often helplessly intertwined. This is because change itself is inseparable with progress because there is never a progress without a certain measure of change. It may therefore not be out of place for us to shed more light on the concept of progress.

Definitively put, Uduigwomen (1992) conceives “progress as a forward movement, advance or development” (p.149). When it is applied to science, scientific progress would then literally denote, a discussion on the forward

movement, advance and development recorded in the scientific enterprise. Regarding this, Chalmers (1982) observes that “growth of science is continuous, ever onward and upward as the foundations of observational data is increased” (p.2). Besides, Newton-Smith (1981) adds that “the history of science is a tale of multifarious shifting of allegiance from theory to theory” (p.3). Accounting for these theoretical differences, is the divergences in the opinions of various scientists and philosophers of science regarding how best scientific progress should be pursued and here lies the spring board of the problem this research attempts to resolve. The discovery of this progressive route for science is a matter of necessity as a failure in this direction, will tantamount to sticking to a degenerative or unproductive ideas, in other words, the failure of science.

Against this backdrop, our study undertakes a comparison of Paul K. Feyerabend's and Thomas Kuhn's notions of scientific process. The aim is to identify their common weaknesses, which impede scientific progress and the epistemic implications these shortcomings hold for the knowing process, thus necessitating the researcher's

proposal for the adoption of African philosophical eclecticism as a vent out of this epistemic challenge. For the purpose of clarity therefore, our research rolls off the ground with an exposition of the ambiguities involved in defining scientific method. This will be followed by the highlights of Feyerabend's and Kuhn's philosophies of science. The author will then draw the implications of both men's notions of scientific progress within which the need for Africa philosophical eclecticism will be created as a pathway to enhancing progress in human knowing process.

## II. AMBIGUITIES IN DEFINING THE SCIENTIFIC METHOD

What is meant by scientific method is often erroneously and primarily taken to be the method adopted by scientists in their discoveries and experimentation. When this is parochially assumed to be the meaning of scientific method, many problematic issues arise. Rather, what is supposedly referred to as the scientific method is a cache of methodologies. This is what Cohel and Nagel (1978) perceive as: "a pursuit of truth as determined by logical considerations...this pursuit of truth is that attitude of the mind, which is characterized by rigor, rationality, objectivity, coherence and incisiveness" (p.192). Kanu, (2015) 'informs us that the scientific parlance namely, "scientific method" simply means "the process of deduction and induction" (p.79). While, Uduigwomen (1996), adds that: "while induction is the hallmark of science, deductive reasoning is regarded as the hallmark of logic" (p.72). Besides, Kazlev cited by Ihejirika (2015) identifies one of the most crucial undoing of the scientific method namely that, "scientific materialism accepts only one reality- the physical universe composed as it is of matter and energy, everything that is not physical, measurable or deducible from scientific observations is considered unreal... the poverty of this method lies in the fact that it is limited in telling us 'how' a process works not 'why' it works" (p.81).

Bales in his *Evolution and scientific method* (1976) notes this deficiency and declares that "the scientific method is incapable of dealing with the realm of purpose... it can only deal with cause and effect relationship, but cannot deal with the 'why', when one uses the term 'why' with reference to purpose" (p.37). Uduigwomen (2006) corroborates the above and avers that "by seeing the universe from this purely empirical method, science fails to understand that there are many other areas that they have not seen, for example, the metaphysical" (p.57). Beside this, the scientific method is also incapable of making value judgment. Instead, it advances probabilities as its best

answers and according to Edmondson (2006), "it turns its practitioners into lab rat" (p.164). For the purpose of this paper, our definition of scientific method philosophically leans on Kanu's conception of the term as the process of deduction and induction.

## III. HIGHLIGHTS OF PAUL K. FEYERABEND'S PHILOSOPHY OF SCIENCE

To highlight the scientific philosophies of Feyerabend, expression must be given to his direct views on the seven headings that couch the said scientific philosophies. On each of these compacted and quoted seven headings, these views will be adumbrated for the sake of clarity. These seven headings are namely his views on: Against method; Counter protective method; Proliferation of theories; The failure of the general strategy; counter induction; incommensurability and finally his view on the ideology of science.

Before we dig deeper into these subheadings, it is needful to point out that Feyerabend aims at convincing his readership, that science is just but one tradition among many. Pertinent too, is the explanation that many scientific methods as used in this context embrace both the attempt at discovering rules and techniques to be employed in the discovery of theories. Beside this, is the study to uncover objective and justifiable principles for the evaluation of rival theories in the light of available evidences. The former is always suspect, whereas the latter, is welcomed as a legitimate endeavor by most philosophers.

Now, to Feyerabend view in 'Against method'. In this work, Feyerabend denies the existence of any legitimate distinction between discovery and justification. He proceeds to deny the existence of any method in science. Furthermore, he stands against the venerable tradition of scarcity for a system of rules, which is held as capable of guiding scientists in the business of theory choice. According to Feyerabend (1975), "no such system of rules can be found, and to adopt any particular rules or methodology can only have the effect of impeding scientific progress. The only principle that does not inhibit progress is anything goes" (p. 23).

On 'Counter Productive Method', Feyerabend tries to remind us that there is an interaction between reason and research. He posits a logical gap between the evidence of a theory and its truth or approximate truth, which is bridged by an inductive inference. According to his *Against Method* (1975): "The idea of a method that contains firm, unchanging and absolutely binding principles for conducting the business of science, meets considerable difficulty when confronted with the result of historical

research. We find then, that there is not a single rule, however plausible, and however firmly grounded in epistemology, that is not violated at some time or other. It becomes evident that such violations are not accidental events; they are not results of insufficient knowledge or of inattention which might have been avoided" (p. 23).

Feyerabend hopes by this assumption to undermine the faith rooted in all rules of evidence by showing that any such rule has an equally counter-rule, the use of which would give opposite results. He however, failed to reckon with the fact that what one wants to preserve when faced with a choice between new rival theories is not the old theory itself but the observational successes of that theory. Besides, in 'Proliferation of theories', Feyerabend's motive here is to weaken all allegiance to the consistency condition by developing a case for an incompatible counter-rule, which in this case, enjoins to proliferate theories, especially theories that are incompatible with currently accepted ones. Feyerabend therefore, is of the view that we should proliferate theories that are at odds with accepted theories in order to improve our chances of discovering facts relevant to assessing the acceptability of the original theories since variety of opinion is necessary for objective knowledge. He opines in his *Against Method* (1975), that: "Theories should not be changed unless there are pressing reasons for doing so; the only pressing reason for changing a theory is disagreement with fact. Discussion of incompatible fact will therefore lead to progress. Discussion of incompatible hypothesis will not. Hence, it is sound procedure to increase the number of relevant facts. It is not sound procedure to increase the number of factually adequate, but incompatible alternatives" (p. 38).

Notably enough, Feyerabend remarks that he has not shown that proliferation should be encouraged rather, that the rationalists cannot exclude it. In the final analysis, it is incontrovertibly discovered that in the long run, scientific progress requires that the scientific community contains some heretics, who receive some support. Nevertheless, science would not flourish if everyone was all the time, trying to develop his own totally unique theory.

In the 'Failure of The General Theory', Feyerabend is criticized for regarding putative counter-productive instances as a principal of comparison. This singular act indicates that he erroneously assumes that the rationalist is committed to believing in exceptionless algorithmic principles of comparison. He also believed that one could equally abstract the system of rules from a consideration of magic, myth or early science. This view of his, has however attracted much criticism.

In 'Counter Induction', he rejects the idea that experience provides unproblematic evidence for the assessment of theories. For him, the development of theories incompatible with our considered judgment about the observational facts, will assist us in helping to improve those judgments. He held that our naïve views that theories ought to fit with the outcome of observation is a barnacle on the ship of progress. To do away with this obstacle, we need to press the second counter-rule. Furthermore, Feyerabend's views on 'Incommensurability', is summed up in his insistence on the untranslatability between incommensurable frame works. The impression given is that the meaning of all terms is dependent on their connection with the universal principles, such that if one alters a universal principal, all meanings change. If the principles are preserved, meanings cannot be constant across theory change. It is well nigh impossible to evaluate this picture.

Nonetheless, Feyerabend in 'Ideology of science' sees science as one ideology among a whole lot of others. The only constraint on an ideology is coherence. According to Newton-Smith (1981), "there is only one task, we can legitimately demand of a theory, and it is that it should give us a correct account of the world, i.e. of the totality of facts constituted by its own basic concepts" (p.131). Finally, Feyerabend believes that the priority, we attach to science arises from our belief in its method. "If science has found a method that turns ideological contaminated ideas into true and useful theories, then it is indeed not mere ideological, but an objective measure of all ideologies" (Newton Smith, p. 144). It is then not subjected to the demand for a separation between state and ideology. But the fairytale, is false hence, Feyerabend concludes that, there is no special method that generates successor makes it probable. All the same, Feyerabend concedes that science has made marvelous contributions to our understanding of the world and that this understanding, has led to even more marvelous achievements. He also adds that science today prevails, not because of its comparative merits but because the show has been rigged in its favor (*Science in a Free Society*, 1978). This author will now proceed to consider the highlights of Thomas Kuhn's philosophy of science.

#### IV. HIGHLIGHTS OF THOMAS KUHN'S PHILOSOPHY OF SCIENCE

Kuhn pictures science, as the very paradigm of institutionalized rationality. This is because, the scientist disinterestedly applies his special tool, the scientific method, and each application takes him further on the road

to truth. Kuhn does not really look forward to his own conclusion that, there falls a shadow between the ideology of science and the realities of scientific practice. Rather, he suggests that mere reflection on the source of our scientific image is likely to prompt the conjecture that the image is gravely distorted. Thomas Kuhn in his own philosophy of science, emphasizes the notion of paradigm with which he wishes to eliminate such things as shared symbolic generalizations (which are basically theoretical assumptions held in common that are also deployed without questions), models (which are agreements either that particular analogies are treated as identities). Kuhn in his *The Essential Tension* gives us a very partial list of what he considered the features of a good scientific theory. He felt these will command majoritarian recognition of the proponents of other paradigms. According to him, a theory should among others be accurate within its domain, a theory should be consistent. It should also have broad scope. A good theory should be simple and also fruitful towards new research findings. It should be capable of disclosing new phenomena or previously unnoted relationship among those already known (1977, pp. 321-322). For Kuhn in *The Structure of Revolutions*, the foregoing factors, suffice for persuading scientists to change their minds about theories (1970, p. 152). As values, theories, according to Kuhn, should be accurate metaphysical principles. They should be agreements on a particular assumption, which also plays a determining role in research, examples or concrete problems situations and capable of showing what constitutes problems in the field and on what constitutes their solutions. This embodies the genesis of Kuhn's notion of a paradigm, which he prefers to call a disciplinary matrix. Notably, Kuhn introduced the particular term, paradigm in the context of considering the application of predicates. Similarly, he employs the notion of an exemplar in giving his account of the meaning of scientific terms. The process of matching exemplars to expressions is initially a way of learning to interpret the expressions.

Additionally, Kuhn conceives normal science as puzzle solving, in the sense that during such a period, the energies of the members of scientific community are given to solving puzzles defined by the paradigm. And that leads to anomaly and the emergence of scientific discoveries. That apart, the changes effected by these discoveries are all distinctively as well as constructively undertaken. Nevertheless, there is always crisis in the emergence of any scientific theory and the significance of this crisis is the indication they provide that an occasion for retelling has arrived.

The response to this crisis is always the resulting transition to a new paradigm, which is scientific revolution. Confronted with anomaly or with crisis, scientists take a different attitude towards existing paradigms and the nature of their research changes accordingly. The proliferation of competing perspectives, the willingness to try anything; the expressions of explicit discontent; the recourse to philosophy and to the debate over fundamentals; all these, are symptoms of a transition from normal to extra ordinary research. At this point, the researcher will now undertake the actual comparison of the scientific philosophies of Feyerabend and Kuhn.

#### V. PAUL FEYERABEND'S AND THOMAS KUHN'S NOTIONS OF SCIENTIFIC PROGRESS COMPARED

The initial impression that comes to mind at the mention of the names of Feyerabend and Kuhn, is that both men are philosophers of science. This implies that both of them share a commonality in the adoption of critical approaches to scientific postulations and findings. Nevertheless, in this comparative analysis, it will be discovered that despite the commonalities both philosophers share, they also assume different stances on other issues. However, it is pertinent to note that both Kuhn and Feyerabend were probably non-rationalists though at their different levels. Hence, they shared the common opinion that theories are incommensurable. Whereas Kuhn specifically, prefers to represent his favorite example of incommensurability by an encounter between a proponent of Newtonian mechanics, and that of relativistic mechanics, Feyerabend thought differently. More often than not, it is discovered that both philosophers' views are given expressions in the English language, but when it comes to the real meaning of similar English words used by both, we observe that they use those similar words to denote dissimilar things in their respective polemics. Kuhn believes that there has been a shift in meaning, so extreme that concepts of a particular theory, cannot be adequately expressed in terms of the concepts of the other theory. The theories simply put, cannot be compared. If this was to be the case then, one would have to say incompatible things about mass, space, time, and so on. They were in fact; merely equivocating hence, their assertions simply pass one another without conflicting.

Feyerabend on the other hand, seems very much restrained than the early Kuhn, in his view of the extent of actual incommensurability. For him, it is only in certain conditions (only vaguely specified) that

incommensurability arises. Feyerabend's own interpretation of those conditions has it that the particular theory change namely, from Newtonian mechanics to relativistic mechanics, glaringly counts as a case of incommensurability. Both Feyerabend and Kuhn pass from the thesis of incommensurability to a thesis of the relativism of truth. Due to the latter's (Feyerabend's) denial of any rules, having any real content or force that can be abstracted from scientific practice, he has been found to be more radical in his critique of rationalism than Kuhn, but Kuhn still holds that there are rules held in common by all members of the scientific community.

In any case, neither Kuhn nor Feyerabend accepts the indeterminacy of radical translation. All the same, Kuhn failed to offer any solution of the discovery of any sense in which theories of truth and inference are in competition. Rather, he inconsistently explicates the notion of competition in terms of the notion of logical incompatibility, while Feyerabend, talks of theories as being rivals, without explaining in what the rivalry consists. Both philosophers therefore suffered the common weakness of not exactly providing us with the answer to the question, they both discovered.

Feyerabend and Kuhn jointly attacked the conception of a dichotomy between theory and observation. The rallying cry became that all observation is theory-laden. What this means is that, there is no such thing as a theory neutral observational language. Again, neither Kuhn nor Feyerabend, accept the indeterminacy of translation. Kuhn rather, emphasizes the conceptual meaning of terms, but in all, both men assumed that while we cannot express one theory in terms of language of the other, that we can, never the less, come to have some understanding of both theories. Hence, while divergences held sway in certain scientific philosophies of both men, agreement flourished in the rest.

## VI. AFRICAN PHILOSOPHICAL ECLECTICISM AS A POSSIBLE BYE-BLOW OF FEYERABEND'S AND KUHN'S NOTIONS OF SCIENTIFIC PROGRESS

The philosophical tradition of eclecticism, has its roots among a group of Ancient Roman Philosophers, who had no particular attachment to no real system, but selected from existing philosophical beliefs, which ever doctrine that tickled their fancy as reasonable. The word, eclecticism being of Greek origin-*eklektikos*, literally means 'choosing the best'. Among the Greeks, notable eclecticists included: The Stoic-Panaetius (150B.C.E), Posidonius (75 B.C.E), The New Academic Carneades (155 B.C.E), and Philo of Larissa(75B.C.E). The

exponents of this school of thought among the Romans according to Zela Eduard (2001) were namely, Cicero, (who invented the peripatetic's, Stoics, and the New Academic Doctrines); Antiochus of Ascalon, (who influenced the transition of the academy from skepticism to eclecticism), and persons like Varro and Seneca, the Younger (p. 255).

However, eclecticism does not necessarily stick rigidly to any singular paradigm; rather, it employs multiple theories or ideas in order to achieve complementarity and comprehensive insights into their subjects. It, therefore, operates without conventions or rules that dictate how theories are combined. Consequently, it has severally been criticized for paucity of consistency and lack of simplicity. Schneider has Johann Jakob Bucker as the person to have methodically structured the history of Philosophy. Bucker's new ordering of the history of philosophy distinguishes three main periods. He details the presentation of the philosophies and groups of philosophers in his *Ideas of An Eclectic Philosophy*. Schneider (2016) quotes Bucker as positing that, "...preferring eclecticism is for Bucker, not riding with any philosophical orientation, because that will transform his own judgement into a commentary. It is, rather, a concept ruling the overall historical view, the articulation and the critical analysis of his history of philosophy" (p. 1).

In Bucker's theorizing, *Philosophic Eclectica* has three meanings. First, it represents a historical phenomenon, which he calls the Philosophy of Alexandria, in which clerical and Christian ideas come together. He tags this, a false eclecticism or syncretism. Secondly, Bucker conceives *philosophic eclecticica* as the main thread of modern philosophizing since the Renaissance. It is also a fact of the most recent past in his own time, which he includes in his history of philosophy. Thirdly, Bucker who indicates that, fundamentally all philosophers are eclectics in so far as they started something new and could make use of the predecessors in limited ways opposing or supporting these previous views in the process of their philosophizing. Thinning our meaning of eclecticism down to its African perspective, which represents how this term is to be understood in the context of our present work, African philosophical eclecticism is to be seen as a school of thought in African Philosophy conceived as the best approach to doing African philosophy. Uduigwomen(1995) explains that, "This school holds that an intellectual romance between the Universalist conception(of African philosophy, which projects the tenet that philosophy is the same everywhere- additions mine) and the Particularist conception(which holds that for philosophy to be worth its salt, it must have local

relevance-additions mine) will give rise to an authentic African philosophy... the universalist approach will provide the necessary analytic and conceptual frame work for the Particularist approach. Since this frame work cannot thrive in a vacuum, the Particularist approach will supply the raw materials or data needed by the Universalist School. Thus, it will deliver the Universalist approach from mere logic-chopping and abstractness. There will be a fruitful exchange of categories and concept” (p. 6).

By the latest Uduigwomen’s submission, African philosophical eclecticism provides the best framework by which African philosophy can employ relevant Western categories and concepts. Similarly, the most scientific Western philosophy can as well, borrow some relevant African categories and concepts. This looks like a proposal of a marriage of convenience whereby a humble interchange of ideas between Western and African philosophies, will symbiotically and complementarily enrich each other. The advantages of such a symbiotic union among others include the facts that this eclectic method saves both philosophies, the intellectual arrogance called epistemic naivety- an attitude, which makes one philosophy to treat others with derision consequent upon mere cultural differences.

Besides, such eclectic approach brings local relevance to Western philosophies hitherto considered alien and abstracted from African reality. For instance, and as Uduigwomen(1995) remarks, “The mind-body problem will not make much sense to the traditional African except it is discussed within the context of African’s cultural or existential situation. Such a discussion, must include African construal of the nature of the body and soul, after life etc.” (p.7). The citation above indicates that it is both a truism, that there can be a universal scientific philosophy as well as a true traditional, cultural, even artistic or humanistic personal philosophy. If our foregoing views are anything to rely upon, an ethno-philosopher, who undertakes a critical reflection upon African world views, is indeed justifiably, a philosopher. The individual thinker too, whose ingenuity grants the production of an original reflection of philosophical problems of his society and milieu, does also a recognized version of philosophy. What is being proposed here is neither the carving out of a portion of reality and labeling it African nor the synonymous equation of African culture with philosophy (as all lands have their cultures). Rather, our point is that philosophy can be adapted to explain reality in African or western perspectives. As Sodipo(1983) puts it, “When you say ‘African philosophy’, you are drawing attention to that aspect of philosophy which arises from the special problem and the unique experience of African people” (p. 6).

The challenge now is, how do we relate the foregoing African eclectic proposal, (the application of which we have already highlighted its merits) to Feyerabend’s and Kuhn’s notion of scientific progress considering the observation by Anthony Giddens in his *Profiles and Critiques in Social Theory* that, the “orthodox model of natural science is now itself no more”(1982, p.201). It must be noted that Feyerabend and Kuhn disagree at some points in their use of language and argument surrounding incommensurability of theories and scientific paradigm shifts. This lack of an agreed method seems to retrogressively serve the interest of science. The impression created seems to favor the adoption of a poly-methodical approach such as is advanced by African philosophical eclecticism. The latter, seems more attractive given the limitations of a singularity of opinion and method, which leaves an imprint of epistemic loneliness on all philosophical traditions, more so, when they neglect other perspectives. If the history of science as Newton-Smith(1981), would have us believe, consists of “a tale of multifarious shifting of allegiance from theory to theory”(p.3), what harm shall we inflict on science, when we identify with Kuhn that during normal science, scientist direct their energies to solving puzzles defined by their paradigm, which according to him creates anomaly? At the same time, what harm also shall we do to science, if we also accept Feyerabend’s consideration of the result of historical research, and by the function of the embrace of both Kuhn’s and Feyerabend’s ideas above, posit that scientific progress is better enhanced when we allow methodologies to thrive in the spirit of eclecticism instead of a singular method? Granted that philosophy is philosophy everywhere (whatever that may entail), we are still confronted daily with the challenge of convincing the world about the relevance of this discipline and until philosophy fills such lacuna created by science, she may be far from serving a historical purpose. Here, then, is where the eclectic method comes in to complementarily make up for what is lacking in both Feyerabend’s and Kuhn’s notions of scientific progress.

The adoption of an eclectic method among Africans, having been informed by our comparative study of Feyerabend’s and Kuhn’s notions of scientific progress, certainly shows that the detachment of philosophy from the very issues that are supposed to be of philosophical relevance, will end up making philosophy a rarefied discipline just as the comparative analysis above indicates. Similarly, employing a singular method in doing science, will thin down its wealth and impede scientific progress. If a singular scientific method could go with the ‘almighty tag’, there would not have been multi-

disciplinary and inter-disciplinary interactions in academics. In as much as the intellectual elite of any milieu constitutes a 'think-tank' group, on which their society's progress hinge, there is also, an additional need for this group, not to be confined in the circumference of only the Ivory Towers or to a singular method, which impoverishes research. When we make appeal to the eclectic approach (to knowing) in philosophy, man's progress is enhanced by the understanding of his natural environment. The examples of Professors' Godfrey Ozumba's (2017) *Trajectory of the Philosophy of Integrative Humanism*; Innocent Asouzu's (2011) *Complimentary Reflections on Ibuanyidanda* and Dr. Cardinal Ihejirika's (2017) *Akonucheism* are latest cases in point in the direction of our proposal. As Feyerabend (1978) puts it, "Science being only one of the many instruments humans invented to come to terms with their surroundings is not the only one and may not be infallible rather, it has become too powerful, too pushy and too dangerous to be left on its own" (p.160). Uduigwomen (2007) supports the above approach and opines that, "To see life holistically, we need science plus ethics, religion, philosophy, art, and other disciplines...(:) a combination of all will not only help mankind to regain its lost sense of human values of morality and traditional culture caused by the deification of science, it will also go a long way in putting society on the path of balanced development" (p. 155).

Kalu (2015), in tandem with Uduigwomen, asserts that: "man cannot leave by science alone" (86). Scarce wonder then, Kurtz cited in Burr and Goldinger (1977) writes that: "these human longings (referring to Metaphysics, Religion, and the aesthetic parts of life-additions mine) can be satisfied by deliberate cultivation of the arts in such a way as to richly compliment rather, than destroy critical intelligence" (p. 435).

## VII. CONCLUSION

This study has established the fact that both Feyerabend and Kuhn undertook their philosophies of science in order to water down claims of the rationalists, so as to institute what they thought would be a better objective edifice to knowledge of realities instead of baseless claims emanating from both the rationalists and over-assuming scientific community. It could also be noted as Feyerebend (1975) did in his *Against Method* that the idea of a fixed method, or a fixed theory of rationality, rests on too naïve a view of man and his social surrounding; hence, this paper reckons with the reality that in science and of course, every development research endeavor, is propelled by challenges

after which a less appreciative previous phenomena metamorphoses into a more appreciable heuristic. Hence, every crisis or academic polemics, carries within them, seeds of development when carefully guided, guarded and directed. When we do away with the raising of puzzling questions on certain scientific assumptions, erroneous theories may become perpetuated as standards. However, it takes the capabilities to adjust and insightful capacities of the human species, not only to identify theoretical weak points and loopholes in prevailing ideologies, but also, to suggest better vents out of such epistemic cul-de-sac. In the case of this present study, the researcher, have found out that a comparison of Paul K. Feyerabend's and Thomas Kuhn's notions of scientific progress, exposes intolerable epistemic naivety, hence, in order to overcome this visible lacunae, the present researcher, suggests philosophical eclecticism, which encourages multi-disciplinary interchange of ideas and the symbiosis of the merits of both the scientific cum cultural epistemologies in the quest for problem solving. The eclectic wealth consists in its complementarity, such that, the shortcoming of a particular ideology or theory is made up by another in a rhythm that enriches the human knowing process.

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# Women's Quest for self in Anita Desai's –Where shall we go this summer

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**Abstract**— Anita Desai is a prominent Indo-English novelist. She has added a new concept to the Indian English fiction. Her novel, 'Where Shall We Go This Summer?' brings forth the agonized self and feminine sensitivity of the protagonist Sita. The present study deals with identity crisis of women. Anita Desai's works significantly highlight the complexities of human relationships especially in women and also exhibit different facets of feminine psyche. The study focuses primarily on the emotional exploration of the inner mind of Indian women and the mystic tensions of women seeking their identity in male-dominated society. It describes the tension between a sensitive wife Sita and the rational Raman. The protagonist is a nervous, sensitive, middle-aged woman who finds herself alienated. The purpose of this paper is to show how feminine sensitivity, marital disharmony, family relations and socio-cultural atmosphere are responsible for creating the feeling of loneliness in Sita and compelling her to alienate herself from family and society.

**Keywords**— Identity crisis, feminine psyche, rational, disharmony, loneliness, alienation, mystic.

The emergence of feminism is a global phenomenon. The very basis of feminism is committed to understanding and improving the situation of women. The feminist literary tradition is grown out of the anxieties of woman's life. Women novelists of post colonial period cannot remain untouched by this movement. The Indo-Anglian fiction presents a consistent picture of the changing social realities during the post colonial period. An analysis of Anita Desai's novels reveals that she is 'feminine' in her perspective. The adjective 'feminine' when applied to literature indicates the author's preoccupation with intimate human relationships, and concern with emotional aspects of life and with the dynamics of the psychic realm of experience (Sharon Spencer, 1982: 157). The most recurrent themes in her novels are "the hazards and complexities of man – woman relationships, the founding and nurturing of individuality and the establishing of individualism" (Raji Narasimhan, 1976: 23).

Most of her protagonists are women characters. Her treatment of modern themes like alienation, isolation and quest for wholeness is considered to be quite successful. The purpose of the present paper is to discuss the tender sensibility of Sita, the chief protagonist in 'Where Shall we go This Summer'.

'Where shall we go this Summer' is divided into three parts in terms of time -part one 'Monsoon 67',

dealing with the present and earlier past of the protagonist Sita; part two 'winter 47' with her remote past, part three 'Monsoon 67' with her present and near future. Sita, the central character is a sensitive, middle aged woman. As Maya in *Cry, the Peacock*, Sita too looks for a life of fulfillment. Her mental disturbances are the direct result of a clear clash between the hypocritical world and her inherent honesty. As a critic points out -

Sita and Raman represent the eternal opposition between the passion and the prose of life. Raman the husband, says the 'great yes' and follows the path of honour and social success. Sita says 'No' and although she is not destroyed by life, she is compelled, to arrive at some kind of compromise with life. (B. Ramachandra Rao, p.87)

To understand Sita's feelings and emotions, it is necessary to trace her growth as an individual. Sita is over forty and is awaiting the birth of her fifth child. This unwanted pregnancy turns her so hysterical. Highly sensitive, over emotional, she feels alienated from her husband and is not able to understand at times the behavior of her children. Sita's life with her husband Raman in the city of Bombay is one of misery, isolation and loneliness. Sita and her husband behave as if they were, the denizens of different worlds. Sita's everyday life becomes aimless and meaningless for her and she cannot make any sense out of it. "Inwardly accept that this was all there was to life, that life would continue thus, inside this small enclosed

area, with these few characters churning around and then past her, leaving her always in this grey dull – lit empty shell” (Anita Desai, 1982: p.36)

The central theme of the novel is Sita’s effort to say ‘No’ to her life with her husband Raman. The moment comes when she realizes the significance of Cavafy’s verse implying the “Great No”.

*To certain people there comes a day when they must say the great ‘Yes’ or great ‘No’ (Anita Desai, 1982: p.37)*

Sita grows defiant in her behaviour and in desperation decides to leave the house and go to Manori an island near Bombay, where her father, had lived as a patriarch. Sita escapes to manori taking two of her four children with her, with a view to seeking solace and achieving the miracle of keeping the already conceived child unborn. Peace eludes Sita on this island. Actually a trip back to manori is a trip back to her childhood recollections of the past is an indispensable technique in Desai’s novels. Her journey to find a solace is not a success. She is shocked to see the miserable condition of this island which has been a golden place to her. Sita’s first journey, the journey made in childhood was full of excitement. She remembers her father, the legendary figure and his magical deeds. All the things in her dead father’s house look lifeless. Sita’s children Menaka, a young sensitive girl and Karan a little boy, reject completely the rude life in the island. The children get annoyed and Menaka writes to her father to take them back to Bombay. Sita realizes that the island has changed and that she cannot be happy there. Frustrated and crushed by this disenchantment she finds that the only course open to her is to return to Bombay with her husband and children.

Desai with her unusual skill of narration vividly depicts the hysterical denunciations of the middle aged woman Sita. Her sufferings and her ultra mundane sensation are not her own making. The routine existence in her father-in-law’s house begins to pressurise her mind. Her first entrance to her father-in-laws ‘age rooted’ flat infuriates her to revolt against their subhuman placidity and sluggishness. The initial restlessness as a wife turns into a quest for meaning of life. She is a mere wife no longer a woman. Her husband’s friends, acquaintances, relatives and business associates are for her no better than animals. “They are nothing - nothing but appetite and sex. Only food, sex and money matter, animals” (Anita Desai, 1982:p.47). Sita is also unable to face the reality of life with its violence suffering and pains. Ordinary day to day happenings make her react sharply and vehemently. She feels herself a stranger in such an atmosphere.

Marriage is not a civil contract. The domestic life of the woman is not a drudgery but an inner delight arising from her ministering to the husband’s needs and the upbringing of the children. The love shown by the husband to the wife is the real property of the woman and it is richer than earthly property and material life. Sita’s relationship with her husband, Raman is not deep and emotional. Sita feels suffocated by the “Vegetarian complacency”, “insularity” and unimaginative way of life of her husband and his people. Such were her experiences that,

*“She never got used to anyone. When they lived in the first years of their married lives, with his family... she had vibrated and throbbed in revolt against their almost subhuman placidity, calmness and sluggishness. The more stolid and still and calm they were, the more she thrummed, as though frantic with fear that their subhumanity might swamp her”. (Anita desai 1982, P.48)*

Sita’s fifth pregnancy upsets her and becomes the constant conflict with her husband. Raman cannot understand Sita’s frenzy about her fifth pregnancy. She dwells in the world of frenzy, feeling that going to the island and thereby to the world of childhood, she could prevent the biological process of delivery. Desai believes that childhood experiences usually leave a deep impression in the human mind. Sita shudders the idea of giving birth to a fifth child. For her-

*“Children....through here mind floured a white, flapping succession in nappies, nests, and something quite extraordinary called ‘booties’ that would have to be gathered together. She could see the expressionless faces of the night nurses in the gynae ward.... in the greenish night light regarding her as she came in ravaged by the first pains. She could see the impassive face of nurse who would stay by her in the theatre now and then glancing at her large, flat watch, bored by at another woman’s panic stricken labour”. ( Anita Desai 1982 153-54)*

Traditionally motherhood is regarded as the greatest ambition of a woman. Her instinct of self sacrifice and service are fully brought out in the bearing and rearing of the children. Desai has explored the psyche of both childless women as of Maya in “Cry, the peacock”, and Monisha in “Voices in the city”, and also of women with children like Sita. Sita never discouraged motherhood. She had four children. Now she does not want to deliver her fifth baby and intends to protect her unborn baby from the cruel and violent atmosphere. That is why she wishes “it would not be born and nothing would happen” (Anita Desai 1982-p.55). Sita thinks to stay at the island because she finds the violence of the metropolitan city intolerable. Her life in Bombay is full of violence that she wants to

keep her unborn child away from it and hence she tells her husband, Raman – “*I mean, I want to keep it – I don't want it to be born*” (Anita Desai, 1982: P. 35) Sita wants to retain the baby in her womb. So she escapes from reality to the world of fantasy. In this context, a critic's observation appears quite proper – “*The incident in which a number of crows assault and kill an eagle becomes symbolic of Sita's own plight amid violence so much prevalent in society. By giving birth to a child she would only contribute to the violence of the world*” (Ramesh, K. Srivastava, 1984: p.36)

Sita's life in the city of Bombay is portrayed mainly through the images of violence, and her island life is delineated with the images of sea sunshine, colour and flowers. The city and the island symbolize the two different realms of Sita's existence and provide necessary contrast to the symbolic action of the novel. The comparison of herself with a nocturnal winged insect, that has viewed into a 'grey non-light' furnishes the key to unfold the occult of Sita's adult pathetic existence. In Desai novels there is always a close correspondence between the psychic state of a character and nature. The image of a magnificent sunset indicates the illusory nature of the island implying at the possible disenchantment of Sita. The island turns from 'white' to 'grey', when she was there before, but now it has become completely dark. The darkness of the island is a sure sign of the end of the hopes. The house imagery that appears in this novel has a tremendous significance in the fictional life of the protagonist. This imagery also symbolizes the psychological character of Sita. The darkness inside the house in the island of Manori symbolises Sita's inner emptiness. It is a symbolic representation of the protagonist's alienated self. The images of light and darkness, the sea and the wind of the island and the city are most significant in the novel highlighting the dominant themes of alienation violence and escape. As a critic points out -The images in the novel help us to trace the theme of escape and reconciliation through the spiritual voyage of Sita”. (S. Indira, 1994: P.70).

Desai's male protagonists are all indifferent and unconcerned about their wives. Sita's husband Raman does not understand the cause and nature of Sita's agony. He laments that she has no self control despite her matured age. Raman being busy with his other commitments does not get the opportunity to peep into her thought and feelings. He cannot understand Sita's frenzy about her fifth pregnancy. But her fifth pregnancy upsets her and becomes the constant conflict with her husband. Raman also discovers that there has been a lack of communication between them. Though married for over two decades they

do not have any mental affinity on feeling of closeness. Sita wants to “escape from the madness 'here', escape to a place where it might be possible to be same again” (Anita Desai, 1982 : p.35). In her assertion “I will go” lies her urge for freedom.

Sita thinks that her relationship with her husband is not based on true love but only on compromise. None of them try to touch the inner feelings of the other. As an example of true love she narrates to Raman a scene that she had observed in the Hanging Gardens. Sita saw a young woman dying of tuberculosis and being devotedly attended to by a old man who loved her. This true love impelled Sita to realize the hollowness of her married life. Sita's vision of this muslim woman and her old lover indicates mutual love without any compromise and selfishness. It is this kind of relationship which she wants from Raman, but which she is unable to achieve.

Her struggle symbolizes “*The intelligent and sensitive woman's revolt against the male smugness and philistinism trampling all finer values in married life*” (Shyam Asnani, 1990: p.66).

Sita's final decision is a compromise. Her decision to return to her husband is not a failure. On the contrary she returns with a new perception, a new understanding. She realizes now “*What a farce marriage was, all human relationships*” (Anita Desai, 1982, p.105.)

She realizes that 'escape' is not the answer. She is fully aware of her duties and family attachments. There is courage in the conviction that life must be continued in getting on with the mundane. It is a 'phase of self discovery' (Elain Showalter, 1977: p. 13). It is in this stage that the quest for freedom is turned inward and aimed at the goal of self-discovery. The novel tries to explain the dilemma of the modern woman as a house wife and also that of a human being. Desai dislikes radical attitude in women. Speaking of the ending of the novel one critic rightly points out that as compared to her earlier novels there is “one distinct change: Sita neither dies in the end, nor kills anyone, nor does she becomes mad. She simply compromises with her destiny” (Suresh Kohli, 1977: p.3). Sita resumes her return journey to adjust to the role of wife and mother. Marriage is a perpetual compromise.

Conclusion: To conclude, one of the main features of this novel is its positive ending which is highly encouraging and life-enhancing. Sita neither kills any one nor commits suicide, nor goes mad. She simply compromises with her fate and learns the courage to face life with all its ups and downs. Sita's compromise with life reveals on her part a step forward to accept reality and to quest for identity. The life of Sita is a study of feminine

consciousness, suffering and struggling with in the frame work of conjugal life.

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# Environmental, Economic, Social and Cultural Importance of Agro-biodiversity

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**Abstract**— Nepal is characterized by six bioclimatic zones and hence is very rich in local species of crops. There are reports that 6973 species of flowering plants, 790 species of food value crops, 145 kinds of horticultural crops, 700 species of medicinal plants, 200 kinds of vegetables, 71 kinds of fruits, 2000 land races of rice, and 174 kinds of mushrooms exist in the country. In a field survey of the concerned regions of Province 5 of Nepal, huge agricultural diversity basically crop species was observed by this author. In Pokhara, some subsistence farming households grow as many as 22 different land races of rice. The crop diversity is the biological basis of food security. It has both direct and indirect values in terms of food and nutrition. But less attention is given to the conservation of local varieties. The farmers' groups and other sectors need to be mobilized actively for the improvement of the rural livelihood through crop biodiversity. Conservation of local landraces and increasing their commercial value through modern technique of production and processing needs to be introduced. Some recommendations are made in this article for the innovative interventions.

**Keywords**— Agro-biodiversity, climate change, conservation, environment, landraces.

## I. INTRODUCTION

Nepal, a small land locked country with 147,181 square km in area, is characterized by six bioclimatic zones. The occupancy of land by agriculture is 28.7% (WB, 2019), forest coverage 44.8% (MoF, 2019) and others is 26.5%. Nepal's position in the world's biodiversity is 49<sup>th</sup> and mostly agro biodiversity is dominant (Butler, 2016). Agro-biodiversity covers both crop diversity and livestock diversity but this article is focusing on crop diversity. In Nepal, local landraces of crops has been used by the majority of the Nepalese for their daily requirement of food and nutrition and in livestock sector they rare for home consumption and income generation. Nepal's Terai, Hill and Mountain are also rich in medicinal plants and fodders. In the mountain areas, majority of the population depend on livestock for their livelihood and financial benefits. However, climate change is becoming one of the major environmental issues in Nepal these days. There are evidences that climate change is already affecting the biodiversity and weakening the livelihood assets of poor and marginalized communities.

## II. NEPAL'S POSITION ON AGRO-BIODIVERSITY

Out of about 416 angiosperm families in the world, 203 (almost 50%) are represented in Nepal. The Biodiversity Profiles Project (1995) ranked Nepal as having the tenth richest flowering plant diversity in Asia (Agrarian Blog, 2015). Nepal's position in the world's biodiversity is 49<sup>th</sup> and mostly agro-biodiversity is dominant. More than 500 species of edible plant genetic resources are available, of which nearly 250 species are under cultivation. The number of wild species so far recorded in the country is 4 for rice, 10 for wheat, 38 for grain legumes, 41 for vegetables and 71 for fruits.

Genetic diversity in crops- both within and between species - is commonly recognized as a pre-requisite to ensure food security. Widening the genetic basis of crops as well as diversifying production is essential for developing a reliable and sustainable agriculture system. Specific genetic characters held in certain crop varieties are crucial to the development of heat, drought, salinity, pests and diseases-resistant, fast-growing, high-yielding new arieties, necessary to combat food insecurity in the face of climate change.

On-farm conservation involves farmers' continued cultivation and management of a diverse set of crop populations in the agro-ecosystem where the crop evolved or in secondary centers of diversity. It depends on farmers' active participation based on their reasons and incentives for maintaining diversity (Bellon et al., 1997). The following table (table-1) indicates that Nepal is very rich in crop diversity.

Table-1: Crop Diversity Richness in Nepal

SN	Group/Crops	No of species/cultivars/types
1	Flowering plants	6973
2	Food value crop species	790
3	Horticultural crop species	145
4	Fruit (wild + cultivated) species	200

5	Medicinal plant species	700
6	Mushroom species	174
7	Vegetables	200
8	Fruits	71
9	Rice land races	2000
10	Improved cultivars	188

Source: Joshi, Acharya, Gauchan, & Chaudhary, 2017

In a field survey of the Thakurdwara area of Bardia district in the Province 5 of Nepal, huge agricultural diversity basically crop species was observed by this author. About 28 local landraces of rice, 4 local varieties of maize, 5 local varieties of barley, 42 local landraces of finger millet, 68 local landraces of grain legumes, 4 local varieties of cotton, 3 local varieties of sugarcane, 50 different types of vegetable and fruit crops were recorded. These expressed data are shown more clearly in the following figure.

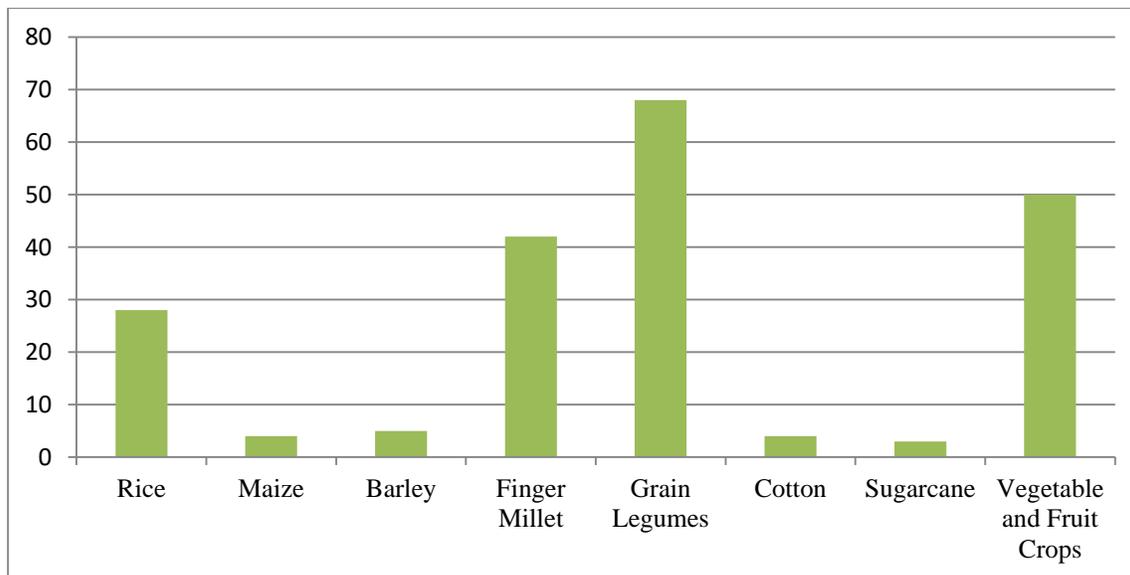


Fig.1: Agricultural Diversity in Thakurdwara, Bardia

Furthermore, there are reports from Pokhara area that some subsistence farming households grow as many as 22 different kinds of rice. The crop diversity is the biological basis of food security. It has both direct and indirect values in terms

of food and nutrition. In fact, it provides many goods and services of environmental, economic, social and cultural importance (fig. below).

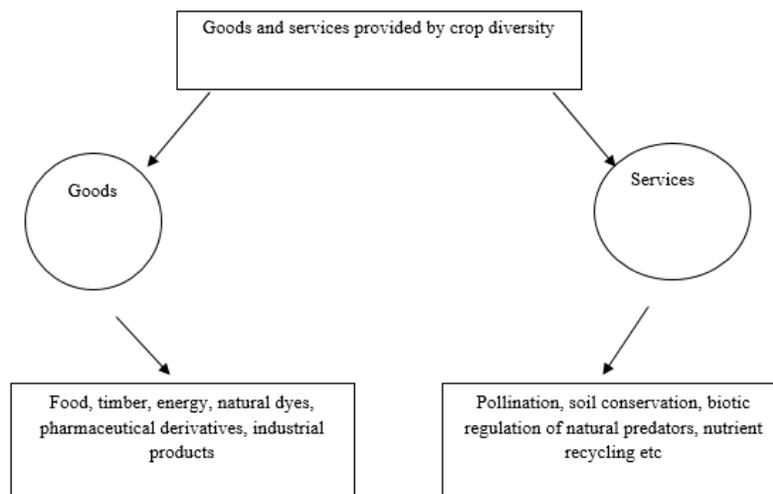


Fig.2: Goods and Services

The rural population of Nepal is widely dependent on natural resources for fulfilling the basic needs. About 60% of the total populations are dependent on the agriculture and it is of their main source of income. Agriculture in Nepal is substantial and hence, majorities of farmers are in marginalized condition. Less attention is given to the conservation and utilization of local varieties. The farmers' groups and other sectors of the community need to be mobilized actively for the improvement of the rural livelihood through crop biodiversity. Conservation of local landraces and increasing their commercial value through modern technique of production and processing needs to be introduced. The study on agro biodiversity will be helpful to find out the diversity in crop species and their proper conservation and utilization. Furthermore, it will be helpful to draw the level of awareness among the rural population about the conservation of local landraces which is the prime factor for change in their livelihood. Having made a field study on agro-biodiversity, the following innovative recommendations are made for future interventions.

### III. RECOMMENDATIONS

#### 1. Awareness Campaign

Awareness programs for conservation and management of agro-biodiversity need to be organized effectively, focusing farmers towards conservation of endemic species. For this the farmers' groups of men and women, CBOs, local NGOs and leader farmers can be mobilized properly for the

awareness campaign about the conservation of agro-biodiversity and conduct several trainings.

#### 2. Education

Programs integrating education and agro-biodiversity conservation need to be launched together. Different education institutions are present in the study area, but still children of the poor farmers' groups are not found being schooled. Free schooling to the children of households focusing on conserving at least two or three local germplasm can be launched. Furthermore, agro diversity needs to be included in the curriculum of grade 7-10. Youths are the main resource of power for the development of the community. Knowledge about the importance of local germplasm can be provided to them by organizing trainings at frequent intervals for the conservation and management of agro-biodiversity.

#### 3. Organic Farming

In most of the agricultural area less or no use of inorganic fertilizer and chemical pesticides is practice. In fact, the conventional farming practice is organic by default. Hence organic farming can be prioritized by declaring the area as the organic farming zone. It is because the organic agriculture promotes the cultivation of underexploited and underutilized crops, and local fruit and vegetables that can play a vital role in fighting poverty and food insecurity in Nepal. Organic certification is important for the organic product but, small farmers cannot afford the additional costs as well as the time consuming certification process. Therefore, there is a need of a support program so that a

farmer can be self-equipped and prepared for the process of certification. Furthermore, there are limited courses and activities on organic farming at school, universities and training institutions. As a result, extension services have usually faced problems of trained professionals on organic agriculture. Thus, incorporation of courses related to organic production is necessary in the education programs of primary and secondary school level, universities and training institutions for developing professionals in this field.

#### 4. Commercial Vegetable Farming

Soils of study area are very rich in organic matter and suitable for vegetable cultivation. Market demand for local vegetable is also increasing. Income generation can be done through commercial farming of local vegetables-both seasonal and off seasonal vegetables.

#### 5. Development of Market Center

There are inadequate market facilities in the rural areas of Nepal. For the increased demand and supply, market plays an important role. Market helps establish the value chain and provide more income to the farmers. Hence, collection centers in the production areas and Haatbazaar in the strategic points will help small farmers for maximum benefits.

#### 6. Agro-tourism

Some areas of the Province 5 region, such as Thakur Dwara and Sworgadwari, have great potentiality to develop as tourist spots for both domestic and international tourists. The area can be developed as an agro-tourism area through the conservation and managed utilization of agro-biodiversity. Furthermore, integration of agro-biodiversity with socio-cultural diversity is important for promoting agro-tourism. In fact, agro-tourism promotes utilization of local food crops.

#### 7. Culture Preservation

To protect the culture and uplift the socio-economic status, the natural fishing culture of Tharu needs to be preserved. The natural water source is decreasing and hence the natural fishing culture is seen rarely. Promotion of rice fish culture can be helpful to preserve the culture as well as for the conservation of agro-biodiversity.

#### 8. Agro-biodiversity Conservation Zone

The areas in the vicinities of Bardia National Park is very ideal for declaring it as the agro-biodiversity conservation zone by promoting conservation and utilization of local germplasm.

#### 9. Declaration of Green Belt

Areas along the roadside can be declared as green belt for planting the local fruit species and their wild varieties. This can be another way of agro-biodiversity conservation.

### IV. CONCLUSION

Strengthening on-farm in-situ conservation and utilization of plant genetic resources including home garden diversification; maintaining farmer seed systems; promoting community seed banks; strengthening capacity for participatory plant breeding to broaden the genetic base for secured food production; and developing models of ecological farming, is the need of the day. In this way, poverty in rural Nepal can be reduced in a sustainable way through conservation, utilization and promotion of local land races. Poverty rate of 18.7 % in Nepal can be deducted in a sustainable way and rural life of Nepalese people can be made attractive. There is a need for integration of agro-biodiversity component within the national crop production programs. Particular attention should be paid to building on existing local knowledge, practices and innovation, including good practices on agro-biodiversity management and related sectors.

If we grow what is locally possible and eat what is locally available, food shortage areas can be shortly self-reliant. We should grow what is locally possible and eat what is available locally. If we have food production programs based on this principle and promote local food crops for production and consumption, food shortage areas can also be self-reliant in short time.

Adaptation is the best way to deal with climate change stresses. Farming communities in some parts of Nepal have already experienced these adaptation initiatives in their own local conditions and with knowledge and skills. These adaptive initiations should be documented and scale-up.

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# Old Book, New Look: Exploring Resilience and Self-Help in *The Power of Sympathy* and *Educated*

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**Abstract**— This paper aims to portray how certain literary works, when read closely, initiate ideas of resistance, resilience and self-awareness, which are at the same time part of the equipment of self-help. This concept of self-help, I propose, is communicated through different forms of self-education. My readings of what is considered by many to be the first American novel, *The Power of Sympathy* (1789), and the very recent memoir by Tara Westover, *Educated* (2018), are exemplary studies for such claims. I maintain that where 18<sup>th</sup> century conduct books intended to educate the younger minds of “the fairer sex,” today’s memoir does something quite similar under a different guise: that of human resilience. In order to show the relation between resilience and self-help, I will proceed in three steps: first, I will briefly review the two concepts of self-help and resilience; second, I will provide close readings of the chosen texts from the perspective of resilience research; and third, thereby I will conclude by proposing that resilience is understood as a means to maintain ability and fend off dis-abilities—but as such it also unwittingly holds up normality and normativity without questioning the problematic nature of a society that demands such defenses.

**Keywords**— Human Resilience, self-help, self-awareness, education, *Power of Sympathy*, *Educated*.

## I. SELF-HELP AND RESILIENCE

This paper is not an example of a reading of self-help books per se, it rather aims to portray how certain literary texts, when read closely, initiate ideas of resistance, resilience, and self-awareness, which are at the same time part of the equipment of self-help. What is self-help? The APA Dictionary of Psychology describes self-help as self-guided improvement (2007). Despite its present popularity and household name status, self-help tradition has its roots centuries ago, when it was common to utilize topics such as economic, intellectual, or emotional to educate the reader in social norms under the umbrella of conduct books. The Greek poet Hesiod’s *Works and Days* (700 BC), a didactic poem addressed to Hesiod’s brother in the arts of agriculture, is an antecedent. Samuel Smiles’ *Self-Help* (1859), perhaps the first self-help book in the modern sense published in Great Britain, opens with this line: “Heaven helps those who help themselves” (p.15). In the North American context, Ralph Waldo Emerson’s essay entitled *Compensation* (1841) writes “every man in his lifetime needs to thank his faults... and acquire habits of self-help... our strength grows out of our weakness (p.22). All such works communicate some form of

a guidance to the reader. As is defined by Sarah E. Newton, conduct books refer to “a text that is intended for an inexperienced young adult or other youthful reader[...] whose primary aim is [...] to encourage ideal conduct in white, generally middle-class children, young men, or young women” (1996, p.4).

As early as the nineteenth century, men were not the only authors of such books. Women also authored conduct books, many of which focused on the role of knowledge and education. In her *Letters to Young Ladies* (1833) and *Letters to My Pupils* (1850), for example, Sigourney discusses conversation, reading aloud as parlor entertainment, and letter-writing in the contexts of a republican ideal of womanhood, whereby she represents women as self-educated, encourages girls to improve themselves via reading, and further persuades women to study “epistolary composition” (*Letters*, p.116). The same line of argument, perhaps delivered more persuasively, is taken up by Farrar in her *The Young Lady’s Friend* (1836). For Farrar, an ideal woman is among other functions an agreeable and knowledgeable partner in conversation (*Young Ladies*, p.39-40).

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Although by the advent of novels, conduct books had lost their popularity, the final third of the 20th century witnessed a boom in a genre which follows the same approaches: self-help books. In an astonishing work of criticism, titled *Women and Self-Help Culture: Reading between the Lines* (1992), Simonds, who reviews self-help books from 1963 into the 1980s, argues that the genre's continued success is indicative of readers' search for meaning. Observing "the tremendous growth in self-help publishing... [and] in self-improvement culture" (McGee, p.12), some social theorists have argued that "the late-20th century preoccupation with the self serves as a tool of social control: soothing political unrest...[for] one's own pursuit of self-invention" (McGee, p.22-23). Simonds' research concludes that the self-help genre tends to recommend individual change rather than social change. In a similar vein, Graaff and Klepper understand self-help discourses as figuring both on an individual and a media level, where the former points to the "action or faculty of using one's own efforts and resources to achieve something" (p.74) and the latter, to "mass-circulated advice and guidance on how to 'adopt new forms of conduct' in order to improve specific 'arenas of [one's life]'" (p.74). I would like to argue that the genre has yet another guise; one can find the theme of self-help in other literary forms such as novels and memoirs. To expand on this claim I need to discuss yet another timely topic: human resilience.

What is resilience? It is much harder to define this term than it is to define self-help. Over the last five decades, resilience researchers have worked on the dynamic connection between stress and resilience; what differentiates a resilient from a non-resilient individual; the neurochemical, genetic, and epigenetic mechanisms thought to be the neurobiological foundation of resilience or vulnerability to a stress-related situations; and whether the ability to cope with high levels of stress is innate, inborn, inherited, and/or acquired through specific training (e.g., through a stress inoculation process) or the result of some combination of all of the above<sup>1</sup>. There has been considerable divergence in the literature with regard to the definitions, criteria, or standards for resilience; whether it is a trait, a process, or an outcome variable; whether it is enduring or situation-specific; and whether survival in the face of adversity is required for resiliency to be demonstrated. Psychiatrists like Luthar et al.

(2003) have provided clarification by distinguishing between *resilience* as a dynamic development process or phenomenon that involves the interaction of personal attributes with environmental circumstances, and *resiliency*, a term coined by Block & Block, as a personality characteristic of the individual (Block & Block, 2014). In other words, resilience means bouncing back against difficulties, and individuals with personality resilience have the positive characteristics that helps them achieve such an outcome more easily. Quite candidly though, the by now old question of whether resilience is a human trait, a process, or an outcome being answered merely through our brain behavior, cannot do justice to the multi-systemic nature of human existence in general and human resilience in particular. Current resilience models encourage what Howell and Voronka refer to as "a technology of looking inward" (Howell & Voronka, 2012, p.4-5), where citizens like soldiers and their families (Howell, 2014), university students (Aubrecht, 2012), or foster youth (Hath & Graydon, 2009) are dissuaded from questioning the context and are rather persuaded towards positive thinking and self-help. In some examples from the literature in the field, resilience scholars have pondered upon this dubiousness with what has been referred to as a 'paradox<sup>2</sup>.' For example, Martin writes about the possibility of looking at resilience in a way which "may not always be positive and, importantly, may disenfranchise the individual" (2015, p.117). Others, have been engaged with what has been referred to as 'the dark side of resilience.' For example, Kuhlicke explores the dark side of resilience in relation to power. Having studied resilience in relation to disaster management, Kuhlicke concludes that resilience has the ability to turn into a myth which may enable the players in power to "define what is right and what is wrong" (2013, p.61). Elsewhere, Atkinson and his colleagues revisit the concept in their attempt to warn against "dangers of popular movements based on uncertain evidence" (2008, p.144). As referred to by Atkinson et al., Masten and Obradovic's (2006) terminology, 'ordinary magic' also cautions against such risks, in particular by underscoring how ordinary resilience is and how wrong those who blame the individual for his vulnerability are. Although in this paper I will not engage with the definitional debates of the topic, I will use Masten's key components of resilience, her so-called "short list" of resilience factors (2007, p.926), to analyze my examples with the premise that current formulations of resilience are rather paradoxical.

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<sup>1</sup>See for example, Windel et al. (2011), *A Methodological Review*; Masten and Powell (2003), *Resilience Framework*; Southwick et al. (2013) *Resilience Definitions*.

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<sup>2</sup>See for example, Atkinson et al. (2009) *Resilience Revisited*.

The list includes the factors which resilience researchers from different fields (for example, psychology, psychiatry or sociology) believe to be supportive of a resilience outcome. These key words (see Masten, 2007), or resilience protective factors, are, for example: effective caregiving and parenting quality; close relationship with other capable adults; close friends and romantic partners; intelligence and problem-solving skills; self-control, emotion regulation, planfulness; motivation to succeed; self-efficacy; faith, hope, belief life has meaning, effective schools, effective neighborhoods, and collective efficacy. In the next two sections, I will identify the resilience attributes in the novels at hand, picture how each text can be read as an exemplary resilience story, and point out the analogy of approaches between the education to resilience and self-help manuals.

## II. A RESILIENCE READING OF THE POWER OF SYMPATHY

Despite *The Power of Sympathy's* relative obscurity, the novel was a landmark in the history of world literature: it is said to be the first American novel. As the story opens in Boston, a young man named Thomas Harrington is conversing via letters with his friend Jack Worthy. Harrington confesses that he is passionately in love with a young woman named Harriet Fawcett; the story revolves around the fate of the lovers in an epistolary style until it finally reveals that they are half brother and sister. In despair at the horrific news, they both commit suicide. A resilience reading of this epistolary seduction novel reveals a few resilience protective factors, which are also relevant to self-help culture. I will first detail how the novel preaches specific resilience and self-help behaviours via an emphasis on education and adaptive skills and will afterwards discuss their one-sidedness and failure of resilience against overbearing social ills.

*Education.* As Brown indicates in his magazine writings, women are essential intellectuals for the natural aristocracy, and Mrs. Holmes emerges as a model intellectual in this novel. She sends many didactic letters to Harrington's sister, Myra, discussing topics ranging from education to religion. As one such letter makes clear, Mrs. Holmes views herself as part of a class of "learned ladies" who are "justly celebrated as ornaments to society, and an honour to the sex" (Brown, p.56). Within the pages of Brown's novel, Holmes acts as such an intellectual: she is the first to disclose that

Harrington and Harriet are blood relatives, and she works to stop their impending marriage.

In letter XI, in which she writes to Myra, Mrs. Holmes narrates the conversations between Mrs. Bourn and Worthy about the role of education, reading, and the choice of reading novels: "Novels, not regulated on the chaste principles of true friendship, rational love, and connubial duty, appear to me totally unfit to form the minds of women, of friends, or of wives" (Brown, p.28).

The emphasis put on the role of reading constructively can go hand in hand with the role of personality resilience. Resiliency research, maintain Werner and Smith (2001), brings attention to individuals' strengths and resources, often referred to as protective factors or mediators. Similarly, researchers like Masten (2007) have identified internal factors (e.g., ego resiliency) and environmental factors (e.g., family, society, culture) as two sources of these protective factors. Ego-resilience is grounded within the context of personality development and has been used to isolate defining characteristics of resilient individuals, such as "confidence, self-esteem, competent functioning, and a sense of mastery within a wide range of life domains" (Klohn, p.1075).

Education, one of the lessons from Brown's novel, in the sense of reading methodically, will be of benefit to women, as they will not be confined to a limited "store of knowledge" (Brown, p.31). General reading will not teach a woman true knowledge of the world, rather, specific topics are suggested: faithfulness in friendship, constancy of true love, and the virtue of honesty. In short, voices Mrs. Holmes, "those books which teach us a knowledge of the world are useful to form the minds of females, and ought therefore to be studied" (p.34). The topics Mrs. Holmes singles out are suggestive of interpersonal skills that promote personality resilience. "The 'prosocial' personality traits may be grouped under the general concepts of sociability, emotional expressiveness, and interpersonal understanding" (Skodol, p.113). Therefore, in order for a woman to have knowledge of the world, reading and gaining second-hand experiences through literature are encouraged.

In self-help literature, not only on the individual level, but also in self-help groups, "information sharing and cognitive instruction" (Kurtz, p.105) have been observed as recurrent processes. Linda Kurtz's research results show that "self-helpers share 'experiential knowledge' which can only come from living with the condition" (p.105). In a recent

study, Graaff and Klepper provide multiple case examples for the contextual immediacy of self-help practices. For example, they write of mid nineteenth century Black self-help practices, which underscored “the imperatives of emancipation, literacy, self-confidence, and comprehensive education” (p.77). Current research in the field of education, claim Krasny et al (2009), asserts that learning is situated in real-world practice, and occurs through recursive interactions between individual learners and their social and biophysical environment, one case of which is encouraged by Brown’s emphasis on the role of constructive conversations, and is crucial to both self-help and resilience.

*Adaptation.* The novel underscores the role of adaptive skills, a second key factor in resilience research. Mrs. Holmes is aware of the importance of understanding and adapting to dominant cultural models. She advises Myra, “Habituate your mind to remark the difference between truth and fiction,” especially regarding potential suitors. She says marking this difference will allow Myra to be mindful of “insidious gentlemen, who plan their advances [...] on the chesterfield an system of flattery and duplicity” (Brown, p.53). More than being mindful of deceitful men, however, this knowledge also provides women with the means to adapt to the world as Mrs. Holmes words: “We owe ourselves a detestation of folly [...] Pretend, therefore, should a vain youth throw out illiberal sarcasms against [...] any serious subject, not to comprehend the point of his wit” (p.55). The emphasis is on the role of flexibility and adaptation to the reality of life, which, in Mrs. Holmes opinion, helps women avoid possible failures and negative outcomes. In that sense, the novel is an invitation to preparedness and wisdom in order to reduce possible negative results which, the novel suggests, stem from ignorance in the ways of the world.

Women are encouraged to learn from the seduction tales and stories, which are based on realities of their society, and to develop a method to preserve their grace. The role of flexibility and adaptability brings to mind Brown’s focus on encouraging women to educate themselves, as is theorised by Masten in her ‘short list,’ reading books can act as a resilience protective factor, instigating self-awareness and wisdom.

### **III. A CRITIQUE ON PROMOTING RESILIENCE VIA SELF-HELP IN THE POWER OF SYMPATHY**

Although the role of education in individual resilience can not be denied, one may wonder if education can be of any benefit when the society fails to fulfill its roles? In Brown’s novel, women are encouraged to education in order to be resistant against frequent seductions. Should we not, instead, want to create a more morally correct society rather than taking women responsible for defending themselves against ungentlemanly conducts? Isn’t the emphasis on self-help rather paradoxical when we consider how corrupt the context is?

Women’s acts of resistance in the novel, their developed coping mechanisms, presumably transcends social class. The often-discussed scene where Harriot appears to seduce Harrington to virtue is once such exemplary moment. The opening of the scene seems to support this interpretation, for while Harrington begins by explaining to Worthy that their difference in class standing precludes their ability to marry, he quickly changes his mind. Harrington first writes, “Harriot has no father—no mother [...] I must take the liberty to acquaint you, that I am not so much of a republican to formally wed any person of this class” (Brown, p.11). Instead, he plans to “remove this fine girl into an elegant apartment, of which she herself is to be the sole mistress” (p.12). However, in his next letter, Harrington declares that the “all-conquering force of Harriot’s eloquence” had reformed him into principles “the most just, and the most honorable” (p.14). As such, he decides to forgo the class difference and marry her in spite of his father’s remonstrance. Their difference in social status hints at the problem of social inequality and how, as an environmental risk factor, poverty or lower class status can affect an individual’s self-efficacy. Brown chooses to portray a picture of a strong woman who fights for her virtue despite her lower social class. Lack of personality resilience, or rather not being educated in those cases, makes women vulnerable to seductions which can be interpreted here as the exposure to risk. However, the questions asked in the beginning of this section circle back here. This virtuous woman, Harriot, eventually is defeated by the realities of the corrupted society in which her virtue can never be enough. Her and Harrington’s suicide are testimonies of a resilience paradox: when the social context fails to fulfill its duties, in the case of this novel, a morally corrupt upper class, the resilience of the individuals can not survive the consequences.

In other words, Brown appears to be contending that when an individual learns how to adjust themselves to their society and its expectations and norms, they will be able to

manage through life and its various stressors. Here, he espouses a view which is repeatedly referred to in resilience research: one's ability to adapt to one's context is a key factor in one's resilience. Similarly, he uses other characters to elaborate further about choice-making and adaptability. For example, in letter VII, Mrs. Holmes underscores how it is always a matter of choice when it comes to happiness, as "A GREAT proportion of our happiness depends on our own choice" and depends on our understanding of the "beauties of the mind" (Brown, p.19,22) and learning from "conversation of people of ideas" (p.26). It is in this regard that Brown also talks about 'the principle of self-correction' in the context of education and reading 'useful' books, "for among all kinds of knowledge which arise from reading, the duty of self knowledge is a very eminent one; and is at the same time, the most useful and important" (p.40). However, as argued earlier, Brown's story implies that when the adversity is too overwhelming, when the social context is rather a risk factor, the person does not have a chance to develop. The end is suicide.

#### IV. A RESILIENCE-READING OF EDUCATED

*Educated* is a benchmark in self-help and resilience. It is a narrative about how a disadvantaged girl takes control of her life. Reflecting on *Educated* from a resilience point of view brings to mind many of the attributes, protective and risk factors of resilience. For example, regarding Westover's childhood and teenage life, risk factors such as a dysfunctional family, lack of social and communal support, physical and psychological abuse, and lack of a nurturing environment alongside traumatic incidents like a car crash and daily work in the junkyard are prominent. In her college years, once again lack of family support is dominant; however, there is also the precious and scarce mentorship she receives from her brother Tylor and her community at the church, introduced to her by her flatmate. She also receives support from a constructive relationship with her professor who provides her with the further educational opportunity in Cambridge. Of importance is also her personal character, her resilient self, which despite breakdowns, keeps her moving forward until she reaches the assurance of self-love and self-respect. In order to study these factors in a more contextualized manner, in the following sections I will discuss them in relation to textual examples.

*Ego or personality resiliency.* To briefly review what I mean by ego resilience, I would like to refer to Andrew E. Skodol's (2010) theorisations of the resilient personality. Speaking of individual differences which can lead to different responses to adversities, in which some people display resiliency and some become increasingly vulnerable, he writes:

Resilient personalities are characterized by traits that reflect a strong, well-differentiated, and integrated sense of self (self-structure) and traits that promote strong, reciprocal interpersonal relationships with others. (113)

Self-structure may be the strongest trait in Westover's story. The picture Westover presents to us, even during the time she was living at home according to her father's rules, is never that of a weak girl. Expectedly though, Westover's coping mechanism changes with the change in her character. Alongside her struggle to have her own voice, her coping also changes from repressive coping and denial to reflective and constructive stress management. Before being who she is now, as a girl in a survivalist, dysfunctional family, experiencing injuries and beatings, she chooses to deny what the reality of her experiences was telling her, and instead accepts the justifications her parents provide, or rather always blames herself for any kind of negative incident. The following subsections provide examples of such incidents.

*Having a Voice.* When I reviewed the interviews, texts and the very few research papers written on Westover's book, a common response struck me. Both public and critical reception of the memoir praise the text as a story of self-education. Westover's memoir is written after her escape from her dysfunctional home, but she tells us that during the years she was living at home she kept a journal in which she wrote or rather reflected on the events of the day. However, she always writes Shawn's (her older abusive brother) version of events, that is, she used to write in Shawn's voice. But one night, she starts questioning this voice. The incident that triggers this series of self-doubts is her being violently beaten by Shawn at a shop, when after a day of work in the junkyard, in "clothes heavy with dirt," (Westover, p.193) oil and grease, Westover decides to stay in the car and wait for Shawn to do the shopping. Westover's refusal to leave the car is due to her spotting her boyfriend's car in the same

parking lot, and not wanting to be seen in such a dirty shape, she asks to stay in the car. Shawn notices that her refusal to leave the car is because she doesn't want her boyfriend to see her like that. Shawn sees this occasion as an opportunity to reprimand her and says "Don't want your boyfriend see you looking glamorous?" (p.194). Westover writes that what happened after this line is a blur in her memories because "I see my hands grasping the wheel, and I feel strong arms wrenching my legs. Something shifts in my ankle, a crack or a pop. I'm pulled from the car" (p.194). He drags her outside the car, and inside the shop and only responds to her screams and hysterical nervous laughter by repeating "you are going in" (p.194). The situation carries on in this absurd manner. That night, back at home, she asks herself, "why didn't he stop when I begged him? It was like getting beaten by a zombie... like he couldn't hear me" (p.195) and continues "Was it really fun and games?" Could he not tell he was hurting me? I don't know. I just don't know" (p.195). Although this is the start of re-evaluating her entire family's behavior, that night she still tries to reason with herself. She tries to justify the incident as her fault for not asking Shawn calmly and politely enough, and writes:

I decide that if I asked differently, been more calm, he would have stopped. I write this until I believe it, which doesn't take long because I *want* to believe it. It's comforting to think that the defect is mine, because that means it is under my power. (emphasis original, 195)

What she is doing here is completely ignoring Shawn's act and focusing on herself. She tries to repeat the night in her mind the way she wants to believe it, but reality keeps coming back until finally she accepts what she has been fighting to reject: that her "humiliation" was Shawn's "objective" (p.196). It is this realisation that gives her the voice she had been denied for years. Westover writes:

Not knowing for certain, but refusing to give way to those who claim certainty, was a privilege I had never allowed myself. My life was narrated for me by others. Their voices were forceful, emphatic, absolute. It had never occurred to me that my voice might be as strong as theirs. (197)

Her self-reflective thoughts are in line with a narrative characteristic termed exploratory narrative processing, which is "broadly defined as the active, engaged effort on the part of the narrator to explore, reflect on, or analyze a difficult experience with an openness to learning

from it and incorporating a sense of change into the life story" (Pals, p.1081). This narrative characteristic is further associated with coherent positive resolution, which is the "construction of a coherent and complete story of a difficult event that ends positively, conveying a sense of emotional resolution or closure" (p.1082). Westover's realization that she has a voice of her own is her step in an exploration which helps her observe how she has been writing her own journal in Shawn's voice, and how having always been dictated to what to think, she has never stopped to think about how she would want to think. Through exploratory narrative processing, she starts a journey of self-reflection that years later ends up in "emotional resolution, the presence of a coherently structured conclusion, and the valence of the narrative ending" (p.1083)- which she refers to as her education.

*Coping mechanisms and an educated perception of the self.* After finding her voice, she becomes reflective in a more self-defined and reality-based manner. This change of perspective is apparent in an often quoted sentence from Westover: "you can love someone and still choose to leave them" (interview with Oprah Winfrey). This quote directly reflects on how Westover eventually reaches the "sense of self," which is "evidenced by self-esteem, self-confidence or self-efficacy, self-understanding, a positive future orientation, and the ability to manage negative behaviours and emotions" (Skodol, p.114). In an interview with CNN, Westover talks about the process in which she finally learned how to manage negative emotions. For her, it was of utmost importance to acknowledge her desire to live a life outside her parents' definitions and to respect her own life. Entangled in this realization is her enhanced self-esteem and self-trust. As a child she chose to believe whatever her parents presented to her as truth, but after the incident at the shop with Shawn, her reflections become more self-defined and she starts the path towards thinking and living for herself, towards self-awareness.

In line with this resilience attribute, Skodol speaks of what has been termed "internal locus of control" (p.114). He defines this as the manner in which resilient people believe that they are in control of their lives and are not affected by "fate, bad luck, or another person's behaviour" (p.114). In Westover's case, these external elements would be her parents' religious and anti-government beliefs. Her parents deeply believe that the Lord controls everything in their lives, hence, if one of them is burnt, they will also be healed by some miracle. They also believed in the

Abomination day, that the world would end at the change of millennium in 2000, and therefore chose a survivalist life style always preparing for doomsday. However, Westover does not see the world as “threatening, problematic, and distressing;” she does not see herself as “vulnerable” (p.115). In her final pages, she writes:

When my father was in my life, wrestling me for control of that life, I perceived him with the eyes of a soldier, through a fog of conflict. [...] what has come between me and my father is more than time or distance. It is a change in the self. (Westover, p.328)

Although she finally comes to the conclusion that she needs a new concept of self to put a stop to perceiving her father with an eye of the soldier, it is not before years of struggle. This reflection on her newly gained self is further put into a more concrete experience when she stares at her actual reflection in the mirror one winter night as an educated woman. She is unable to call on her sixteen-year old self. She writes:

Until that moment she had always been there. No matter how much I appeared to change- how illustrious my education, how altered my appearance- I was still *her*. At best I was two people, a fractured mind. *She* was inside, and emerged whenever I crossed the threshold of my father’s house. That night I called on her and she didn’t answer. She left me. She stayed in the mirror. The decisions I made after that moment were not the ones she would have made. They were the choices of a changed person, a new self. (Westover, p.329)

For Westover, as for anyone to be resilient, the moment of self-realisation and the subsequent self-efficacy can be taken as the focal point. Had she stayed home, or had she chosen to remain that sixteen-year old, she would not have found her voice and her self-defined self in her life story. As is evident in the quote, perception of her self-defined self outside and away from her father’s version of her, or in resilience terminology, her “self-understanding,” was a “critical initial task of [her] adult development” (Skodol, p.115).

Self-understanding goes hand in hand with three defense mechanisms introduced by the American Psychiatric Association (2000) and cited in Skodol’s account: self-assertion, self-observation and sublimation (the other

categories being affiliation, anticipation, altruism, and humor). Westover learns to express her feelings directly without manipulation (self-assertion). For example, on the same night that she reflected on Shawn’s abusive behaviour and decided to write in her journal using her voice instead of his, she wrote, “if I was larger, at that moment, I would have torn him apart” (Westover, p.196) instead of, as she always did, justifying the incident as something she must have done inappropriately. She also learns to reflect on her own behavior, thoughts, and feelings, as is evident from the quotation above (self-observation). Finally, she manages to learn that instead of laughing hysterically, dreaming of tearing Shawn apart, or feeling constantly guilty after denying her dad’s blessing, she needs to break the ties and move away from her family (sublimation). She learns to “channel potentially maladaptive feelings or impulses into socially acceptable behaviour” (Skodol, p.116).

“*Odds are better if you rely only on yourself*”. This quotation is from the pages where Westover describes how and what she was thinking when working in the junkyard with her Dad. The importance of this quotation is how clearly it portrays Westover’s thought processes in times of adverse experiences, underscored repeatedly in her memoir. She maintains that in her life experiences, for example when her Dad was “dumping the scrap bin” and she was standing on the bin, her instincts “had saved her” (Westover, p.102). Simply because her instincts “had understood, even if I had not, that it was better to fall from that great height rather than hope Dad would intervene” (Westover, p.102). Her instincts, she writes, always relied on one single motto: “that the odds are better if you rely only on yourself” (p.102). The question here is if Westover believed in this doctrine both before and after being “educated” and or how long she maintained this doctrine?

## V. A CRITIQUE ON PROMOTING RESILIENCE VIA SELF-HELP IN EDUCATED

As a girl living in a family who taught her nothing but survival, her belief in “only depending on her own” (p.102) is rather understandable. However, could she have worked through her adult years had it not been for trusting that she can also depend on support from others? Throughout her narrative, there are many examples of her recovery or success which could not have been possible without external, non-familial support. Charles, her first boyfriend or as she

calls him “the first friend from the other world,” (p.185), played a great role in her life. He was the person who told her that her “behaviour was self-destructive, that [she] had an almost pathological inability to ask for help” (p.185). But Charles could not tolerate how Shawn behaved towards her and had to break up with her because “he [Charles] said he loved me but this was over his head. He couldn’t save me. Only I could” (p.190). She didn’t grasp what he meant by his words because even then she wasn’t seeing what he was seeing - the behavior and condition of her family. She believed he was wrong, she had the ability to “lie convincingly to myself [herself]” (p.189).

Another person who was empathetically critical of Westover’s behaviour was her second year college roommate, Robin. She acted as an older sister towards her, teaching her how to behave in the apartment in relation to others, encouraging her to go see the doctor for her broken toe or her stomach ulcers, and encouraging her to talk to the bishop about her financial problems. Initially, Westover rejects all of her suggestions. She trusts herself and her belief in her ability to do anything, which is confirmed/affirmed when she passes an algebra test with the score of one hundred, on her own, without anyone’s help. For her, this was the proof that “nothing *touches me* [her]” (Westover, p.191). However, Robin persisted and finally “I [Westover] stood outside the bishop’s office on a cold night in February. I didn’t know what had taken me there” (p.200).

Later on, Dr. Kelly, her history professor, introduces her to Cambridge University. Her time in Cambridge consolidates the changes in Westover’s self. Professor Steinberg in Cambridge and Dr. Kelly both provide her with great mentorship, not only for Westover to become a successful scholar, but also for her to be who she is. On her last night at Cambridge, over dinner, Dr. Kelly tells her, “the most powerful determinant of who you are is inside you” (p.243). Similarly, after winning the Gates scholarship, while studying in the library of Trinity college, she receives a song sent to her by a friend from BYU. The lyrics of this song summarize Westover’s path in her resilience and success:

Emancipate yourselves from  
mental slavery  
None but ourselves can free our  
minds. (257)

Graaff and Klepper maintain that “self-help narratives by white authors commonly portray the existing conditions as something that can be molded at the subject’s

will” (p.91). Although arguably Westover’s exemplary well-earned emancipation is greatly dependent on her personal resources, the story may seem to be masking the crucial role contextual factors played in her success. Paradoxically, many passages in the memoir refer to the personal factors. Her professor in Cambridge, Dr. Kerry, had similar observations about her. At the last dinner at Cambridge, he talks to Westover about how he has been observing her behavior and how he believes she acts as if she is someone else, someone who does not belong to a place like Cambridge. He shares some words of wisdom that resonate with the song lines above: “Whomever you become, whatever you make yourself into, that is who you always were. It was always in you. Not in Cambridge. In you” (Westover, p.242). Although the role of individual resilience can not be denied in any success story, Westover’s memoir downplays the significant role of her supportive system: her younger brother Taylor who initiated her education; her supportive roommate; her career-initiating professors and also her church. If in *The Power of Sympathy*, Harrington and Harriot committed suicide to escape the vice of their society, Westover’s social context acted, at least in her adult academic life, as a mediator supporting her eventual education, self-awareness and self-help.

## VI. CONCLUSION: EDUCATION, SELF-HELP, AND RESILIENCE

Whether, as Elisabeth Deed Ermarth(1992) writes, the boom in self-help book sales may be related to the ways “postmodern subjectivity constructs self-reflexive subjects-in-process (p.58), so that the individual’s infatuation with self-invention acts as a tool for social control (McGee, p.22-23); or whether self-help literature is a “strategy for enlisting subjects in the pursuit of self-improvement and autonomy” (Rimke, p.61), one cannot deny its popularity and hence the effect on its readers’ opinions, perceptions, and education.

With this paper I attempted to portray how the concept of self-help is conveyed through different forms of *self-education* and how the individuals and their contexts need to be both taking responsibility for a resilient outcome (or process) and a one-sided emphasis on the individual does not do justice to the complexity of the concept of resilience and its contextual factors.

Firstly, in *The Power of Sympathy*, Brown regards self-education and adaptive skills informed by reading as a means toward resistance, self-awareness and resilience.

Adaptive skills, learning to adjust to various life challenges, is another form of self-education whereby the individual learns how to be flexible and how to maintain balance despite difficulties. An educated, adaptable person will be able to help himself and locate paths to resilience. Secondly, as was discussed in *Educated*, education is finding one's own voice. Westover's memoir depicts this emphasis on reading and learning and shows the effect of education on self-awareness and finding a self-defined voice.

As both works show, self-awareness and having one's own voice are prime manifestations of self-help culture and can be achieved by the persistent and resistant individual. However, one should not forget that to be resilient in a dysfunctional social context seems to be rather a resilience paradox: Individual's protective resources can only end in positive results when such resources are supported by the contextual factors as well. On the one hand, the emphasis on education, adaptive skills, self-awareness and finding one's voice indicates how these protective factor fosters positive outcomes and healthy personality characteristics despite unfavorable or aversive life circumstances; on the other hand, maintaining resilience is being underscored merely as an individual responsibility. Such a perspective, enables a dis-able society to keep defining behaviors- in the case of this article, human resilience- as desirable and normative without questioning the problematic nature of a society that demands its individuals to act resilient. It may be a high time to stop looking for resilience as a taken-for-granted response in any and all situations and ask why the context in which such individuals live should not be supportive and resourceful enough so that individual strength against difficulties would not be the only accepted and expected normal response.

As Graaff and Klepper have argued, "self-help creates its own self (or self-design/personality). It provides action/body-oriented instructions on how to manage (oneself in) the world" (p.78), but 'the world' and its role in resilience should not be ignored. According to the literary examples in this article, social context plays as defining a role- if not more- as the individual, making the present emphasis on self-help and resilience a paradoxical response in times when the social contexts need to be questioned for their availability of resources.

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# The Roles of Community Interpreters in War Zones: Iraq as an example

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**Abstract**— Taking into consideration the problems, dangers and challenges they faced, the overall aim of this paper is to advance a clear picture of the interpreting situation and the roles played by community interpreters in war zones namely in Iraq. It draws upon the results of questionnaires sent to more than 30 interpreters who worked for the coalition forces during the 2003 war in Iraq. Now they are living in Iraq and some other foreign countries they immigrated to. It is also based on a number of letters of recommendations given to these interpreters during their work with the military. The paper tries also to prove that interpreters adopted other roles other than the linguistic ones. They were given a multiplicity of tasks to help facilitate the military missions.

**Keywords**— community interpreting, interpreters, narrative theory, war zones, Iraq.

## I. INTRODUCTION

### 1.1 Community Interpreting: Definition

The surge of immigration activities, refugees because of war and natural disasters, to countries such as USA, Australia, Canada and others created many problems for these immigrants. Among these problems is the linguistic barrier created from the language of the host countries that do not allow them to get access to public service institutions. Governments in these countries and in order these minorities are treated equally started using interpreters to ensure equal rights for all.

Scholars have different definitions for Community Interpreting. Pochhacker used a setting-based definition. He says it "refers to interpreting in institutional settings of a given society in which public service providers and individual clients do not speak the same language"(1999:126-7). Other scholars such as Gentile define it according to language directionality of the activity. Another definition is in relation to the people who get the service (Mikkelson 1996:126-7). Generally, it is the activity that "enables people who are not fluent speakers of the official language(s) of the country to communicate with the providers of public services so as to facilitate full and equal access to legal, health, education, government, and social services" (Carr et al, 1997). Sandra Hale (2007:25) states that, in Community Interpreting, the interpreter deals with the most intimate and significant issues which are related to people's daily life.

### 1.2 Interpreting Studies and the diversity of the

### interpreter's roles:

In all of the above types of interpreting activities, scholars have been trying to find the appropriate framework to describe the roles adopted by the interpreter. While the principal responsibility of an interpreter is to bridge the language barrier between individuals speaking different languages in order that they may communicate freely with each other, there is no consensus on the best way to achieve this. Thus, terms such as 'cooperation', 'conciliator', 'gatekeeper' or 'advocacy' reflect the assumption that interpreters are not mere machines but active and visible participants (Langue2009:3). In civil settings have been discussed in the field of Interpreting Studies in contexts such as the role of interpreters (e.g. Anderson 1978:209-231; "Perspectives on the Role of Interpreter" in Pöchhacker and Shlesinger 2002). The following discussion will focus on the nature of the roles the interpreters adopt in a number of settings. Roberts (1997) mentions some features that seem to characterize community interpreting from other kinds of interpreting services. Among these are: assistance, cultural brokering, advocacy, and conciliation. This is the framework in which community interpreting seems to be placed nowadays.

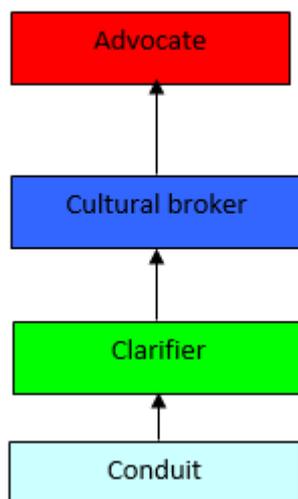


Fig.1: Interpreters roles (after Diversity Rx 1998)

### 1.2.1 The Helper Model

This model was dominant in the decades before 1960 where the interpreter is not differentiated from a helper (Roy 1996:349). The family members and friends do free interpreting for the deaf persons. Though this model appeals for many, it means that the deaf people cannot handle their own business without the intervention of the helper. Deaf people relied on “helpers” to communicate with the hearing world. These helpers were frequently hearing friends and family who had some knowledge of both the signed and spoken language in question (Roy, 1993, p. 139; Metzger, 1999, p. 22).

### 1.2.2 The Conduit Model

Although there was agreement that the basic function of the interpreter is to provide conversion of a message spoken in one language into another, there is a lack of a consensus on the type of role the interpreter has to adopt. Thus, one of the early conceptualizations that attempts to account for the role of the community interpreter is the "conduit model". According to this perspective, the sole function of the interpreter is "message passing". This approach limits the responsibility of the interpreter to the linguistic aspects of communication between the client and the service provider. The interpreter simply provides the conversion so that the other participants in the interpretive event are able to respond to the original message as if it were communicating in the original language.

### 1.2.3 The Communication-Facilitators (clarifier) Model

This conceptualization defines the primary function of the role as the facilitation of the communication process between two people who do not speak the same language

in order to make possible the goal of the encounter. The primary focus is on communication clarity. To achieve such clarity, it may be "necessary to provide linguistic clarification, cultural brokering, and limited advocacy while respecting the goals of the individual participants and the community. In doing so, the interpreter must also keep in mind the programmatic and institutional context in which she is interpreting as well as the cultural and political context of the patient's community." (Avery 2001:7).

### 1.2.4 The Cultural Broker Model

This is the third conceptualization as mentioned by Roberts in her framework to describe the role of the community interpreter. Cecilia Wadensjö (1992) introduced the concept of **broker** in interpreting studies when discussing the role of community interpreters. In her opinion in the course of community interpreting it is a mutual interest of primary communication partners to get into contact with one another, but they do not intend or have the abilities to initiate direct communication. In this case they look for or accept the assistance of a mediator.

Roda P. Roberts (1997) speaks about **cultural brokerage** when discussing the activity of community (also cultural) interpreters. The role of the community interpreter is active, assisting, safeguarding, at times also reconciliatory. While in other types of interpreting cultural mediation is only one aspect, in community interpreting this is the accentuated aspect. Garber (2000: 9-20), admits that the community interpreter must bear in his mind that part of his job consists of dealing with cultural differences that may render communication difficult.

### 1.2.5 The Advocate Model

Generally speaking, advocacy involves interventions to help ensure that individuals receive the services they need and to which they are entitled, as well as to help the service providers meet their statutory requirements. Advocacy is taking action to help people say what they want, secure their rights, represent their interests and obtain services they need. It implies "defending, pleading for the or actively supporting the client" (Roberts 1997:13).

### 1.3 Community interpreting in war zones:

In war zones, it is hard to maintain the definite roles of interpreters especially of the locally-hired interpreters. There is a continuum of roles ranging from that of a linguistic conduit to cultural brokering or advocacy. Interpreters can hardly work only as bilinguals whose main task is to facilitate the flow of information between two parties who cannot understand each other. Seleskovitch suggested three prerequisites for professional translation:

knowledge of the source and target languages, knowledge of the topic, and professional methodology. These prerequisites cannot be applied if they are put into practice. The discussion of two cases from Iraq and former Yugoslavia will show the impossibility of applying these three principles in these zones of conflict.

### **1.3.1 Iraq:**

This section will discuss the emergence of military interpreting in south of Iraq. Using setting-based classification, this interpreting activity can be considered as a form of community interpreting because the service provider is the US military who assists in the provision of the public service. After the invasion and before forming the transitional government in Iraq, the US military was in charge of everything in the country. Thus, in addition to providing and maintaining security the US-led Coalition forces were entitled to coordinate and distribute humanitarian aid, building the infrastructures and many other tasks.

However, community interpreting started to emerge in Iraq since the beginning of 2003. In addition to the great numbers of foreign troops, Iraq witnessed the influx of NGOs and other international organizations. The demand for speakers of English has risen drastically for military and civil activities since the invasion. At times during the war in Iraq, the U.S. experienced shortages among translators to aid American troops. This vital need led the US Department of Defense to recruit a large number of interpreters to cover the scarcity of interpreters. A contract was given to a San Diego contracting company<sup>1</sup> to supply hundreds of interpreters to U.S. forces in Iraq. This company started hiring people who speak limited English and with no professional experience as interpreters and translators to cover the urgent need for the interpreters. From taxi drivers to English teachers, Titan Corp. starts hiring many interpreters. This clearly violates the principles of professional interpreting laid by Seleskovitch. The hundreds of Iraqis who have worked as translators contributed an invaluable knowledge of local customs and terrain as well as their knowledge of English to a difficult process of communication between two cultures.

Palmer (2007), drawing on interviews with a number of Western journalists, states that interpreters were given different tasks in Iraq. They provided information for the journalists, ensure security and fix appointments with the officials. There is a continuum of possibilities. At one extreme, the interpreter adopts the role of "conduit". His main task is to relay the messages from one language to another; this role can be replaced by a machine (ibid.).

On their part, Journalists used the interpreters as fixers;

translation was one task. They depended on their good network of contacts and their knowledge of the local culture. The translators' language qualification and competence were not important.

However, and despite all the important and humanitarian tasks the interpreters showed towards their society, the job was so risky that describing oneself as an interpreter could be a matter of life and death. Locally hired interpreters face highly dangerous situations: They are killed on the job, helping American troops in combat; and they are killed off duty by insurgents who see them as traitors and pro-American collaborators. According to the U.S. Department of Labor statistics, by 2006 a total of 199 interpreters hired by Titan had been killed in Iraq and another 491 had been injured (Inter Press Service 2006).

## **II. NARRATIVE THEORY**

### **2.1 Defining Narrative**

Narrative theorists state that (e.g. Sarbin 1986) we are born in a storied world, and we live our lives through the creation and exchange of narratives. Narrative can be defined as an organized interpretation of events. This involves attributing agency to the characters in the narrative and inferring causal between the events. Somers (1994:630) argues that the kinds of narratives people use to make sense of their situations will always be an empirical rather than presuppositional question, and that it is essential that we explicate, rather than assume or take for granted, the narratives of groups and persons. Jerome Bruner (1991: 4) proposes that "narratives...are a version of reality" and are different from logical, scientific realities that are verifiable empirically. Narrative realities, according to Bruner, can achieve a "likeness of reality, but do not exist in any verifiably objective way."

### **2.2 Translation and Narrative**

In translation studies, the application of narrative theory is still at its beginnings. Baker was among the first theorists who explored its application to translation and interpreting. According to Baker (2006: 56), interpreters are not merely passive reviewers of assignments from others; many initiate their own translation...and volunteer for interpreting tasks that contribute to the elaboration of particular narratives. She added that they are not detached...whose involvement begins and ends with the delivery of a linguistic product.

### **2.3 A Typology of Narratives:**

The revised version of narratives typology where sociological and narratological approaches are combined together to formulate a new model (Harding2009 :). It

divides the narratives into personal narratives and collective narratives. The latter will include the remaining three types of the original model with a fourth category is added. Also, in this revised version, the narrator becomes of a key importance (Baker 2008:38).

### 2.3.1 Personal Narratives:

They are stories that we tell ourselves about our place in the world and about our own personal history (Baker 2006). These stories may be constructed from events in a variety of time spans. Riessman (1993) offers a clear methodology of analysis of oral narratives in five levels. The first level of this model begins with "primary" or "prelinguistic" experience. Riessman calls this level as "attending". The second level is the telling of these personal narratives. At this level, there is a chance to create consensus with the individuals who interact with these narratives (cited in Harding 2009). The third level in the model is "transcribing" this experience into written text. "Analyzing" is the fourth level in Riessman's model of representing the experience. At any of these five levels, personal narratives can be found (Harding 2009).

### 2.3.2 Collective Narratives:

These are stories elaborated by and circulating among social and institutional formations larger than the individual, such as the family, religious or educational institution, the media, and the nation (Baker 2006). These include the following sub-narratives:

- **Local Narratives:** stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry. It is additional to the four narratives found in the original version by Baker (2006). These types of narratives relate particular events in particular places at particular times. They are the kinds that happen in everyday conversations.
- **Societal narratives:** narratives "in which we are embedded as contemporary actors in history... Progress, Decadence, Industrialization, Enlightenment, etc." (Somers 1994:605) explains that meta-narratives can also be "the epic dramas of our time: Capitalism vs. Communism, the Individual vs. Society, and Barbarism/Nature vs. Civility.
- **Theoretical narratives:** This is the third type of narrative in Baker's model. They are "the stories and explanations that scholars in any field elaborate for themselves and others about their

objects of inquiry (Baker 2006:39). Baker gives some examples such as Huntington's "Clash of Civilization"(1993).

- **Meta-narratives:** In this type of narratives, according to Somers and Gibson's(1994) and Somer's (1997) typology, master narratives in which we are embedded as contemporary actors in history' (1997:86). These narratives acquire currency through the power of the story and not only by the authority of those who elaborate and promote them (Harding 2009:51). 'War on Terror' and 'Cold War' are examples of this type of narratives.

Baker argues that "narratives do not travel across linguistic and cultural boundaries, and certainly do not accrue and develop into global Meta narratives without the direct involvement of translators and interpreters" (Baker 2006:9). Therefore without telling their personal narratives, interpreters will continue be looked at as traitors. It is with repeated exposure to the narrative that leads to "the shaping of a culture, tradition, or history"(ibid.). Which discourses and narratives serve which moral or immoral agendas is ultimately a question of our own narrative location – what narratives we buy into, both individually and collectively(ibid.:12).

To describe themselves as "morally superior, peace-giving professionals are neither convincing nor productive"(ibid.), instead, the interpreters need to recognize and acknowledge our own embeddedness in a variety of narratives. Therefore, drawing on Harding (2009) narrative model, the assumption is that the interpreters are embedded in situations for the real service of their community. This embeddedness can be highlighted in a number of narratives. In promoting these narratives, the interpreters will draw the public attention to the great jobs accomplished during the years of working with the coalition forces. Though powerful institutions are needed to promote their narratives, it is with the repeated exposure that they will be forced on the public consciousness. While there is no absolute truth of any narrative, the verification and proof of the interpreters' narratives can be" sought through the use of triangulation methods whereby several independent reports of an event are required in order to establish that the event really happened (Polinghorne 1995, cited in Baker 2006:18). Therefore, the following data come from three sources: our personal stories, the coalition forces' letters of recommendations and appreciations, and Iraqi institutions will support the three assumptions that the interpreters have three narratives to promote and challenge the dominant and hostile narratives of their adversary.

## 2.4. The Coordination Narrative

### 1- Education projects:

There are other roles the interpreters adopted during their working years such as coordinating meetings between the Civil Affairs section and Iraqi business groups as part of a programme by the US government to fund micro-projects. During this interpreting events and sessions, the interpreter instructed the local Iraqis about the best procedures and the suitable ways to explain their projects such as the costs and the expected profits and how the project will change their lives and their families' as well. As a result, their micro-projects will be approved and finally get funded.

**"The civil affairs officers asked me to meet some Iraqi businessmen and businesswomen as well and arrange some meeting with them. My job was translate only but I know that this mission will bring some benefit to some families, so I invited some of businesswomen and coordinated the meetings to meet the officers and listen to the stories of these women as I translate them into English"** expressed one of the interpreters in his personal narrative. This is also supported the survey when the sweeping majority of the respondents expressed their coordination role in the interpretative events.

### 2-Textbooks for Law College Students:

Working for the Civil Affairs section entails engaging in many projects to bring relief for the community. One of the valuable tasks was supplying the college of Law with textbooks. This was supported by an important a certificate of appreciation from the dean of the college given to the interpreter. This institution, by the help and coordination of the interpreter, received funding to purchase textbooks strongly needed for the students (see appendix):

**"Your excellent help in the coordination of printing and supplying 1000 textbooks for the first and the second year students...has been a credit..."**

This narrative was supported by 67% of the respondents who expressed their readiness to get embedded in for the service of the community.

### 3- Infrastructure projects:

In many missions, the military unit sends their interpreter in advance to coordinate for the mission such as building schools and roads and other civilian projects. The following excerpt supports this narrative (see appendices A and B):

**"Mr X was responsible for helping in the coordination of building 4 schools throughout Di Qar**

## Territory"

The children were deprived of education because they have no schools or if there is any, it is far away from their homes that they drop out to go there. Therefore, the interpreters' role was vital in coordinating to rebuild these projects.

## 2.6. The Cultural facilitation Narratives

The specific examples analyzed here happened during the years of my working with Civil Affairs section in the US army.

Baker (2006: 105) argues that "translators and interpreters are not merely passive and active receivers of assignments from others". The role is very important during the intercultural communication between the American military officers on one side and tribal leaders on the other. The military officers have different linguistic and cultural backgrounds. They depend on the interpreter who is well aware of the Iraqi culture- here is in the tribal areas- where tradition, religion, taboos is very important to maintain a smooth interaction. The role of the interpreter is pivotal to the entire social process. Both sides rely heavily on the interpreter to communicate themselves. [See the appendix for the pictures]

## 2.5 The Advocacy Narrative:

There are many cases where the interpreter worked as an advocate for local nationals. For example, he offered his help for the local claimants to get their claims accepted. The main roles of the interpreters in these settings were to fill in forms, directions and also to add and omit some details in the narratives of the claimants to make them convincing and acceptable for the military lawyer. The following narrative is my personal narrative which clearly shows how the interpreter worked as an advocate for the claimant:

**As part of Civil Affairs Unit, US army pays compensations for the claimants who are themselves or members of their families or their personal property got in cross fire or get hit by a military convoy. However, they have strict procedures and conditions for that need to be fulfilled and met. For example, the American lawyer informed all the claimants that according to the International law, there will be no compensation for anyone who got killed or injured or his properties damaged during the time of military operations from the beginning of the war until it ends.**

However, many innocent civilians filed claims that state the damage of their properties or a member of their families got killed or injured during the days of

this unjust war.

The written texts in Arabic clearly state that. In such situations, the role of the interpreter is tremendous. I had a conflict of loyalties. One hand, the invasion resulted in the death of thousands of innocent people and lost properties; on the other hand, I have to be stick to the codes of ethics of my profession. I could not resist my sympathy with my people and being sided with them. However, as Baker (2007:p.7 ) tries to stress " We are dealing with human beings, not machines, and no code of conduct or talk about 'professionalism' can ever change this reality".

As a result, I reframed their written descriptions of the incidents and changed the "time" when these incidents took place and changed them from occurring during the days of the military operations ( in this time they will not be compensated) to a date after the end of the war as declared by George Bush.

Moreover, some of the letters of appreciation from military commanders referred to the advocacy narrative and how important it was for the success of their missions to monitor some infrastructure projects in local areas; it is echoed in the following excerpt:

"Mr X interfaced with the local sheikhs as well as local nationals to ensure there was no hindrance to the mission"

In another situation, the interpreters have also worked as advocates for the local nationals and managed to bring projects to remote areas which were deprived of the public services for years during the old regime. The excerpt from a letter by the military clearly refers to that:

"I have had the privilege of working with Mr X on several projects to provide relief and humanitarian assistance to the citizens in..."

### III. DATA ANALYSIS

Taking the roles of the interpreter of (Diversity Rx) as a point of departure and drawing on Baker's narrative framework from chapter two, this chapter suggests a model to analyze and discuss the questionnaires. The interpreters in war zones perform a multiplicity of roles and tasks for the service of their own community. The results, in addition to some available documents and pictures, will be used to support the assumptions concerning the interpreters' narratives and how they can be accentuated to defend themselves against the hostile public narratives.

#### 3.1 Distribution of the Questionnaire

At the beginning, forty requests were sent to three of

my friends who volunteer to help me distribute the questionnaires. The first one lives in Iraq and the other two live as refugees in Australia and the UK respectively. Those three volunteers can easily obtain the interpreters' emails because they used to work together in war zones. More interestingly, these interpreters formulate their own communities in the host countries where they live close to each other now and they are in daily contact and frequent family visits. That facilitates greatly the distribution of the survey. Thus, it was easy for the three volunteers to contact their friends and get the feedback and then forward it to me. Later on, some direct contacts were administrated with some of these interpreters when they finally gain trust on the objectives of the questionnaire.

#### 3.2 Method and Data Analysis:

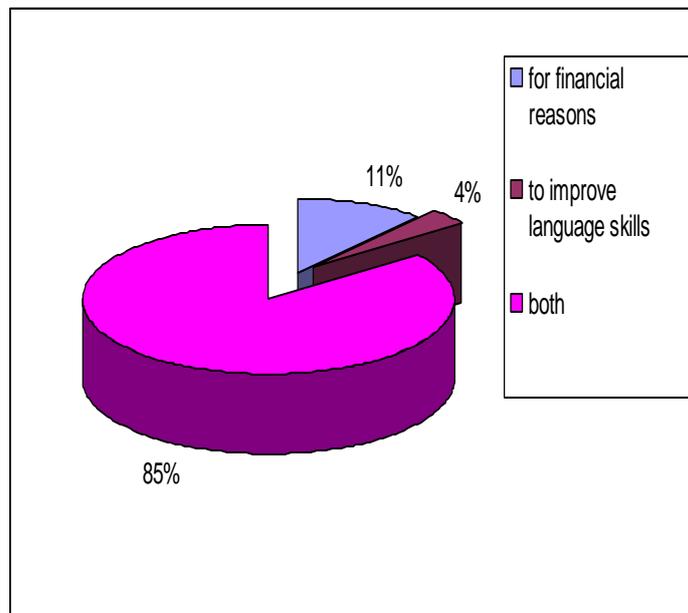
Using the discussion and classifications of the roles discussed earlier and the modified narrative model, this part will analyze and discuss the questionnaires.

##### 3.2.1 Roles at early Stage

1- Why did you choose to work as an interpreter?

- a- for financial reasons
- b- to improve language skills
- c- both

The overwhelming majority (85%) of the respondents worked for both reasons. This will support later the main narratives for working as interpreters. Though there was no risk from any military group during that time, yet the interpreters worked only for these two reasons.



2- Do you think it is important for you to know whether it is Halal or Haraam to work as interpreter, and why?

a- Yes

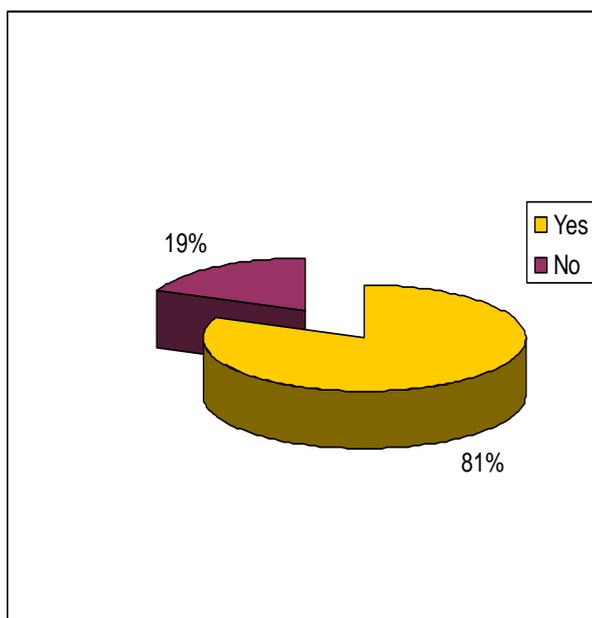
b- No

This is very important question because it will explore the stance and justification of the religious institution. Basically, there is no harm in working as an interpreter in general but it acquired connotation here as it is connected with the occupation forces; it becomes, therefore, very important for the interpreter to make sure that his job with the invaders is religiously right. The question has some implications because almost all Iraqi Muslims check their acts in terms of Halal or Haraam (Kadhim 2006: 4). Firstly, religion forms the core of the opponents' narrative. Thus, referring to religion is important for the interpreters to strengthen their narrative. The question reveals the idea that the roles are already set for the interpreters which they are going to practice. In other words, the interpreters are assigned in advance with roles other than the "conduit" role

Therefore, it is not unusual for the crushing majority (81%) of the respondents to check the religious legality of their work as the following comments of two of the respondents show:

**"It is important for me to know whether it is Halal or Haram, because I follow the religious leadership in such cases".**

Another gave this comment: **"According to my religion and belief, it's so important to know the type of the job which I'm applying for".**



Secondly, when they were asked, all the religious clerics expressed their approval of the interpreters to work with the coalition forces provided that those interpreters act for the benefit of their community and "must" not support the invader against the people. Based on this approval, it becomes religiously right to work as an interpreter.

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A third implication for this question is related to the social status of the interpreters and how the community looks at them. As one has the following comment:

**"Working as interpreter is very arguable issue in our society which is highly controlled by the religious-governed rules. On the one hand, different views have been introduced in terms of this job. On the other, such job entails the person to be very accurate and caution as it underpins some social, cultural, and religious taboos in certain contexts. Accordingly, it seems necessary for me to know whether it is Halal or Haram."**

However, (19%) of the respondents chose not to check on that. Some of them are secular persons who show no interest in religious issues in most of their daily life acts. Others chose to say no because they themselves think that working as an interpreter does no harm and that there is no need to ask a cleric about that.

### 3.2.3 Mediation and the Interpreters' Roles at later Stage

3- How do you define your role as an interpreter, and why?

- a- Just a linguist
- b- coordinator
- c- advocate
- d- All of these roles

The two questions are firstly meant to probe how the respondents perceive their mediation in the interpreting activities in war zones when the realities on the ground had changed. The military groups started to be active and also people began to formulate opinions towards the coalition forces and the interpreters.

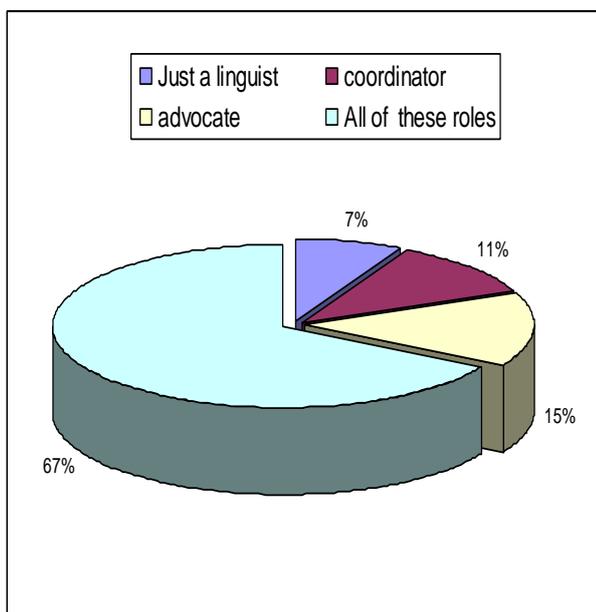
Four options were given drawing on the different tasks assigned to them during their work. The questions are designed to elicit the respondents' view of the applicability of each of these roles based on the realities of the interpreting situations in the war zone.

The linguistic or the "conduit" model got only 7% of the responses since it is impossible to identify with this role given the challenges on the ground. Thus, the "Just a linguist" role is dropped from the list of probabilities because of the impossibility of its application in such demanding setting.

As the chart shows, the majority (67%) of the respondents chose the forth option to indicate that their role can hardly be like a machine. One of them has the following comment:

**I think that interpreter suppose to have a knowledge of these roles to be able to solve and do any requested activities that related to his work. For instant, civil affair interpreter covers all these roles because he**

coordinates meetings between local civil departments with coalition forces-to perform projects beside his job as a linguist...



Another respondent comment:

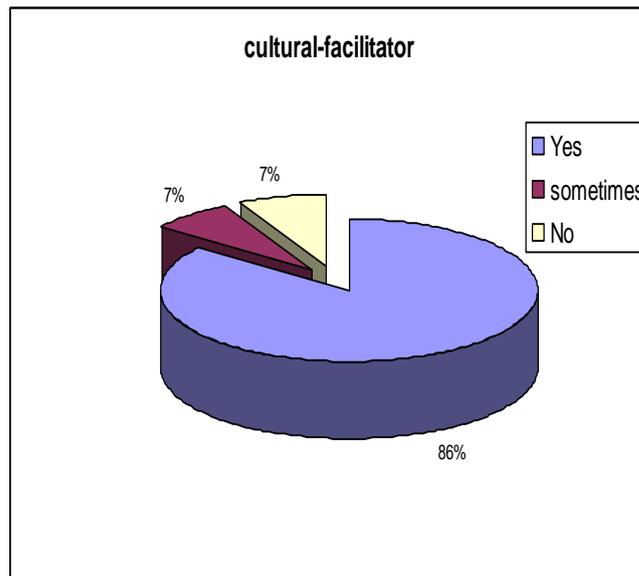
**"My job is not just translating and interpreting between two languages. I was also involved in coordinating the works and views of people who have different languages. In addition, I used my position with coalition forces to *advocate* some people or opinions that I feel they deserve that."**

These respondents again highlighted the fact that they are more than a "conduit" in the war zone. This strongly supports the hypothesis on the impossibility of the "conduit" role.

4- Do you think your mediation to explain cultural differences is important?

- a- Yes      b- Sometimes      c- No

This question is also concerned to reveal further the interpreters' perception of cultural differences and the applicability of the role of cultural mediator in war zones since it is crucial for the success of the communication among the participants.



In war zone, there are many situations where the interpreter has to interfere to explain cultural differences between the military and the local community. Both sides depend greatly on the interpreters' cultural capital to facilitate the communication between them. The following excerpt by a military commander's memo strongly supports this role **"...he gave me and key leaders a simple lesson on the local customs and courtesy..."** (See appendix).

The chart shows that the sweeping majority (86%) agreed that mediation to explain the cultural differences is so important. It implies that they should mediate to explain the cultural barriers to ensure the spontaneity of the communication process. This is referred to by the military commander's letter of recommendation given to the interpreters:

**"In recognition of your cultural advice and linguistic support to members of the overwatch Battle Group..."**

Another excerpt states that the interpreter **"has been a very useful source of general and specific information for all local events and accidents"**. This clearly shows that the role of cultural mediation is a main task of the interpreter in war zones.

The military depended extensively on the interpreter's cultural capital for the accomplishment of their missions. The interpreter, according to a military document, is **"responsible for the facilitation of all the meetings held..."** This strongly supports the hypothesis on the important narrative of cultural mediation of the interpreter.

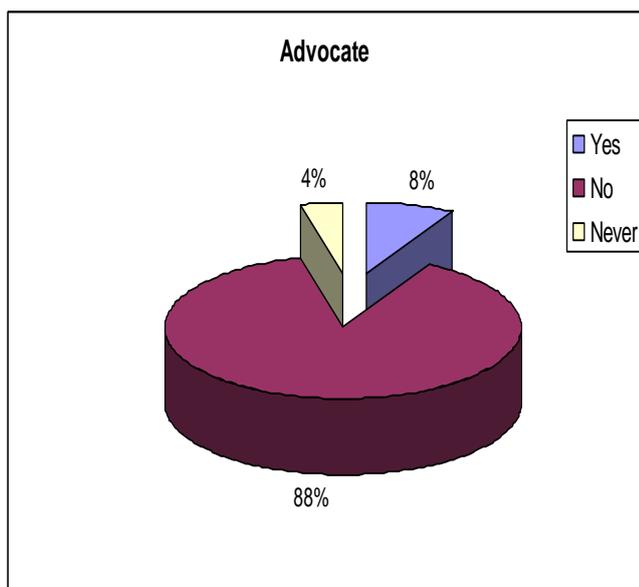
### 3.2.4 Advocacy and the Multiplicity of Tasks:

5- Do you think that bringing assistance, within the confines of your role, to a certain local area or group of people is important if you feel you can do it, and why?

- a- Yes                      b- No                      c- Never

This question and the other two will explore whether the interpreters in war zones had adopted the role of advocacy or not. In earlier questions, most of the respondents replied to question 2 with overwhelming majority that their job is Halal since it brings with it assistance to their community. Here, the respondents agree with striking majority that adopting the role of advocacy is so important for the benefit of their community and themselves as well. The core of the coalition forces narrative is to help the Iraqi people and to help them rebuild their community. To do so, they need to show that successfully on the ground for the local nationals. The military initiated a program to rebuild many educational institutions, health centers in addition to many other civilian projects. That was a golden opportunity for the interpreters to show proof that their job with the invaders is religiously and socially acceptable and vital for the community. They directed people in how to approach the Civil Affairs in the coalition forces and submit a request for rebuilding a school, for example, or fixing roads. More than that, the interpreters themselves write the request and translate it and then coordinate a meeting between the military and the local nationals. The chart below indicates that the overwhelming majority agree to take the role of advocacy to help their community as the following comment by one respondent shows:

**"Because at the end of the day my, community and country will benefit from this assistance". Q5**



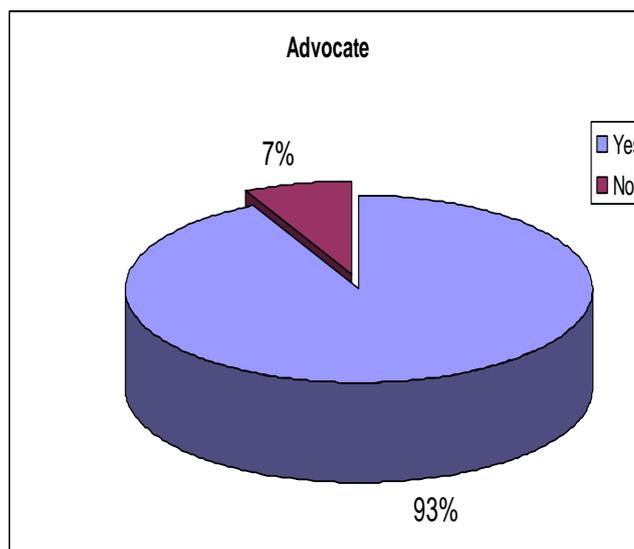
Some other interpreters chose to adopt this role for their security. One respondent has this comment:

**"It is important to do this in order to: keep myself secured, start the first step in a certain group or area, make those people that my role is coordinator as a part of this community not just a linguist".**

6-If a claimant who got injured by a military convoy asked you to help him get his compensation, would you help him and how?

- a- Yes                      b- No

Again, this question will further explore the narrative of advocacy. In war zones, so many accidents happened that involved local people being killed or injured or their property got damaged by the military convoys. The Coalition started a program to compensate the victims. Depending on the description submitted by the claimants, the lawyer with the military will decide whether to approve or to reject the submitted claims. To get a convincing description of the accident, the claimant thinks that the interpreter will help and will identify with him simply because he is a member of his community and the loyalty should not be to the invader. The chart shows a crushing majority of the respondents (93%) agree to help.



Furthermore, one respondent used the word **"direct"** which clearly shows his advocacy narrative:

**"I can direct him to the right channels to ask for his compensation. Also I can help him in translating the documents to be affective during his claim for his right".**

Other respondents adopt this role of advocacy clearly:

**"I will go directly to ask the team that I am working with to facilitate his/her claim. I may advocate their case"**

All the above argument strongly supports the hypothesis of "advocacy" narrative (2.4.4.3) of the interpreters in war

zones.

#### IV. CONCLUSION

The analysis and discussion in this chapter make it very clear that the roles of the interpreters are devoted to coordination, cultural facilitating and advocacy in addition to being linguists as well. The percentage proves that the interpreter plays pivotal roles in war zones to bring benefits to the community in addition to his family. Their consultation and advocacy roles managed to get schools rebuilt for the children, clinics, roads and other projects established in many remote villages which were deprived for decades during the old regime.

The questionnaire is analyzed and discussed using a model from the narrative paradigm and the roles of community interpreters in chapter two. It appears that the respondents strongly support the hypothesis that there is a multiplicity of roles adopted by the interpreters in war zones. Also, the results showed that the majority of the respondents opted for an advocacy and cultural mediation in the interpretative event.

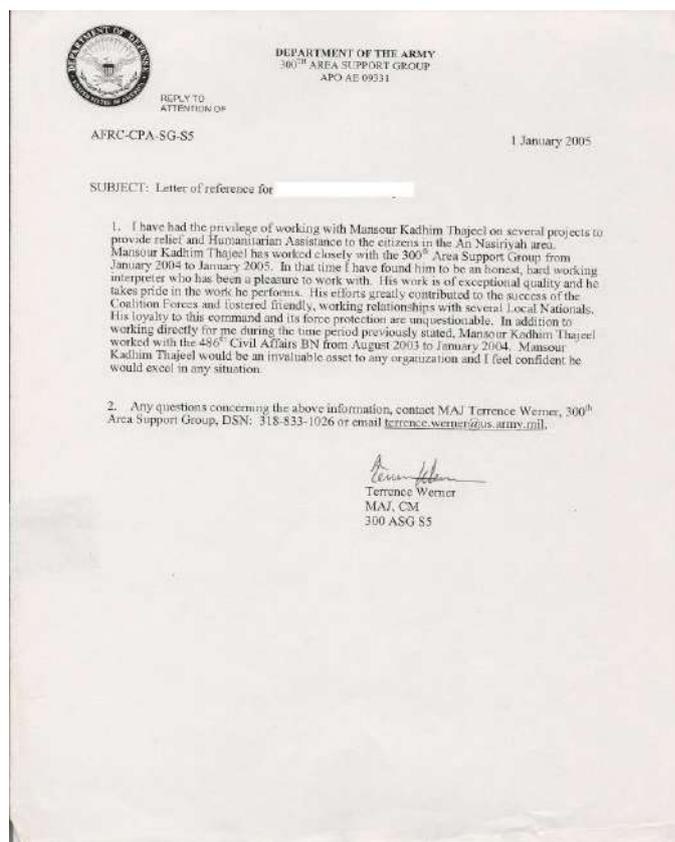
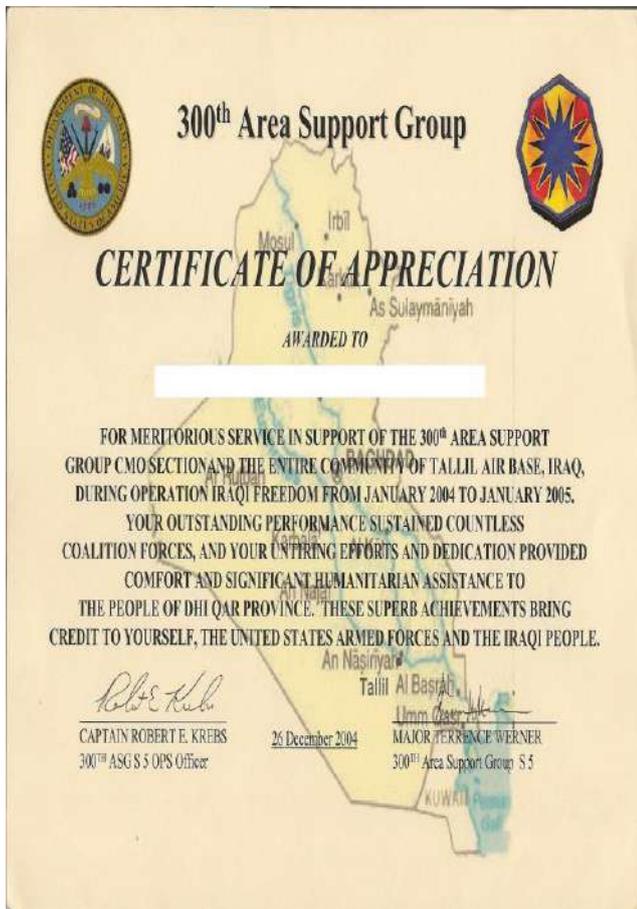
Furthermore, the results obtained from the analysis and discussion of the questionnaire verified the three assumptions in chapter two that the interpreters' three narrative can formulate a whole personal narrative, if put in the media, it could challenge the hostile narratives.

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Appendix

Samples of the letters of appreciation:





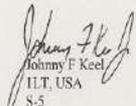
DEPARTMENT OF THE ARMY  
122<sup>ND</sup> SUPPORT GROUP (CORPS)  
1SA ADDR APO AE 09331

WXBJAA

1 OCT 05

MEMORANDUM FOR RECORD

1. This memorandum is to certify that Mr. [redacted] was assigned as an interpreter with the U.S. Army Headquarters 122<sup>ND</sup> CSG Post Command during the year's 2004-2005. Mr. [redacted] was responsible for helping in the coordination of building 4 schools through out the Di Qar Territory.
2. We are very satisfied with his performance and recommend his services to any future U.S. Military Command or Coalition Forces. His dedication to a job well done is unquestionable. All work was performed professionally and in a timely manner.
3. POC of contact for this memorandum is the undersigned at DSN 833-1026, Tallil Iraq or Johnny.keel@us.army.mil

  
Johnny F. Keel  
1LT, USA  
S-5  
Civil Affairs Officer



DEPARTMENT OF THE ARMY  
1015<sup>TH</sup> MAINTENANCE COMPANY  
COB ADDR, IRAQ  
APO, AE 09331

REPLY TO  
ATTENTION OF:

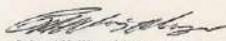
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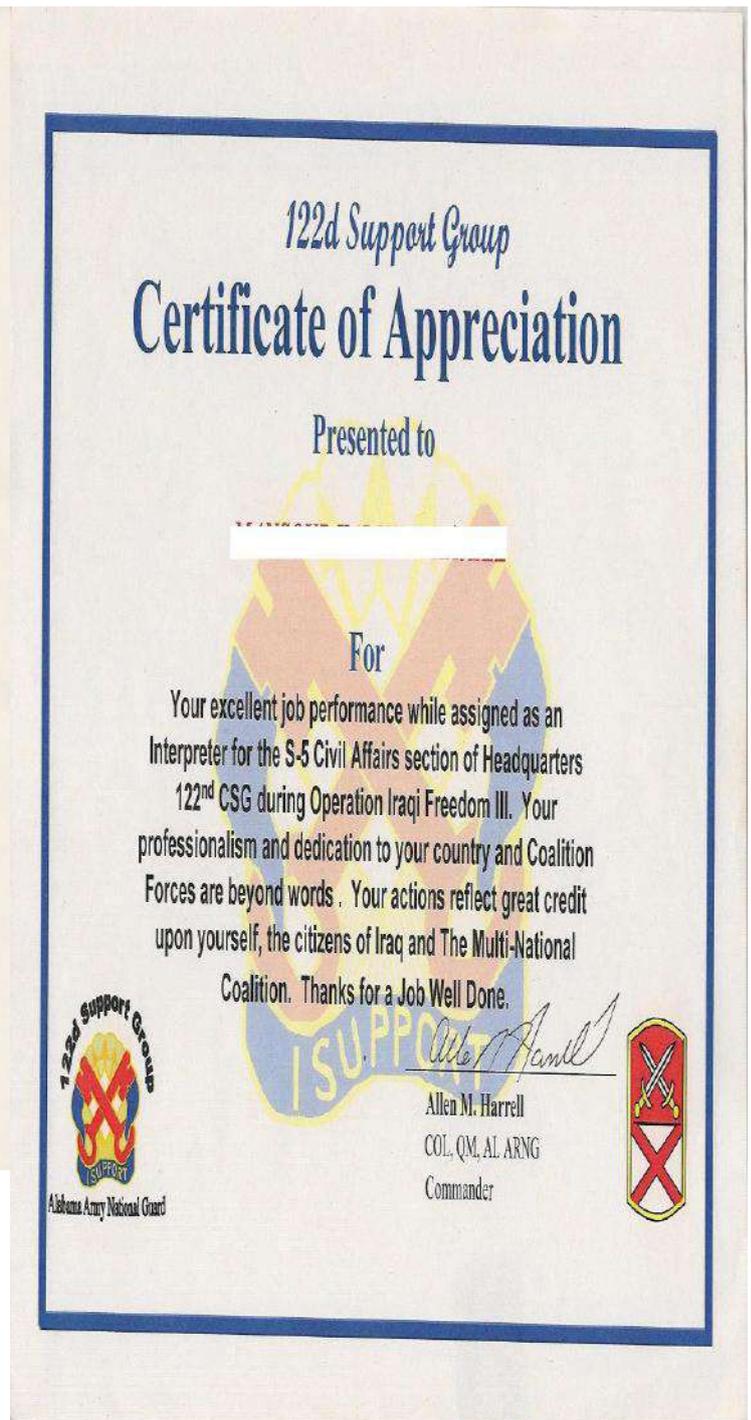
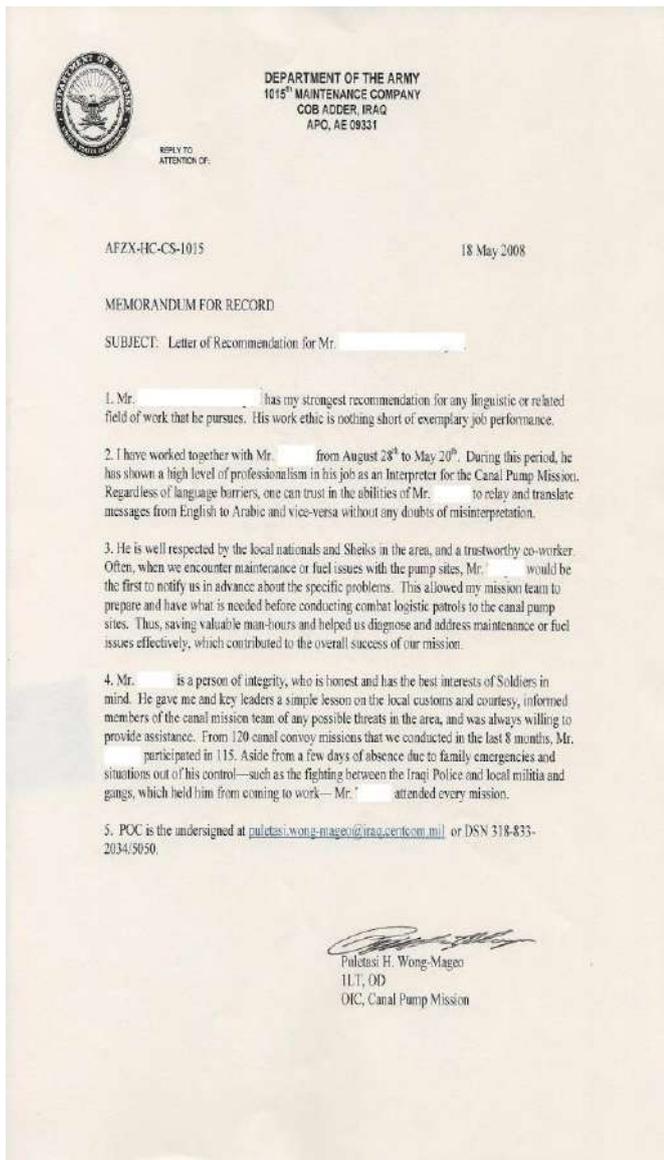
18 May 2008

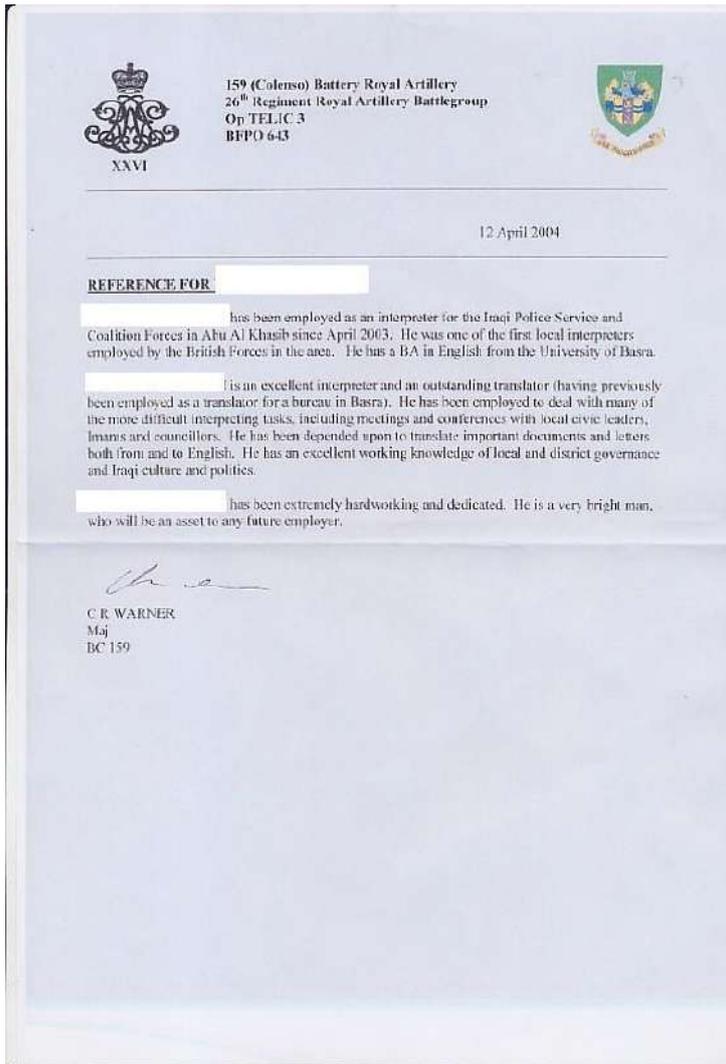
MEMORANDUM FOR RECORD

SUBJECT: Letter of Recommendation for Mr. [redacted]

1. Mr. Mansour Kadhim Thajeel has my strongest recommendation for any linguistic or related field of work that he pursues. His work ethic is nothing short of exemplary job performance.
2. I have worked together with Mr. [redacted] from August 28<sup>th</sup> to May 20<sup>th</sup>. During this period, he has shown a high level of professionalism in his job as an interpreter for the Canal Pump Mission. Regardless of language barriers, one can trust in the abilities of Mr. Thajeel to relay and translate messages from English to Arabic and vice-versa without any doubts of misinterpretation.
3. He is well respected by the local nationals and Sheiks in the area, and a trustworthy co-worker. Often, when we encounter maintenance or fuel issues with the pump sites, Mr. [redacted] would be the first to notify us in advance about the specific problems. This allowed my mission team to prepare and have what is needed before conducting combat logistic patrols to the canal pump sites. Thus, saving valuable man-hours and helped us diagnose and address maintenance or fuel issues effectively, which contributed to the overall success of our mission.
4. Mr. [redacted] is a person of integrity, who is honest and has the best interests of Soldiers in mind. He gave me and key leaders a simple lesson on the local customs and courtesy, informed members of the canal mission team of any possible threats in the area, and was always willing to provide assistance. From 120 canal convoy missions that we conducted in the last 8 months, Mr. [redacted] participated in 115. Aside from a few days of absence due to family emergencies and situations out of his control—such as the fighting between the Iraqi Police and local militia and gangs, which held him from coming to work—Mr. [redacted] attended every mission.
5. POC is the undersigned at [puletasi.wong-mageo@iraq.cent.com.mil](mailto:puletasi.wong-mageo@iraq.cent.com.mil) or DSN 318-833-2034/5050.

  
Puletasi H. Wong-Mageo  
1LT, OD  
OIC, Canal Pump Mission









Major GJ Boyd  
Officer Commanding  
FSp Company  
2RRF  
Basrah Palace  
Operation TELIC  
BFPO 657



..... has been employed as an interpreter for MNF since Op TELIC 1 in 2003. Most recently he has worked with Fire Support Company, Second Fusiliers, in Basrah Rural South for the last three months specifically as the interpreter for the Company Commander.

is an outstanding interpreter. His understanding of the English language, both written and spoken, is quite superb. It would, however, be wrong to say that is just an interpreter. He has done far more than that over the last few years. lives in Basrah and as such has a clear understanding of the security issues in Basrah as well as Hamdaan and Abu Al Khasib. He has on many occasions been able to offer advice on incidents that have happened, giving an accurate and unbiased account of the feelings and sentiments of the local community. He is also able to discuss the political situation in Basrah and, of most importance to me, the effect that it has on the community within the Company AO.

In addition to his role as an interpreter, I have used as someone who can arrange meetings with the Abu Al Khasib Town Council as well as other agencies. He is fully aware of the security implications of such meetings and conducts himself accordingly. He has also been of immense benefit to the G9 SNCO in terms of his ability to arrange tenders for individual projects. A number of the projects that we have managed to achieve in the AO have been down to his hard work. He is also able to offer advice on the type of project that will have the most impact on the Community.

I has been of immense importance to me as both an interpreter and in a more advisory role. The risks that he, as an interpreter, takes are huge yet to his credit he has never refused to work or been deterred from the role that he plays for MNF. I would have no hesitation in recommending him for any future role with MNF.

  
GJ BOYD  
Major  
OC FSp Coy  
2RRF



A (Norfolk) Company  
1<sup>st</sup> Battalion The Royal Anglian Regiment

## COMMENDATION

awarded to



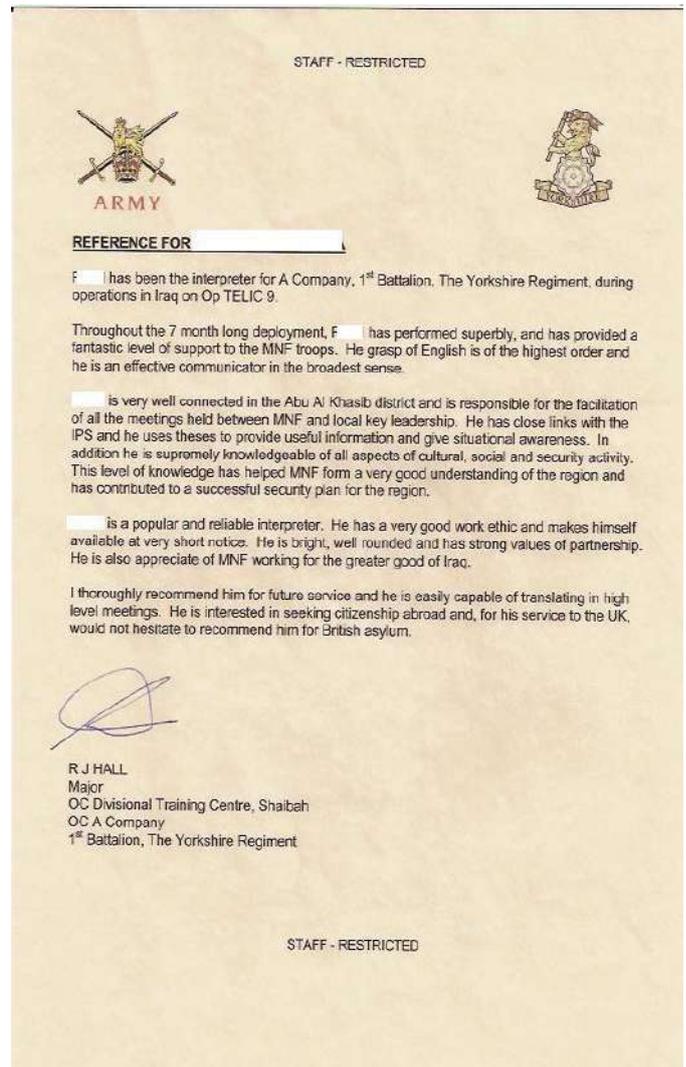
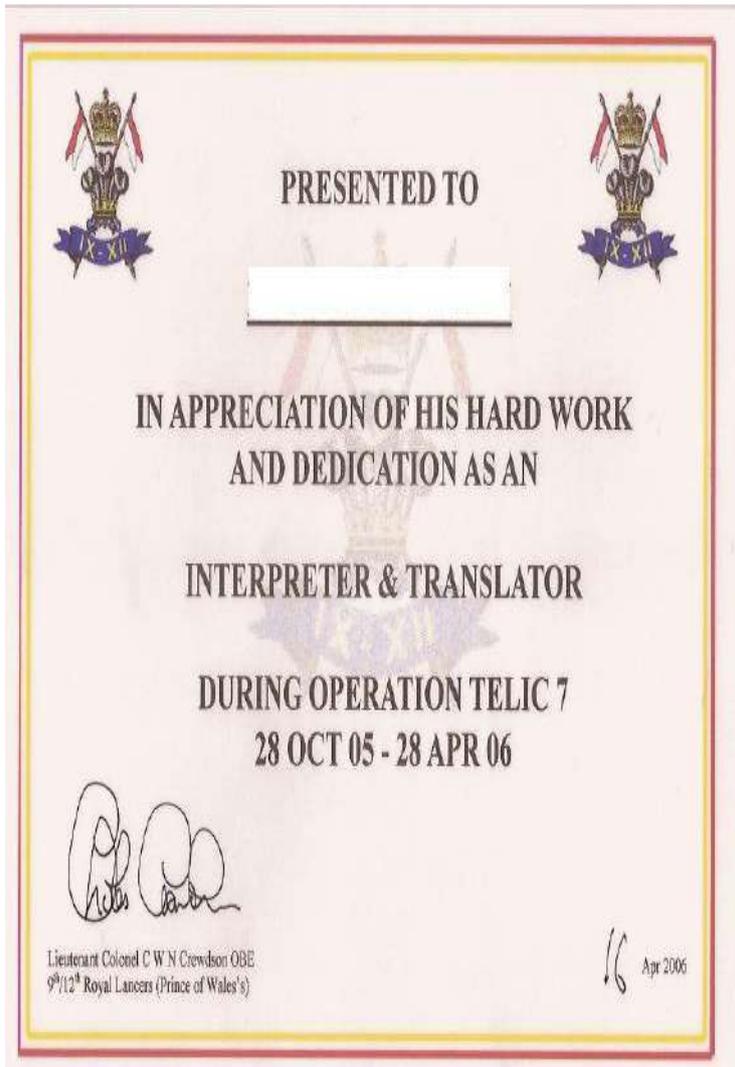
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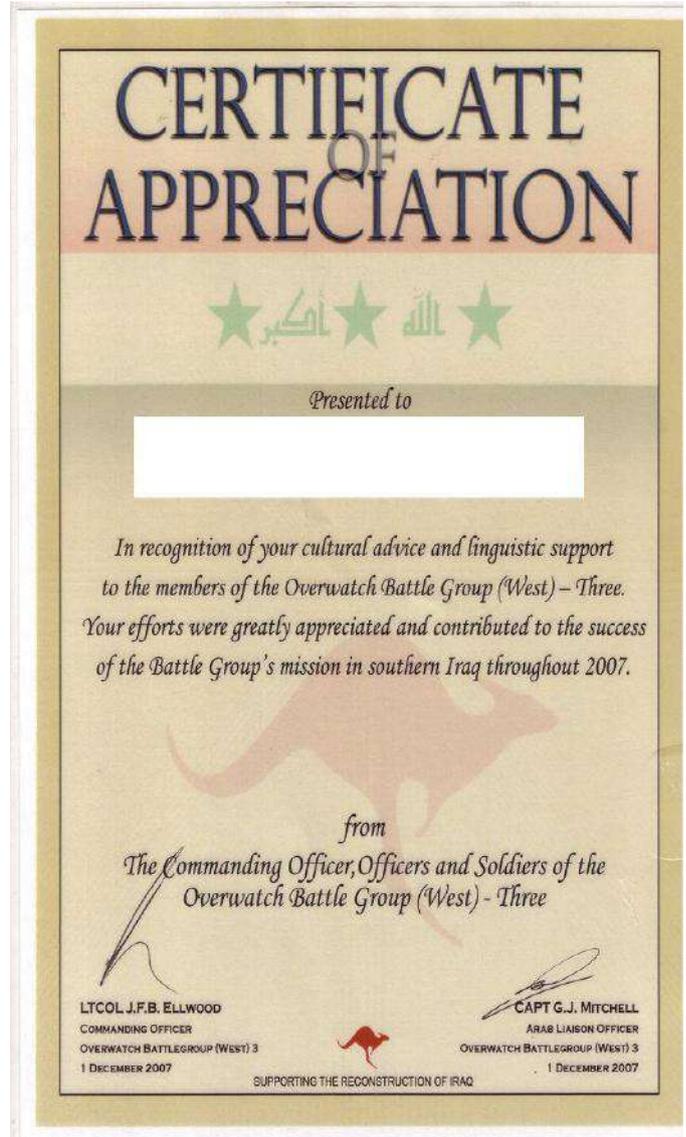
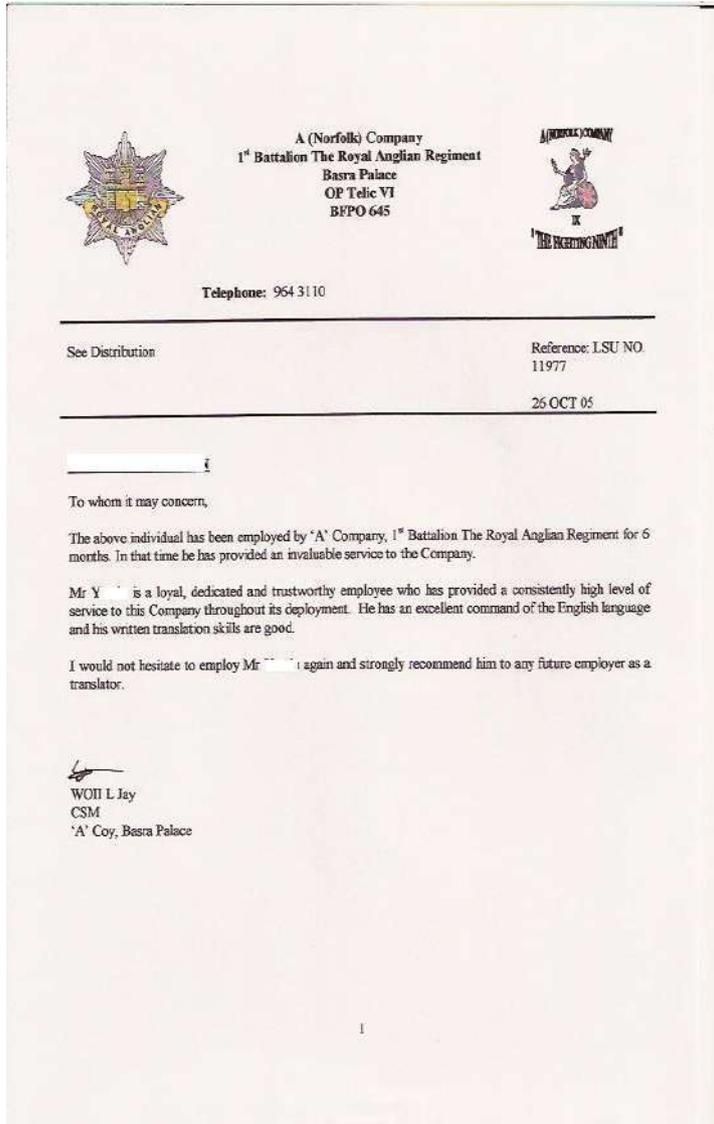
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With great appreciation

  
Maj J D Hughes  
OC A (Norfolk) Coy

  
WO2 L Jay  
CSM A (Norfolk) Coy





# The Jigsaw Method in Didactical Analysis of Indonesian National Songs by W.R. Supratman at Fifth Grade Students PBSI FKIP-USI

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**Abstract**—This research aims 1)to determine the student's ability in analyze the didactic values of Indonesia Raya national song before the application of the jigsaw method. 2)to find out the student's ability in analyze the didactic values of the Indonesia Raya national song after the application the jigsaw method. 3)to determine the effect of the jigsaw method in analyzing the didactic values of the Indonesia Raya national song. The method used in this study is the experimental method and the sample in this study were all students of the Language and Literature Education Study Program (PBSI), Faculty of Teacher Training and Education (FKIP) Simalungun University (USI) totaling 30 students. The result of this research shows that the ability in analyze the didactic values of the lyrics national song "Indonesia Raya" by Wage Rudolf Supratman in experimental group is sufficient with an average score of 66.50 and in control group is sufficient with an average score of 61, 83. The Comparison in the experimental and control groups is sufficient with average score of 64.17. There is a positive and significant influence ability to analyze the didactic values of the national song "Indonesia Raya" by Fifth Grade Students PBSI FKIP-USI in experimental group using the jigsaw method ( $t_{count} > t_{table}$  (0.05), was  $4.05 > 2.00$ ).  $t_{count} > t_{table}$  value, then the alternative hypothesis ( $H_a$ ) is accepted there is a positive and significant effect the application of the jigsaw method in learning to analyze the didactic values of national song "Indonesia Raya" by Fifth Grade Students PBSI FKIP-USI.

**Keywords**—Jigsaw Method, Didactica Value, Song.

## I. INTRODUCTION

The whole educational process play the most decisive role in producing students. Their duties as educators, the role of lecturers is not only limited activities in the classroom but broader. The role of lecturers very large in developing insights into the thoughts of students, which can be seen from their teaching activities. Lecturers who are diligent carrying out teaching activities mean they are sincere and responsible for their duties. Conversely, a lecturer who neglects teaching activities means duties and responsibilities. Good teaching are activities that can be carried out effectively. With effective teaching, carried out by lecturers, especially teaching Indonesian, will be carried out well. Conversely, ineffective teaching will cause some objectives that have been set cannot be achieved optimally.

Suite (1986: 4) says: "It is clear that between language and literature there is a very close relationship that cannot even be separated. Therefore, presentation informal education, literature, and language cannot be separated. Literature is given another aspect of language teaching, namely listening, speaking, reading, and writing to support broad and comprehensive goal of language teaching, namely students have language knowledge, abilities, and language skills. Norman and Alpon in Suyitno (1986: 1) also say: "Literature is source of knowledge including language knowledge, a source of beauty and a mirror of community life that is presented to students. The aim to train the four language skills, increase knowledge about human life experiences, can also provide attitudes, ways of thinking, and behavior "

Learning the values of songs is actually often learned in schools / formal educational institutions, but it is very unfortunate, in the real world, students still find difficult to understand the values contained song lyrics. Losing the meaning of the national anthem for the majority of citizens for a long time, the result weakening the national spirit, and decreasing the sense of nation and state.

## II. REVIEW OF LITERATURE

### Definition of Jigsaw

Jigsaw comes from English, namely jigsaw and some call it the term puzzle, which is a puzzle that arranges pieces of an image. This jigsaw cooperative learning model also takes a pattern of how to work a chainsaw (jigsaw), where students do learning activities by collaborating with other students to achieve common goals.

The jigsaw cooperative learning model is a cooperative learning model that focuses on group work of students in the form of small groups, as stated by Lie (1993: 73), the jigsaw is a cooperative learning model which students learn in small groups consisting of four to six people heterogeneously and students cooperate have positive interdependence, responsible independently. Each student in the "initial group" specializes in one part of a learning unit. The students met with other group members who were assigned to work on other parts, and after mastering this other material they would return to their initial group and inform the other members of the material.

All students in the "starting group" have read the same material and they meet and discuss it to ensure understanding. They move to a "jigsaw group", where members come from other groups who have read different parts of the assignment. In this groups, they share knowledge with other group members and learn new material. After mastering this new material, all students return to the "starting group" and each member shares the knowledge they learned in the "jigsaw group. Jigsaw is an active learning technique that is commonly used because maintains a high level of personal responsibility.

### Jigsaw Cooperative Learning Steps

According to Rusman (2008: 205), the jigsaw learning model also known as cooperative experts, because members of each group are faced with different problems. However, the problems faced by each group are the same, they are referred as a team of experts in charge of discussing

the problems at hand. Next, the results of the discussion are taken to the original group and conveyed to the group members. The activities carried out in the jigsaw cooperative learning model as follows: (1) Reading to dig up information. Students get problem topics to read so they get information on these problems; (2) Expert group discussion. Students who have received the same problem topic meet in a group called a group of experts to discuss the topic of the problem; (3) The group report, the expert group returns to the original group and explains the results obtained from the expert team discussion; (4) The quiz is conducted covering all the topics that have been discussed earlier; (5) Calculation of group scores and determining group rewards.

According to Stepen, Sikes and Snapp (1978) quoted by Rusman (2008), suggested the steps of the jigsaw cooperative learning model are as follows: (1) Students are grouped into 5 students; (2) Each person in the team is given a different part of the material; (3) Each person in the team is given an assigned part of the material; (4) Members of different teams who have studied the same subsection, meet in a new group (expert group) to discuss their subsections; (5) After finishing the discussion the team of experts, each member returns to the original group and takes turns teaching their teammates about the sub-chapters they have discussed and each other member listens carefully; (6) Each team of experts presents the results of the discussion; (7) the lecturer gives evaluation; and (8) Closing.

### Meaning of the song

Every country has its own national anthem because the national anthem is an expression of the soul of a nation. The national anthem occupies a special position and respected by all its people. The national anthem is always sung or played at every official state event, and also at every event abroad that carries the name of the country. Indonesia, the national anthem is often pronounced at official events, both state and formally in schools and other institutions of an official nature. The song "Indonesia Raya" by W.R. Supratman, is the national anthem for all Indonesian people, a song that is respected and proud of national spirit generator, and there is an extraordinary feeling of devotion in its soul. In the colonial era, the colonialists forbade the people to sing this song, but the people ignored it and continued to sing it, so that it increased the spirit of nationalism, a sense of nationality, a sense of common sense, and a sense of struggle, as well as strengthening unity against colonialism.

Now, many residents and students do not show physical respect when singing or listening to the song Indonesia Raya, whereas only respecting inwardly is certainly not real and invisible. This fact shows that education does not give weight to the material of nationalism, does not instill a national spirit, does not train themselves to respect the symbols of the state, so they are less proud to have an independent nation and less proud to have a national anthem. Whereas education in Indonesia, since the beginning of independence, has adhered to the teachings of Ki Hajar Dewantara which is full of values of struggle and values of nationalism.

### III. RESEARCH METHODOLOGY

The method used by researchers is the experimental method or the treatment of activity, namely applying the jigsaw learning method (X) to the students' ability at the fifth grade semester analyze the didactic values of the national song "Indonesia Raya" (Y). The population as well as the sample in this study were all students of the Language and Literature Education Study Program (PBSI), Faculty of Teacher Training and Education (FKIP) Simalungun University (USI) in Academic Year 2018/2019, totaling 17 people.

### IV. FINDING AND DISCUSSION

#### Finding

In accordance with the problems studied, the data described the students' ability to analyze the didactic values of the national song "Indonesia Raya" by Wage Rudolf Supratman, the data description is divided into three parts, namely:

1. The ability of fifth semester students to analyze the didactic values of the national song "Indonesia Raya" in the experimental class apply of the jigsaw method.
2. The ability of fifth semester analyzed the didactic values of the national song "Indonesia Raya" in the control class not apply the jigsaw method.
3. The ability fifth semester students to analyze the didactic values of the national song "Indonesia Raya" in the control class not apply the jigsaw method.

Based on the research data analysis above, the research findings are as follows:

1. The average score (Mean) ability to analyze the didactic values of the national song "Indonesia Raya" by fifth semester in the experimental group is 66.50 which means that the students' abilities are sufficient.
2. The average score (Mean) of the ability to analyze the didactic values of the national song "Indonesia Raya" by fifth semester in the control group is 61.83 which means that the students' abilities are sufficient.
3. The comparison of the average score (Mean) ability to analyze the didactic values of the national song "Indonesia Raya" by fifth semester in the experimental and control groups is 64.17 which means that the students' abilities are classified as enough.
4. The results of the data normality test ability to analyze the didactic values of the national song "Indonesia Raya" in the experimental group, the value of  $\chi^2_{\text{count}} < \chi^2_{\text{table}}(0,05)$ , was obtained, namely 5.210 < 11.070 (normally distributed data). the ability to analyze the didactic values of the national song "Indonesia Raya" in the control group, the value of  $\chi^2_{\text{count}} < \chi^2_{\text{table}}(0,05)$ , was obtained, namely 8.291 < 11.070 (data normally distributed).
5. The results of the research variable homogeneity test, it was obtained that the value of  $F_{\text{count}} < F_{\text{table}}(0,05\%) = 1,35 < 1,85$ , which means that the research variable has a homogeneous variance.
6. There is a positive and significant influence on the ability to analyze the didactic values of the national song "Indonesia Raya" in experimental and control groups using the jigsaw method ( $t_{\text{count}} > t_{\text{table}}(0,05)$ , was 4,05 > 2,00).
7. Because the value of  $t_{\text{count}} > t_{\text{table}}$ , it can be concluded that the alternative hypothesis ( $H_a$ ) is accepted there is a positive and significant effect of the application of the jigsaw method in analyzing the didactic values of the national song "Indonesia Raya"

#### Discussion

The song is a literary work that blends with the art of sound. Poetry is the verse containing the messages the poet wants to convey to others. To create a special attraction, the poetry is sung in certain tones and is often accompanied by music. There are song lyrics that are easy to understand, but some are not understood by students. This is because in

conveying messages to other people, song poets use language that has connotative meaning (figuratively). Of course, song lyrics that have connotative meanings often lead to differences in interpreting the classical meaning of the song lyrics.

In fact, because the song is pleasant to hear, people often ignore the classical meaning of the song. If the above happens, then art connoisseurs will not get the messages conveyed by the poets, without exception the values contained in the song's lyrics. Wage Rudolf Supratman is an artist who is well-known in the Republic of Indonesia because the lyrics of his songs can inspire listeners. One of the values that are often raised in the song Indonesia Raya is the national value that teaches all Indonesians to instill awareness through song lyrics *Indonesia, my native land The land where I shed my blood Right there, I stand To be the guide of my motherland My mother said she meant the motherland or legal government*. This sentence instills awareness that a legitimate government has a very big responsibility in playing a role as a guide/guide/mentor for all citizens to improve the welfare of all its citizens. That the attitude of every citizen towards the motherland must behave the same as the attitude towards the biological mother/parents.

Likewise with poetry *Indonesia, my nationality ,My nation and my homeland*. These two sentences instill awareness that every citizen has a nationality, namely Indonesian nationals, Indonesian citizenship. That every citizen takes a firm stance in acknowledging that he is Indonesian nationality and has an Indonesian homeland.

*Let us exclaim "Indonesia unite!"*. These two sentences instill awareness that every citizen exclaims, acts, and tries to foster the unity and integrity of Indonesia so that Indonesia is truly united, whether through daily attitudes, words, behavior, and actions. That every citizen tries his best to keep away all things that can divide Indonesia.

*Long live my land, Long live my country, My people, everything*. This stanza consists of four sentences to instill awareness that every citizen always tries to make Indonesia a homeland that lives for an unlimited time. That every citizen, every citizen, everything, must be a citizen who is truly alive, truly dynamic, and creative to change the situation so that the situation always changes for the better. That all the people, all citizens try not to let the people die and try so that Indonesia does not die, become extinct or dissolve.

*Wake up his soul, Wake up his body*. These two sentences instill the awareness that every citizen prioritizes trying to build a national spirit, the spirit of nationalism, the spirit of the nation and state, a very prime spiritual mentality, and is a top priority. That every citizen also builds his body, carries out physical development to the maximum for physical and mental well-being.

*For Indonesia Raya*. This sentence instills awareness that every citizen, in doing business in all fields, must be an integral part of an activity in a grand strategy for the development of Indonesia as a whole. That all citizens in carrying out their business in any field must advance together, go hand in hand towards Great Indonesia, must work together with each other, and efforts must be made that there should be no interfering with each other.

*Free Indonesia Raya*. In this sentence the word *Merdeka* is pronounced twice, instilling awareness that the entire territory of Indonesia must be truly independent, there is no more colonialism, invasion from foreign parties, there is no control of the area by foreigners. That every citizen must strive for no more colonialism in all parts of Indonesia in any form, in any field.

*Tanahku is the country that I love*, this sentence instills awareness: that every citizen in all his efforts to achieve, produce, create, innovate based on his love for his country and homeland.

*Long live Indonesia Raya*, this sentence instills awareness: that the highest ideal of every citizen is an Indonesia that is able to struggle to live for an unlimited time, able to compete in international globalization in all fields. And Indonesia continues to live as a large country and is a country that is favored by the international community.

Based on the results of research conducted on research respondents, namely class X students of Fifth Grade Students PBSI FKIP-USI in analyzing the didactic values of the national song "Indonesia Raya", it turns out that their abilities vary, some are good, adequate, lacking, and very less. From the two groups of research respondents, it is known that the students' ability to analyze the didactic values of the song "Indonesia Raya" was higher in the experimental group than in the control group with an average value ratio of 66.50: 61.83. This value indicates that students find it easier to analyze the didactic values of the song "Indonesia Raya" by applying the jigsaw method. And based on the observations of researchers, it turns out that the lyrics of the

song "Indonesia Raya" seem to contain more didactic values to make the Indonesian people aware of their homeland.

The general ability of students for the second group of research respondents, both experimental and control groups in analyzing the didactic scores of the national song "Indonesia Raya" was sufficient. The predicate "sufficient" indicates that the students analyzed the song lyrics not as expected. Ideally, the student's ability to analyze the song is good, not enough.

## V. CONCLUSION

After discussing the problems studied, the following conclusions were obtained:

1. The ability in analyze the didactic values of the lyrics national song "Indonesia Raya" by Wage Rudolf Supratman by Fifth Grade Students PBSI FKIP-USI the experimental group is sufficient with an average score of 66.50.
2. The ability in analyze the didactic values of the lyrics of the national song "Indonesia Raya" by Wage Rudolf Supratman by Fifth Grade Students PBSI FKIP-USI the control group is sufficient with an average score of 61, 83.
3. The Comparison ability in analyze the didactic values of the lyrics of the national song "Indonesia Raya" by Wage Rudolf Supratman by Fifth Grade Students PBSI FKIP-USI in the experimental and control groups is sufficient with an average score of 64.17. There is a positive and significant influence on the ability to analyze the didactic values of the national song "Indonesia Raya" in the experimental group using the jigsaw method ( $t_{count} > t_{table} (0.05)$ , was  $4.05 > 2.00$ ) then the alternative hypothesis ( $H_a$ ) is accepted there is a positive and significant effect of the application the jigsaw method in learning to analyze the didactic values of the national song "Indonesia Raya" by Fifth Grade Students PBSI FKIP-USI.

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# A Critique of the Abolitionist Approach to Regulate Prostitution in India

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**Abstract**— This paper is based on the current approach of Indian law towards regulating prostitution in the country. It analyses the context in which sex workers in India are criminalized for their activities. Furthermore, it amplifies their vulnerable voices towards legislative bodies and calls for a decriminalization of prostitution in India. The article argues that there is a need for a change in India's abolitionist approach to regulating prostitution in the country. As such, the provisions of the IT(P)A need to be restructured as their anti- sex worker spirit is embodied in its every provision. The sex workers are perceived to be mere victims of prostitution through the lens of the law owing to the 'immoral' nature of their work. This further leads to their rejection as professionals providing services in the sex industry.

**Keywords**— prostitution, anti sex-worker, social inclusion, social stigmatization, IT(P)A, abolitionist, decriminalization.

## I. INTRODUCTION

The practice of prostitution in India has been rooted in the archives of its history. Indian mythology comprises numerous references of high-class prostitution in the form of heavenly, mythical Goddesses indulging in the act of prostitution. "India is a land of contrasts where violence against women is rampant, where sexuality is celebrated in the erotic temple structures of Konark and in the ancient texts such as the Kamasutra (Art of Love) and there is widespread sexual repression and control over women's sexuality." (1, Gangoli) In third century A.D, religious prostitutes were connected to the well-known sanctuaries of Mahakala in Ujjain. They were given a place of honor in society. However, priests misused them to fulfill their own desires and a class of clandestine prostitutes was developed in India. Finally, in the era of the Mughal rulers, prostitution was recognized as a profession and the act had a strong nexus with the performing arts. After the downfall of the Mughal Empire, these prostitutes were ostracized by society due to the sudden social stigmatization of their profession. They faced economic duress and their pangs of hunger left them helpless at the hands of patriarchal male privilege. They were forced to turn to the trade of sex.

## II. APPRAISAL OF THE ABOLITIONIST APPROACH

Today, prostitution still exists in the country. Prostitutes face the same level of financial insecurity along with the added fear of perpetrators of violence and the law does not stand to protect them. Thus, the question of how to conceptualize and regulate prostitution by law has led many countries to deliberate upon their vision of their prostitution policy. These visions range from regulative regimes for legalization of the sex industry to less interventionist models of decriminalization of sex work. Many of the regulative policies for sex workers across the globe have only increased the vulnerability of these beings to State, structural as well as societal violence. India follows the abolitionist approach to regulate prostitution in the country, whereby, buying and selling of sex is considered to be legal, however, surrounding activities like brothel-keeping or soliciting on the street are banned. In such an approach, the spotlight shines on the purchaser of commercial sex and in criminalizing his role in creating demand for the sex industry. This in turn pushes the entire system underground. Thus, such an approach provides only avenues for exit of the 'victims' of prostitution. Prostitution in India is presently regulated by the legal framework of the Immoral Traffic (Prevention) Act of 1956. This law forgets to make a distinction between voluntary and coerced prostitution. It punishes the unpopular minority groups in the country

through its prohibitionist spirit. There is a need for a change in India's abolitionist approach to regulating prostitution in the country. As such, the provisions of the IT(P)A need to be restructured as their anti-sex worker spirit is embodied in its every provision. The sex workers are perceived to be mere victims of prostitution through the lens of the law owing to the 'immoral' nature of their work. This further leads to their rejection as professionals providing services in the sex industry.

The victim-like treatment of the sex workers in India has proven to be problematic. "A key rationale behind this is that prostitution is a central manifestation of male violence against women, which in turn means that those who sell sex are victims of prostitution." (Munro, 2) The law has conveniently created the binaries of victim and victimizers. "The law prioritizes the victim's exiting from the world of prostitution as the primary means of facilitating social inclusion. They are made to re-enter 'normal' society." (Munro, 15) Notwithstanding, the law neglects to address the base of the issue. The reason for the allegedly abnormal and unethical existence of these sex workers was interceded to them by society. The interest for their use as mere sexual beings was created by society as a whole. Their caste and class put them at the base of a dehumanizing hierarchical structure which determined their poor economic position. Financial insecurity of the sex workers remains to be the primary reason for prostitution to exist in India. If the sex workers are made to re-enter normal society, their economic position will force them to lapse back to the trade of sex. In this way the law forces you to keep selling sex, which is the exact opposite of its intended effect.

An estimated forty percent of India's population lives in poverty. Poverty does not create imbalances in gender and sex. It only aggravates existing imbalances in power and therefore increases the vulnerability of those who are at the receiving end of the gender prejudice. In a patriarchal set up, the section in families in societies that is affected is women and girl children. (Mirza, 3)

The Indian law fails to recognize that sex work is and always has been a survival strategy.

The very title of the IT(P)A intends to prevent immoral trafficking. It collapses the meaning of human trafficking and prostitution which creates a victim identity for the sex workers. According to s.2(g) of the Prevention of Immoral Traffic and the Rehabilitation of Prostituted Persons Bill of 1993, "Prostituted women means women who are victims of prostitution." Indian society believes that sex is primarily an instrument for reproduction and negates all aspects of its pleasure. Similarly, the IT(P)A

does not give a social sanction to sex and sexuality beyond their reproductive purpose. According to section 2(a) of the IT(P)A, "brothel includes any house, room, or place which is used for purposes for the gain of another person or for the gain of two or more prostitutes." In simple terms, a brothel may be defined as two or more sex workers working together. According to section 3, running a brothel is punishable with imprisonment up to three years. Also, as per section 4, if any person over the age of eighteen years knowingly lives on a prostitute's earnings through prostitution, they would be subject to imprisonment for up to two years. The prostitutes who are caught indulging in the act are also made to pay fines. If the provisions of the IT(P)A are interpreted accurately they only reveal the true intentions of the law makers. In relevance to the various sections, a prostitute is forced to work alone as two prostitutes working together in a single space is punishable by law. This exposes the sex workers to abusive clients who may target them as law enforcement authorities do not stand to help these sex workers. Also, the husband and children of sex workers can be made punishable if they live on the earnings of prostitution. The fines pose a significant threat to the purpose of the IT(P)A. If a sex worker is caught selling sex in public, they are made to pay a fine. In order to pay these fines they need to go back out to the streets and offer their services to receive the necessary money. Law makers fail to comprehend that it was the need for money that got the sex workers to the street in the first place. The functioning of the IT(P)A enables the stacking up of fines and the sex workers are caught in a vicious cycle of selling sex to pay the fines which they initially got for selling sex.

There is a lamentable contrast between the lack of recognition of prostitution as a form of legislation and the economic discipline. The sex workers are not governed under the labor laws of the country as sex work is not a part of the occupation schedule of the Ministry of Labour in India. In reality, the sex workers do practice an occupation and meet a social demand for sex. Illegal commercial sex poses a great level of harm to the sex workers. Usually, sexually exploited people who enter the illegal sex trade as minors, are coerced into prostitution by pimps and traffickers, and are often victims of violent crimes by various dominant parties. Abduction is the most common cause of entry of sex workers into the market of prostitution. The Indian government estimates that there are about three million sex workers in India. A trafficked person who is coerced to fall in the trade of sex cannot be called a sex worker. Sex workers are extremely vulnerable to abuse and exploitation by various parties as they cannot

find recourse through law. They are subjected to abuse by law enforcement authorities like police officers. Law makers do not register that all attempts to control or prevent sex work from happening makes things more dangerous for the people selling sex. In such circumstances, it is the need of the hour to recognize prostitution as a legitimate profession and regulate it using business and labour laws instead of criminal laws. The illicit market needs to be brought out from the underground.

The regulative policy of the nation of New Zealand of decriminalization has proven to be one of the most beneficial models for the rights of sex workers.

Prior to the passing of the Prostitution Reform Act of 2003, New Zealand followed the abolitionist approach to regulate prostitution. Presently, the exercises related with prostitution have a decriminalized status. Brothels are governed by the general employment and health regulations in the country. Soliciting has also been decriminalized. The new law distinguishes between voluntary and coerced prostitution. Laws that clearly distinguish between sex work and crimes like human trafficking and sexual exploitation of children help protect both sex workers and crime victims. Contracts between provider and client are recognized and the provider can refuse services. (Munro, 2)

They have the right to safe and fair working conditions as well as the right to social security and old age pensions. This system has the benefits of having police-protection, the ability to build a community with other sex workers and obtaining rights as workers. This Act was passed after consultation and deliberation with the prostitute's collectives in New Zealand and thus caters to their basic needs. The Act has been effective in achieving its purpose of reducing the vulnerability of sex workers to abusers, ensuring their safety and health as well as providing them labour and human rights.

The main argument against decriminalization of prostitution is that the act is immoral in nature and thus all measures should be guided to prohibit it in society and eradicate it. Also, prostitution is a highly controversial issue. An amendment to the law would not be welcomed by the Indian society. However, this argument only goes to show the double standards of our society. Supply will only exist when there is a demand for a particular commodity or service. Sex workers face social stigmatization and alienation. Their work is deemed to be immoral. However, the buyers of sex, predominantly being male, who create the demand for these sex workers are not targeted or punished by the same society. Men are

perceived to have certain essential sexual needs which need to be fulfilled at the hands of the sex workers. An exceptional example of this would be the release of the Deepa Mehta's Indian film 'Water' in 2005. It faced severe backlash as the guardians of India's morality were quick to respond. The film documented the lives of widows at an ashram in Varanasi. "It was not a film about widow prostitution. It was supposed to be a love story shaped by modernity." (Ghosh, 1) However one of the protagonist widows in the film was shown to indulge in prostitution for the benefit of the ashram. Indian society saw these religious widows as icons of honor and was provoked at the thought of their clandestine prostitution even though such a reality existed. Their double standards discriminate the immorality of a particular act on the basis of one's gender.

India's current approach to the regulation of prostitution is vividly not effective in dealing with basic issues like the safety, health, human rights as well as professional rights of the sex workers.

"Based on the experiences of women in prostitution, as this opinion of the criminal justice system from a woman in the trade brings out: 'They do not consider us as human beings. They add to our harassment and humiliation. They fail to understand the human aspects of the problem. They perceive it as a law and order problem.'" (qtd in Gangoli 19)

### III. CONCLUSION

Sex work should be seen as a profession by the law makers of the country. They should consciously make an effort to ensure that the meaning of sex work and trafficking is not conflated through law. The abolitionist approach to eradicate the very existence of prostitution has proven to be useless as prostitution has continued to exist since the British colonial era. Today, sex workers should be in a position to regulate their own business and stand together as a community against the perpetrators of violence. Legislation needs to comprehend their basic human rights and not deem them to be simply 'immoral.' There is a need for India to adopt the approach of decriminalization of prostitution in the country, whereby, there would be regulatory boards and legally recognized sex worker forums which would regulate the entry and exit of sex workers in the profession. The constant victim-like treatment needs to be done away. "Special laws must be enacted to recognize and redress the historical disadvantage women in sex work have suffered as a result of social stigma and denial of legal rights." (qtd in Gangoli 20). Legal machinery should attack the reasons

for entry into prostitution, not the sex workers themselves. Prostitution laws should cater to the needs and problems of the sex workers in India and as such should be made with consultation and deliberation with sex worker collective groups. Law stands to protect the sex workers not suppress them and its anti sex-worker spirit needs to be done away with.

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# An analysis of discourse style in English translation of Hedayat's Fiction, *Boof-e-Koor*, under Hallidayan model

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**Abstract**— The present research aims at analyzing discourse style of the Persian fiction, *Boof-e-Koor*, by Hedayat and its English translation, *The Blind Owl*, by Bashiri under model of discourse analysis by Michael Halliday's functional model. Research method used here is analytic, interpretive, qualitative one. To this end, whole corpus was selected as required data to be analyzed by Hallidayan functional model. According to the results from the present research, English translation of *Boof-e-Koor* is understood to be a formal written fiction with simple prose style.

**Keywords**— Discourse, Fiction, Hallidayan Model, Style, Translation.

## I. INTRODUCTION

Translation studies have seen many shifts over the time. Cultural turn occurred in 1980s with a new approach known as “functionalism” focusing more on culture and function than the language. Among the forerunners of the functionalists are Michael Halliday, Hans J. Vermeer, Katharina Reiss, Justa Holz-Manttari, and Christiane Nord with the emphasis of the followers of this approach on the aim and the purpose of the translation (Baker and Saldanha, 2013, p. 117). In the 1990s discourse analysis came to prominence in translation studies, drawing on developments in applied linguistics. There is a link with the text analysis model of Christian Nord in the organization of the text above sentence level. However, while text analysis normally concentrates on describing the way in which texts are organized (sentence structure, cohesion, etc.), discourse analysis looks at the way language communicates meaning and social and power relation. The model of discourse analysis that has had the greatest influence is Michael Halliday's functional model (Munday, 2011, p. 137), which is studied in present research.

The English translation of Sadeq Hedayat's masterpiece, *Boof-e-Koor*, (translated in English as *The Blind Owl*) by Iraj Bashiri has appealed many readers in the U.S.A (Katouzian,

2008). Previously, many scholars have analyzed *The Blind Owl* using various theories and models of translation. However, a little attention has been paid to the case of discourse style under the Hallidayan model in this well-known fiction. One of the problems, regarding the function of translation, included in the translation act is the extent to which a translator can preserve both texts as close as possible to each other in rendering from source text into target text, especially a literary text. The purpose of the present research is to analyze the discourse style established in the translated version of *Boof-e-Koor*, hence it can contribute to the efficiency of the research for those who are involved in learning, teaching, and investigating fiction works under the Hallidayan functional model. The examination of the previous literature suggests evidently that in spite of the abundance of the studies conducted under the Hallidayan functional model, just few of them concerned with the fiction texts, but none studied the translated texts from Persian into English. The question to be answered here is that how does the translated version of *Boof-e-Koor* fulfill the basic requirement of discourse style?

In the early 20th century, linguistics has witnessed a considerable number of theories and each one has its distinct orientations, trends, and subjects of study. One of the most substantial theories is Halliday's Systemic Functional

Linguistics (often SFL) that has attracted the most attention and has been frequently employed in the literature on linguistics and applied linguistics (Almurashi, 2016, p.71). SFL, with regards to data, does not tackle the manner of language representation or process in the human brain, but would rather try to see discourses produced in the form of written or oral language and what is contained in the texts that are produced. Because of the concern of SFL with the use of language, great importance is placed on the function of language, such as what language is used for, rather than what language structure is all about and the manner by which it is composed (Matthiessen and Halliday, 1997 as cited in Almurashi, 2016, p.71).

A research entitled “A Stylistic Analysis of Some of Golestan Stories Using Halliday’s Systemic Functional Linguistics Framework” by Mehrabi and Zaker (2014) Systemic Functional framework of Halliday has been used to investigate stylistically some of Golestan proses in order to answer these questions: What linguistic elements have been foregrounded in each story (chosen at random) and which experiential metafunctions has been used in each one? What is the reason of its application and does the metafunctions foreground the content of the story? The hypothesis is that the contents of the stories are in a close relation to the linguistic forms used in each story. In other words, the content has been foregrounded in the form. After analyzing the data, results showed that the writer’s intended content is in accordance with the communicative experiential metafunctions in terms of frequency of occurrence, but significant differences are recognizable only when the total number of verbs is bigger as the story is longer. Also, Sa’di realism is represented in the relational verbs.

Another research conducted by Wang (2010) under the title of “A Critical Discourse Analysis of Barack Obama’s Speeches” states that The Critical Discourse Analysis is often applied to analyze political discourse including the public speech, in which the speaker wins favorite response from the audience. This paper, based on Critical Discourse Analysis theory and Systematic Functional Linguistics, analyzes Barack Obama’s presidential speeches mainly from the point of transitivity and modality, in which we can learn the language how to serve the ideology and power. Moreover, we can have a better understanding of the political purpose of these speeches.

The present paper can make a contribution to the critics, researchers and readers of fiction works. The results from this research can contribute to a reader-ideal translation of

fiction from Persian into English. Also, it can contribute to the efficiency of the translation under Hallidayan discourse analysis in works of those who are involved with the learning, teaching and investigating fictions under skopos theory.

## II. METHODOLOGY

The approach to take to one’s research should be determined by the research question(s) and how best it/they might be addressed. A qualitative approach is generally associated with the interpretivist position (Saldanha & Sharon, 2014, p. 22). Considering the present research question inquiring how does the translated version of *Boof-e-Koor* fulfill the basic requirement of discourse style it becomes clear that this research is a descriptive qualitative and the corpus under investigation is English version of a Persian fiction. As it has been intended to analyze the whole text of the novel, the sampling methods were not applied, that is, for the purpose of the current study and in order to yield reliable results, the whole book was gone under the investigation. Also, it is worth mentioning that the unit of analysis was selected to be sentence level. The instrument of collecting and analyzing data is discourse analysis. The theoretical framework is Hallidayan functional model.

### 2.1 Literary Discourse and Translation

#### 2.1.1 Literary Translation

Translation is closely connected with stylistics because stylistics aims to explain how a text means rather than just what it means, and knowing how texts mean is essential for translation. Stylistics explains the fine detail of a text such as why certain structures are ambiguous or how a metaphor works, and is used to describe both literary and non-literary texts. Originally a development of linguistics, stylistics began to take shape as a distinct discipline in the 1960s, influenced by the close-reading methods of literary theorists such as I.A. Richards and by the structuralist linguistic and literary methods of scholars such as Roman Jakobson (Gambier and Doorslaer, 2011, p.153).

Literary translation is a type of translation that is distinguished from translation in general. A literary translation must reflect the imaginative, intellectual and intuitive writing of the author. In fact, literature is distinguished by its aesthetics. Belhaag (1977, p. 20 as cited in Salmani and Khorsand, 2014, p. 61) summarizes the characteristics of literary translation as “expressive, connotative, symbolic, focusing on both form and content,

subjective, allowing multiple interpretation, timeless and universal, using special devices to heighten communicative effect, tendency to deviate from the language norms” (Hassan, 2011, pp. 2-3 as cited in Salmani and Khorsand, 2014, p. 61).

### 2.1.2 Novel/Fiction Discourse

The definition of the term “novel” may differ from one scholar/dictionary to another. Chandler (2007, as cited in Salmani and Khorsand, 2014, p. 61) believes that “a novel is a long prose narrative that usually describes fictional characters and events in the form of a sequential story.”

According to Smiley (2005, p. 14 as cited in Salmani and Khorsand, 2014, p. 61) “a novel is a (1) lengthy, (2) written, (3) prose, (4) narrative with a (5) protagonist.” She continues “everything that the novel is and does, every effect that the novel has had on, first, Western cultures, and subsequently, world culture, grows out of these five small facts that apply to every novel.” Chandler (2007, as cited in Salmani and Khorsand, 2014, p. 61) discusses that “novel is today the longest genre of narrative prose, followed by the novella, novelette and the short story.” Regarding the difference between a novella and a novel, he states that “there is no consensus as to the minimal required length..., the boundary between a novella and a novel may be arbitrary and difficult to determine.” Smiley (2005, p. 15 as cited in Salmani and Khorsand, 2014, p. 61) states that “all additional characteristics- characters, plot, themes, setting, style, point of view, tone, historical accuracy, philosophical profundity, revolutionary or revelatory effect, pleasure, enlightenment, transcendence, and truth-grow out of the ironclad relationships among these five elements.” Considering a novel as an experience, Smiley (p. 15) argues that this experience “takes place within the boundaries of writing, prose, length, narrative, and protagonist.” She believes that writing has the utmost importance among the five qualities of the novel. By focusing on “the paradox of writing” as it “is permanent” and “may be forgotten”, the “author and reader agree that images and ideas set down in writing may come and go because they do not have to be stored in memory” (Smiley, 2005, p. 15 as cited in Salmani and Khorsand, 2014, p. 62).

Smiley (p. 24 as cited in Salmani and Khorsand, 2014, p. 62) discusses that “the most important essential characteristic of the novel that arises out of its structure, out of the combination of narrative and length, is that it is inherently political.”

### 3.1.3 Hallidayan Model of Style Discourse:

The functional paradigm views discourse as language use (Schiffrin, 1994, p. 20 as cited in Salmani and Khorsand, 2014, p. 23). This definition observes the relationship the discourse has with the context. The functionalist paradigm is based on two general assumptions: (a) language has functions that are external to the linguistic system itself. (b) External functions influence the internal organization of the linguistic system (Schiffrin, 1994 as cited in Salmani and Khorsand, 2014, p. 23). According to the functionalist view, the study of discourse is the study of any aspect of language use (Schiffrin, 1994, p. 31 as cited in Salmani and Khorsand, 2014, p. 23).

Functionalists such as Halliday (1985) tend to regard language as a social phenomenon and explain linguistic universals as deriving from the universality of the uses to which language is put in human society. Functionalists study language in relation to its social functions (Schiffrin, 1994, pp. 21-22 as cited in Salmani and Khorsand, 2014, p. 23). For some scholars such as Halliday discourse is language in use and discourse analysis involves purposes and functions of language in human life. They believe that discourse is a socially and culturally organized system through which particular functions are realized. They claim that discourse is as collection of contextualized units of language use (Salmani and Khorsand, 2014, p. 23).

Halliday and Hassan (1989, p. 23 as cited in Salmani and Khorsand, 2014, p. 25) state that register is a configuration of meanings that are typically associated with a particular situational configuration of field, mode, and tenor, therefore, a register must include the expressions, the lexicogrammatical and phonological features that typically accompany or realize these meanings. Halliday and Martin (1993/1996/2005) believe that the concept of genre refers to discourse types is a category superordinate to register and register in turn is the content-plane of language, with language being the expression-plane of register (Salmani and Khorsand, 2014, p. 25).

Thus, the genre (the conventional text type that is associated with a specific communicative function, for example a business letter) is conditioned by the sociocultural environment and itself determines other elements in the systemic framework. The first of these is register, which comprises three variable elements:

(1) Field: what is being written about, e.g. a delivery of goods;

(2) Tenor: who is communicating and to whom, e.g. a sales representative to a customer;

(3) Mode: the form of communication, e.g. written.

Each of the variables of register is associated with a strand of meaning. These strands, which together form the discourse semantics of a text, are the three metafunctions: ideational, interpersonal and textual. The metafunctions are constructed or realized by the lexicogrammar, which is the choice of wording and syntactic structure. The links are broadly as follows (see Eggins, 2004, p.78 as cited in Munday, 2011, p. 91): The field of a text is associated with ideational meaning, which is realized through transitivity patterns (verb types, active/passive structures, participants in the process, etc.). The tenor of a text is associated with interpersonal meaning, which is realized through the patterns of modality (modal verbs and adverbs such as hopefully, should, possibly, and any evaluative lexis such as beautiful, dreadful). The mode of a text is associated with textual meaning, which is realized through the thematic and information structures (mainly the order and structuring of elements in a clause) and cohesion (the way the text hangs together lexically, including the use of pronouns, ellipsis, collocation, repetition, etc.) (Munday, 2011, p. 91).

So, considering the Hallidayan's notion, the field is identical in both texts; because the ST is a literary simple prose text, a fiction, and its translation has maintained the same field as in ST. Regarding tenor, ST addresses Persian people living Reza Shah's age; however, TT has been translated in English to non-Persian people. Mode of ST is a written literary novella and the same is true about TT.

#### 3.1.4 The Hallidayan Model of Language and Discourse

Halliday's model of discourse analysis, based on what he terms systemic functional grammar, is geared to the study of language as communication, seeing meaning in the writer's linguistic choices and systematically relating these choices to a wider sociocultural framework. It borrows Bühler's tripartite division of language functions. In Halliday's model, there is a strong interrelation between the surface-level realizations of the linguistic functions and the sociocultural framework (Munday, 2011, p.137).

The genre (the conventional text type that is associated with a specific communicative function, for example a business letter) is conditioned by the sociocultural environment and itself determines other elements in the systemic framework. The first of these is register, which comprises three variable elements: (1) field: what is being

written about, e.g. a delivery of goods; (2) tenor: who is communicating and to whom, e.g. a sales representative to a customer; (3) mode: the form of communication, e.g. written. Each of the variables of register is associated with a strand of meaning. These strands, which together form the discourse semantics of a text, are the three metafunctions: ideational, interpersonal and textual. The metafunctions are constructed or realized by the lexicogrammar, that is, the choices of wording and syntactic structure. The links are broadly as follows. The field of a text is associated with ideational meaning, which is realized through transitivity patterns (verb types, active/passive structures, participants in the process, etc.). The tenor of a text is associated with interpersonal meaning, which is realized through the patterns of modality (modal verbs and adverbs such as hopefully, should, possibly, and any evaluative lexis such as beautiful, dreadful). The mode of a text is associated with textual meaning, which is realized through the thematic and information structures (mainly the order and structuring of elements in a clause) and cohesion (the way the text hangs together lexically, including the use of pronouns, ellipsis, collocation, repetition, etc.). Analysis of the metafunctions has prime place in this model. The close links between the lexicogrammatical patterns and the metafunctions mean that the analysis of patterns of transitivity, modality, thematic structure and cohesion in a text reveals how the metafunctions are working and how the text 'means' (Eggins 2004: 84). For instance, passages from novels by Ernest Hemingway have often been subjected to a transitivity analysis: so Fowler (1996: 227–32) analyses an extract from Hemingway's *Big Two-Hearted River* and finds that the dominant transitivity structure is composed of transitive material processes which emphasize the active character of the protagonist, Nick. However, Halliday's grammar is extremely complex, and that is why, in common with the works described in the following sections, the present study has chosen to select and simplify those elements which are of particular relevance for translation. In the case of the first model, Juliane House's, the central concept is register analysis (Munday, 2011, pp. 137-140).

### III. DATA COLLECTION AND ANALYSIS

The theoretical framework of the present research is basically associated with the theoretical premises put forward by Halliday. Sadeq Hedayat's work was chosen as the primary ST to be compared closely with its corresponding translated TT by Iraj Bashiri. The ST was wholly read and

selected as the corpus of the study. Through a sentence-by-sentence contrasting, each ST-TT pair of the corpus of the research was detected to be analyzed and categorized. The translated English version of the above work by Iraj Bashiri was available to the researcher. This study is a descriptive research.

The following steps were taken in order to carry out this study. The first step was to read the original Persian text. The next step was to read the English version translated by Bashiri to find the suggested equivalent sentences. Halliday's (1960) SFG was used as the framework of the study. Both texts were selected as required data from the original text and the translated versions which to be analyzed based on basic requirement of discourse style. All data were, then, grouped with their English equivalents. Then, each group was reviewed and the data were analyzed by comparing and contrasting the original sentences and their suggested equivalent counterparts. Next, the features of each element were compared and the results were presented in the Table below.

Table 1. Discourse Analysis under Hallidayan Model

	ST	TT
<b>Field</b>	The subject matter of the text is about liberation as human's natural right.	The subject matter of the text is about liberation as human's natural right.
<b>Tenor</b>	The fiction addresses all Iranian people oppressed under the difficulties of Reza Shah's time	The fiction addresses all non-Persian people throughout the world to clarify the intentions of the ST author and know the world of Hedayat through his literary masterpiece.
<b>Mode</b>	Written fiction	Written translation of a fiction

#### IV. CONCLUSION

To respond the question, the researcher resorted to Halliday's notion of discourse style, based on what he terms Systemic Functional Grammar which is geared to the study of language as communication, seeing meaning in the writer's linguistic choices and systematically relating these choices to a wider sociocultural framework (Munday, 2011, p. 90). In Halliday's model, there is a strong interrelation

between the surface-level realizations of the linguistic functions and the sociocultural framework (Munday, 2011, p. 90). Meanwhile, based on the analysis of discourse style under Hallidayan notion, the element of tenor in both our ST and TT is formal, however, ST addresses Persian people living Reza Shah's age but TT has been translated in English to non-Persian people. The field is identical in both texts; because the ST is a literary simple prose text, a fiction, and its translation has maintained the same field as in ST. Mode of ST is a written literary novella and the same is true about TT. Among the limitations of the paper, first of all, access to previous researches was difficult, especially in Iran. Also, some sources were highly expensive or unavailable. Since some of the sources lack the conditions of being known as valid such as having no page number, author's name, or publication date provided the researcher with a lot of problems accessing to the valid references. The last but not the least relates to time; some part of investigation was beyond the scope of the present thesis such as analyzing inter-textual mismatches; therefore, it made the researcher put investigation of those parts for future. In spite of all mentioned limitations, considering the implications of the study, using this model of analysis, students of translation studies can learn how to analyze ST and TT in order to analyze the inter-textual coherence of a fiction and its translated text from Persian into English or any other pairs of languages.

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# The Lynched Body: Gendered Realities of the Muslim Man through Salam's 'Lynch Files'

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**Abstract**— *Beef Lynchings have been often called the new communal riots. This essay tries to understand beef lynchings and contextualize them in the contemporary Indian scenario. In doing so it extends upon the lived realities that a Muslim man faces at the behest of mob violence. It also looks at the body of the Muslim man to understand how it is gendered in case of beef lynchings. It takes into account three cases of beef lynchings to posit the same. Thus it doubles up as a discourse on beef lynching and at the same time begs into questions of body politics of the Muslim man.*

**Keywords**— *Muslims, beef lynching, violence, communal, body politics.*

## I. INTRODUCTION

Harsh Mander wrote in Indian Express, "Muslims are today's castaways, political orphans with no home, for virtually every political party.... Open expressions of hatred and bigotry against Muslims have become the new normal, from schools to universities, workplaces to living rooms, internet to political rallies." (Mander 1) Mander's expression is not a singular exercise in understanding the fate of the Muslim Man in contemporary India. Violence against Muslims have been a significant part of the hegemonic process underlying the democratic fabric of the nation. In April 2017, Huffington Post reported, "India was ranked fourth in the world in 2015-after Syria, Nigeria and Iraq- for the highest social hostilities involving religion." (Huffington Post 1) While there cannot be affixed any particular pattern to violence, one can only perhaps suggest that the reasons behind such hostilities and the emerging neo-journalistic labels of 'mobocracy' and 'lynching' in recent times stem from the history, culture, and politics of India.

This essay attempts to contextualize beef lynching through the narrative arc of the three cases of lynching: Dadri mob lynching and the lynchings of Pehlu Khan and Mohsin Shaikh in Ziya Us Salam's book *Lynch Files: A Forgotten Saga of Hate Crimes*. It will also depict the complexities of the gendered masculinity of the Muslim body as suggested by the narratives under the garb of secularism. Aside from ruminating over the problematic nature of retributive justice, it seeks to establish the Muslim 'other' as being touted upon at the behest of communal violence.

Historically, lynching as a micro-fascist tool emerged in America and was suggestive of racial violence. In 1905, sociologist James E. Cutler wrote of lynching, "It has been said that our country's national crime is lynching. The practice whereby mobs capture individuals suspected of crime and execute them without any process of law." (Berg, 2) Based on racial hostilities, the term originated during the American Revolution. While riots have been a part of India's mob culture for some decades, beef lynching is a comparatively new phenomenon in the modern Indian society. "It is often difficult to draw clear lines between hate crimes, riots and lynchings" (Berg, 3) But the term is characteristic of the sense of popular retributive justice, one at the fringes of legality.

## II. BEEF LYNCHING: NOTIONS AND PREMONITIONS

Jignesh Mevani in his foreword to Salam's book writes, "Mob lynchings are the recent communal riots". A preliminary glimpse at beef lynching would disclose that with increased lynching in the years 2010 to 2018, "a lynch victim was never a victim alone. He was also the instigator, the one who provoked the mob into killing him, almost like inviting death home." (Salam, 10) As more and more lynchings took place there developed a sustained pattern where the body of the Muslim subject, gendered in a certain way was inciting of violence. *IndiaSpend*, an online non-profit data driven journalistic platform reported, "Since 2010, 86 attacks fueled by the suspicion of cow slaughter or beef consumption have

been reported in English media across the country.” The bone of contention was beef or the cow.

In the nomenclature of the title of his book, Ziya Us Salam combines two words, ‘Lynch’ and ‘Files.’ The word lynching, as opposed to preconceived notions of justice, stands for extrajudicial killings. The archiving process at the behest of such lynching is only symptomatic of the socio-cultural hostility based on religious hatred. The book captures the violence perpetrated and the amalgam of such incidents from 2015 to the present. While we contemplate on the nature of communal atrophy the word ‘forgotten’ perhaps reads into the fact that “the history of trauma is a history of repeated gaps and ruptures, with cyclical periods of attention and neglect, of fascination and rejection, the amnesia and dissociations typically produced by trauma”.( Schönfelder, 27) The book tries to elucidate three discourses: firstly, an exercise in describing the communal fabric of the country, secondly, a journalist's reportage of the lynching and finally, the traumatic leanings of a ‘community’ separated based on identity. The discourse that pans out from such a book is a criticism of public culture and mob violence.

Peripheral politics and identity bias is principal to the lynching of Muslim men in India. With the rise of Hindu majoritarianism, a selective and systemic violence has ruptured the so called secular nature of the nation. Achin Vanaik in his book, ‘The Rise of Hindu Majoritarianism: Secular Claims, Communal Realities’ observes, “The oppressed and exploited lower classes are much larger, and therefore the political churning from below that is taking place – and that represents the main source of optimism about the future of India – is much more threatening to this IMC (Indian Middle Class), which consequently feels insecure, frustrated, fractious and resentful.”(Vanaik, 92) This insecurity has often led to violence akin to that of riots in recent times, gendering the exploited subject in the spate of it.

### III. GENDERED BODIES, MATERIAL REALITIES

“Bodies take the shape of the very contact they have with objects and others.”(Ahmed 5) Taking after Sara Ahmed, it can be posited that gendered bodies are equally malleable. They acquire paradigms from society's ‘given’ and acculturate themselves to the normative. The normative shapes the everyday realities of men, women and institutions alike. Modern societies have built and rebuilt themselves around gender presuppositions. Such indictments profusely bleed of gender divisions and

constraints. But often these peripheral bodies do so under violent predispositions. This continuum of violence is dominant among conflict groups, minorities or peripheral subjects. A “violence (that) stands at the limit of law, as a reminder of both law's continuing necessity and ever present failing”.(Sarat & Kearns 2) Violence as Thomas Blom Hansen calls it has a repertoire of being ‘a purely reactive, spontaneous’ category.(Hansen 1085) The policing and politicizing of the body also alludes to what Ortner calls the ‘ethnographic refusal’ to learn about the ‘other’, the gendered body in the heteronormative space. This refusal is a part of the violence that essentializes and genders the body to elaborate on the material, social and institutional subjectivities that surround it.

With increased violence and consequent lynching, the Muslim peripheral subject has been gendered and misgendered in multiple ways. Up until early 2000s the social fabric of the country did not quite reflect its communal sectarian developments in the ordinary everyday lived experiences of Muslims. In train and other public areas “it was not unusual for non-Muslim passengers to make room for a Muslim passenger to offer his namaz sitting on the seat, or even a group to offer a quick prayer in congregation.”(Salam 3) This was reflective of an intimacy and courtesy based on humanitarian grounds even if religious affirmations were absent in the crowd mentality. The mass was more understanding of food and clothing choices of this ‘religious other’ and willing to accommodate. But a preliminary glimpse at communal politics in the 2000s would reveal otherwise. *The Wire* reported, “ We who used to make space for namazis in train, in our homes, offices, and even offer a prayer mat to them have gone silent. Goondas have become our voice. This silence will drown India if we allow it to spread.”(The Wire 1)

The talk about body politics, especially in cases of mob lynching is dichotomous. There is an imposition of power and based on it an extension to retributive justice, quick and unforgiving. The dialectics of the Muslim body against other bodies rest on a quantitative signifier of pain and torture. "It covers the two sides of the power body relations: the powers to control bodies on the one side, and resistance and protest against such powers on the other. Mapping body politics is an exercise in complexity reduction."(Amenta, Nash & Scott 348) But the lynch subject, even in all his docility is never a silent one, as is evident in most of the cases. "As a language, it(the body) talks of the subject beyond his or her intentions, and as a body, it is never silent: 'although an individual can stop talking he cannot stop communicating through body idiom, he must say either the right thing or the wrong

thing. He cannot say nothing”.( Amenta, Nash & Scott 315) In Pehlu Khan's case, his body presupposed notions of a Muslim man's corporeality. 'My father was killed because he had a beard', Salam quotes Irshad whose father was brutally murdered by cow vigilantes in a cattle fair. For Salam and many other Muslims, the trauma stems from a pre-ordained set of identity markers, a beard, a skull cap or anything that might mark one as a Muslim even if he is not one.

#### IV. CASE STUDIES

Public violence and political community are inherently linked to each other through the material. “Communal violence goes beyond the human; desecration and destruction constantly reanimate religious images, sites and symbols.”(Jain 1) The material engagements represent the political communication between the lynched and the mob. Beyond the faceless crowd, lynching can be executed without the burden of guilt.

“For a Muslim to be seen with cows is to invite trouble.”(Salam 51) As much as one would like to agree with the above statement, Salam invites us to think otherwise, “it is not even about the cow. It is only about hatred of the other.”( Salam 34) If cows were the sole reason why a Muslim is lynched to death the validity of cows would be unquestionable. Eating beef is a post facto thing. In all its decency, it only shrouds the important matter at hand, the identity of the Muslim marginal.

Pehlu Khan, a dairy farmer was lynched not only on the grounds of cattle theft but because he looked like a Muslim. His sons escaped the brutality albeit narrowly. Mohsin Shaikh also suffered a similar fate. “He was made the target allegedly because he looked like a typical Muslim, with a skullcap and a beard. Shaikh was assaulted by a mob of over 20 people, with hockey sticks, bats and stones, leading to his death.”(Salam 78) Akhlaq was dragged from his home and killed on the suspicion of eating beef. Such generalizations are hegemonic and promotes religious and cultural essentialism. Ratna Kapur talks about this ‘essentialism’ that refers “to the existence of fixed characteristics, given attributes, and ahistorical functions that limit the possibilities of change and thus social reorganization.”(Kapur 7) In lynching, the attributes are not only essentialized, but the body is acted upon by the brute force of the mob/ crowd.

Let us look at two reactions to the above beef lynchings in this context:

“Unnecessary importance is being given to lynching incidents. We will provide protection to everyone, but it

is also the responsibility of every individual, every community and every religion to respect each others’ sentiments. Humans are important and cows are important. Both have their own roles in nature.”(Firstpost)

-Yogi Adityanath (Chief Minister of Uttar Pradesh)

“Whatever. See any community which eats beef, they practice violence. Not just in India but across the world.”

-Pawan Pandit(Founder of Bharatiya Gau Raksha Dal)

Incidentally, both these people emphasize on the conspicuous Hindutva ideology subtly placed in their narratives. But there are two specific aspects that seek to marginalize the Muslim ‘other’. First, is the absence of agency attributed to the Muslim man with regards to food or clothing choices particularly eating beef. The second presumption borders on the association of violence with the Muslim community as a whole, one which kills with impunity, inherent to them. This is done through subtle invocation of gory and violent images of the beef-eating Muslim, one who kills for pleasure and hangs the cow in shops for public display.

#### V. CONCLUSION

“In order to be able to fight a State which is more than just a government, the revolutionary movement must possess equivalent politico-military forces and hence must constitute itself as a party, organized internally in the same way as a State apparatus with the same mechanisms of hierarchies and organization of powers.”(Foucault 42) In the words of Foucault, one might see a near impossible argument for a just society. But Salam, conscious of his own historicity, struggles to be the Muslim intellectual, the one who would do “a topological and geological survey of the battlefield”.

To quote Abhijit Pathak, Professor of Sociology in Jawaharlal Nehru University, India, “Lynch Files is bound to make a sensitive reader feel the meaning of being born as Akhlaq or Mohsin Shaikh in a non-secular/non-spiritual culture that allows the nasty politics of Gau-Rakshaks (cow vigilantes) to insult the foundations of a civilization nurtured by the likes of Kabir and Tagore”. In spite of ‘horrible acts of mobocracy’(Salam 93) Salam’s endeavor at the end of his book in a chapter titled ‘Supreme Court shows the way’ is to not lose faith in the judiciary. The book explicitly documents every possible lynching missed or dismissed in collective amnesia and brings it back to consciousness.

Punishment without trial and as Salam says as one which is directed only towards certain sections of people

especially the Muslims “underlies a feeling that society overrides the state”.(Salam 18) Arun Ferreira, cartoonist, political prisoner as also the author of ‘Colors of the Cage’ agrees to this, “Those who supported the right to self-determination of Kashmiris or of the peoples of the North East were termed anti-national. Muslims who battled against Hindutva were termed jihadis.”(Ferreira 34) In a way, the book is a rejection of the unassailable state apparatus of India and also a radical learning in the psyche of the lynched and the lyncher.

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# Analysis of Student Needs on the Development of Google Classroom-Based Digital Teaching Materials in Physics Subjects for Class VIII of Kalam Kudus Christian Middle School, Surakarta

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**Abstract**— *The research objective was to analyze student needs for the development of digital teaching materials based on google classroom in physics subjects at Kalam Kudus Christian Middle School, Surakarta. The research method used is descriptive analysis, namely by analyzing the students' needs for teaching materials based on google classroom using questionnaires and interviews. Google classroom-based teaching materials are a solution to problems that occur in education, namely helping students learn according to their style, collaborating with others online, and becoming beings who have critical thinking in solving problems. The results showed that almost all students wanted classroom-based digital teaching materials in learning activities, this can be seen from the acquisition of a questionnaire, which is 96.5% of students answered agree to apply classroom-based digital teaching materials. The development of digital teaching materials based on google classroom is the basic foundation that everyone will build new forms of knowledge by combining the information that comes, then with what has been stored in memory, and previous learning outcomes.*

**Keywords**— *Digital Teaching Materials, Google, Classroom.*

## I. INTRODUCTION

Technology has changed and developed rapidly in the way of teaching in the classroom. Students today are known as the millennial generation and digital natives who seem to assimilate technology in every aspect of their lives. However, even so, they are digital immigrants with various levels of technological literacy. Based on Margaryan et al. (2011), millennials do not as radically adapt to the new introduction of technology in the classroom as we feel. Consequently, the process of accepting these tools directly influences their behavioural intentions and the effectiveness of the learning process (Esteban-Millat et al. 2018). The learning process in schools is expected to train students to think critically. Teaching critical thinking is important because through critical thinking, students will be trained to observe conditions, raise questions, formulate hypotheses, make observations and collect data, then provide conclusions. Critical thinking also trains students

to think logically and not accept things easily. According to the NEA National Education Association (2010: 8) the ability to think critically is important to help students develop their talents, train concentration and focus on problems and think analytically. In addition, critical thinking is defined as the process of conceptualizing, analyzing or synthesizing, evaluating and applying information to solve problems, expect action, seek answers to questions or reach conclusions. It consists of various aspects such as evaluating results, analyzing conclusions, considering decisions, analyzing problems, and so on.

The results of the identification of the objective conditions of learning physics in schools at this time indicate problems, including: (1) Many students can present a good level of memorization of the subject matter they receive, but in reality, do not understand it; (2) Most of the students were unable to connect what they learned with how this knowledge would be used/utilized; and (3)

Students have difficulty understanding academic concepts as they are usually taught by using something abstract with the lecture method (Depdiknas, 2007). Whereas on the other hand, students need an understanding of concepts related to life activities in the community where they will live and work.

At this time teacher-centred learning is no longer suitable for the current generation so it needs to change to a more student-centred approach with a very diverse range of abilities. Based on the empirical findings that have been described previously, it is an indication that science learning at Kalam Christian Middle School Kudus Surakarta, which has been carried out so far, is a conventional activity that has an impact on the low critical thinking skills of students. So that this condition requires improvements in physics learning to realize effective physics learning, especially in junior high schools so that the process emphasizes more on products, processes and scientific attitudes. The Ministry of National Education launched the Information and Communication Technology Service Program to optimize learning media in the form of google.com facilities. The Minister of National Education hopes that these learning facilities can improve the quality of education and expand learning opportunities. Sudibjo Ari (2019). Google Classroom-based digital teaching materials are very appropriate for learning media to solve these student problems. The Google Classroom application has been used in various learning methods as support in learning activities and a form of support for current technological advances. The Google Classroom application is very easy to use in learning activities, even in March 2017 Google Classroom can be accessed by everyone via personal Google. The Google Classroom application can be downloaded for free on Android and iOS-based devices. As is well known, these two smartphone bases have become a basic necessity in the generation affected by COVID 19. Some of the features that teachers can use on Google Classroom are assignments, grading, communication, time-cost, archive courses, mobile applications and privacy (Maharani Nia, Ketut.SK, 2019).

Therefore, a teacher must have the skills to innovate and be ICT literate in the sense that a teacher must have the ability to master media, information and technology. Because according to Teknowijoyo Felixtian (2020), innovation in education is an absolute must for an educator in achieving educational success. 87% of educators in Spain admit that technology makes it easier and beneficial for them to find, or make teaching materials. An educator acts as an agent of change who helps motivate students with good and quality teaching materials. Google Classroom makes it easy for an educator to prepare

teaching materials, while students must have the ability to be flexible and adaptive, take initiative and be independent, be able to interact socially, be productive and be responsible.

## II. RESEARCH METHOD

The method used in this research is descriptive analysis, namely by analyzing students' needs for the development of digital teaching materials based on google classroom using questionnaires and interviews. Besides, it also uses literature studies by looking for theoretical references from books and journals that are relevant to the cases or problems found. The theoretical references obtained utilizing literature study research serve as the basic foundation and the main tool for research practice in the field. The data collection method in this study is to search as much literature as possible, then study and compare the literature obtained so that it finds the data discussed in this research.

## III. RESULT AND DISCUSSION

At this time the application of ideal and effective learning media is still not well implemented. From the results of preliminary observations through interviews with physics subject teachers at Kalam Kudus Christian Middle School, Surakarta, the school has implemented the 2013 curriculum but the learning method commonly used is the lecture method which is still teacher-centred, while the media commonly used are blackboards and powerpoint slides. Although some educators are using other media. This makes class conditions less comfortable and attractive to students because monotonous media makes students bored with these subjects. So that students become lazy and cannot accept learning well. Learning that cannot make students interested and active in teaching and learning activities cause a decrease in the level of enthusiasm of students in studying at school. Students become passive, not creative, and have no desire to know about their lessons. This has an impact on students' critical thinking skills which are still not optimal and so that the learning outcomes are also low, namely below the KKM score with a standard score of 78, the average physics learning at Kalam Kudus Christian Middle School in semester 1 of the 2019/2020 school year is:

Table 1. Average Value of Daily Physics Test

Class	Total Students	Average Value
Regular A	27	70.05
Regular B	26	80.60
Regular C	27	70.70

4	Regular D	27	70.01
5	Regular E	26	70.40
6	Regular F	26	68.30

Source: Class VIII test scores of Kalam Kudus Christian Middle School Surakarta in 2019

Based on table 1 above, it can be seen that the average test score acquisition for grade VIII students at Kalam Kudus Christian Middle School is still very far from KKM, namely the Regular A class with 27 students is still very low with an average score of 70.5 while the Regular B class with total students 26 with an average score of 80.60, which is higher than the Regular class A. Then the Regular class C, D, E and F get a score below the maximum average, which is less than 75 compared to the regular class B. Thus, of the 6 regular classes, only one class fulfils the KKM score. The low student learning outcomes have an impact on the low level of critical thinking of students. This suggests that there are obstacles in the student learning process. Low learning outcomes can be caused because students are less active in the teaching and learning process. Small factors that can affect the low student learning outcomes are because the learning presented is still in an unattractive form, so that it seems difficult to understand students and does not really master the basic concepts contained in physics subject matter. This can hinder students' creativity in answering questions, which ultimately results in low student learning outcomes (Gumay, O. P. U., & Framanta, A, 2019). Therefore, the learning resources used by the teacher must be adjusted to the characteristics and needs of students. The results of the analysis of the needs of Kalam Kudus Surakata Christian Middle School students are as follows.

Table 2. Analysis of Student Needs on the Development of Teaching Materials Digital Based on Google Classroom

No	Known Aspect
1.	Do you agree if it is said that learning physics has been fun?
2.	Is a Physics lesson one of its subjects preferred?
3.	Are the available textbooks sufficient (easy to use, save time, and student per book)?
4.	Are the available textbooks available to

	improve your critical thinking skills?
5.	Do you need digital teaching materials based on google classroom?
6.	Do you agree that classroom-based digital teaching materials are applied in learning Physics?

Source: Student needs analysis questionnaire

While in table 2 above, it can be seen that physics lessons have been one of the most enjoyable lessons this can be seen from the results of the questionnaire 72% answered yes while 27.89% answered no. In the second aspect, which is about physics lessons as a subject that many students like as many as 64.18% answered agree. However, on certain topics, students still experience many difficulties and obstacles, even though the school has facilitated students with 1 book each. However, they admit that the book has not been able to improve critical thinking skills, this can be seen from the students' answers as many as 88.63% admitted that the available books have not been able to facilitate students to hone their critical thinking skills even though 11.36% have answered yes. Based on this, students want classroom-based digital teaching materials as alternative teaching materials so that students can still adapt to advances in information and technology and 21st century learning. In terms of their needs for digital teaching materials based on google classroom, almost all students agree, with 96.5% of the questionnaire score agreed. And they were very enthusiastic when applying google classroom-based digital teaching materials for learning, in this case 90.9% agreed to apply the teaching materials. Schools are currently implementing google classroom in implementing online learning activities. According to Kumar Jeya Amantha & Brandford Bervell (2019), the habits formed towards using google classrooms are an indication that learning via mobile platforms is expected to have positive benefits for students. So that the use of google classroom shows that students are also able to take advantage of technology.

Likewise, if online learning will occur continuously with the use of google classroom, students will use more cellular technology as a means for learning not for playing. The advantages of Google Classroom are easy to use, save time, and based, flexible, and free (Iftakhar, 2016). This is a consideration that Google Classroom is right for use in the world of learning. The use of Google Classroom makes it easier for teachers to

manage to learn and convey information precisely and accurately to students (Hardiyana, 2015). Through online learning, it is hoped that he can develop his abilities in a better direction. One of the abilities that are expected to develop properly is the ability to think critically in problem-solving (Unaifah, 2014).

The results of this study are supported by research conducted by Wicaksono & Rachmadyanti (2017) which states that through the use of Google Classroom students become more comfortable and more active in constructing their knowledge. While the research conducted by Gunawan & Sunarman (2018) in general, the success rate in the learning process using Google Classroom was 88% of the research design, problem-solving carried out by students was also following expected expectations, the problem-solving ability of students was increasing and the use of Google Classroom received a good response from students. The use of Google Classroom is effective for use in the learning process and can develop problem-solving in students. This view is also supported by Jakkaew and Hemrungrrote (2017) who show that students' enthusiasm and motivation that comes from using the system affects their intention to use it. Again, the importance of performance expectations in determining intentions is already in the literature (Amadin et al. 2018; Abdul Wednesday et al. 2018).

Thus the development of Google Classroom-based digital teaching materials is the basic foundation that everyone will build new forms of knowledge by combining the information that comes, then with what has been stored in memory, the results of previous learning. This is in line with the constructivist learning theory proposed by Burning (2004) which states that each form or builds a large part of what they learn and understand. Per the understanding of constructivism, google classroom-based digital teaching materials provide opportunities for students to construct their knowledge both through classroom learning and independent learning through e-learning.

#### IV. CONCLUSION

Based on the explanation above, it can be concluded that digital teaching materials using google classroom can be an alternative that can be used in learning as an effort to improve students' critical thinking skills. The results showed that almost all students wanted classroom-based digital teaching materials in learning activities, this can be seen from the acquisition of a questionnaire, which is 96.5% of students answered agree to apply classroom-based digital teaching materials. The development of digital teaching materials based on google

classroom is the basic foundation that everyone will build new forms of knowledge by combining the information that comes, then with what has been stored in memory, and previous learning outcomes.

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# Text messaging often damages our literary abilities: How to fix its Impact?

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*Abstract— While considering the printed copies for the exam preparation, we realized that learners are hampered by the approach of attempting to write in the manner of message. His\her over consumption of smartphones with several social media platforms has already destroyed ones terminology. Rather than to be honest they consciously and unconsciously consider writing TBH. The motive behind this paper struck in one's mind that is we basically read, study, and take English as major Language. The reality is we are always introduced by English ,as we begin our first step to read we basic take English as our choice so it's important to say ,write or to communicate with proper English without any mistake of mixing with text message. The study will give a better understanding on the consequences of messaging and will offer some Recommendations to break them up. All of us who consider English as second choice must be careful regarding their choice of grammar, verb, pronunciation and sentence formation. But now the way of using language really makes language look unpleasant. We can say that using unconventional grammar when texting is not a consistent sign of poor grammar skills, even though some aspects of grammar and sentence construction may be related misuse of words. Meanings became so impoverished that language sacrificed its charm. This paper makes an effort to bring this issue into awareness and also to find an answer to it. Since we learners need to showcase technology-based language skills and its serious impacts.*

**Keywords— English, Communication, Message, Sentence formation, Reading.**

## I. INTRODUCTION

A plain language that says: "My Life Wants My Rules" Check your Facebook, or Twitter, or anything else, and then you'll see loads of young kids sharing their feelings in a sentence that doesn't have a structured vocabulary and no words structure, but it's their own subculture. It is enough to be visibly disturbed for the perfectionist and the English lovers. Nevertheless, that's the language conflicts composed by the digital generation. What emerged as a sophisticated way of communication in a satisfying way accompanied or become a pattern of becoming viewed as "pleasant" has undoubtedly become a major language issue for everyone. Whenever the young people are writing like this anyway, you understand the necessity to tell individuals about the beautiful English language and culture.

## II. REFERENCE OF "TEXT MESSAGE TERMINOLOGY"

Learning the legacy of such Instant messaging phrases is important as it ignores the complexity and justification for expressing our thought in such a uniform way, not understanding the needs of the words and phrases sufficiently. But, when the smartphone wasn't a useful product in the 90s, it must have been a treat, even, Quick Communication Program, Text messaging as it is publicly recognized as installed. Text messaging could be a highest in those times .In all those days, SMS can be as responsible for 80 characters, later extending to 163 Text characters. It became owing to the technical perspective of the telephones expressing records. And, of course, to fit into the whole constructive discussion, people began to delete several other posts, perhaps some words and phrases, and then some conjunctions, and now the whole text is a misconception. Therefore, according to what began as a help, it has developed into harm where it is challenging for the youth to

compose the correct terminology of easy sentences since they don't communicate self as well with the proper usage. Educator wish to change this content into formal academic discussion since it makes the language of the individuals sluggish or not according to the requirements and clearances we wish.

### III. WHY DOES IT DAMAGED?

It isn't just the wonderful linguistic intellectual dimension which we all read and understand. Converse with, however, the basic understanding that people learned the proper terminology type and still, this vocabulary is valuable for them. This can show far beyond good grammar, and possibly a good English support structure (as to whether a full paragraph, an extended essay, or even a blog entry. It affects the nation's youth much more than it seems also at the beginning, because even though people took beyond all social media platforms and beyond that virtual life. This is now a component of our actuality and our personal identity. It makes people think is that in the next twenty-five to thirty years, when the written language is really searching for its text Identifies potential shining to either produce new perhaps some literary brilliance, we'll read the news media headlines.

### IV. CONCLUSION

We honestly believe that messaging is just making a container of odd pieces of writing system. Students often use it consciously or unconsciously. Texting has become every regular activity that any teenager usually does on a daily basis. Use of texting is beginning to gain popularity among the younger crowd.

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# Impact of Spiritual Greenery Activities

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**Abstract**— *The Green School for Green Bhutan programme was implemented across all schools in Bhutan in 2010. This programme constitutes eight dimensions: environmental greenery, academic greenery, intellectual greenery, social greenery, spiritual greenery, cultural greenery, aesthetic greenery, and moral greenery. All schools across the country practise meditation and mind training/mindfulness as part of spiritual greenery activities. Additional spiritual greenery activities such as choesed leyram (religious discourse) annual rimdro (ritual), and green day are also implemented. Although spiritual greenery activities have been implemented in schools since 2010, not much is known about their impact due to limited literature. Using a qualitative design, data for the study were gathered from 28 participants from six schools in Samtse district, Bhutan using a semi-structured interview. Thematic analysis was used for data analysis. The findings from the study showed that the implementation of spiritual greenery activities has positively impacted for both teachers and students.*

**Keywords**— *Eight dimensions, green school, impact, spiritual greenery.*

## I. INTRODUCTION

The overall framework for development programmes used in Bhutan is termed ‘Gross National Happiness’ (GNH) which seeks to strike a balance between material and non-material components of development (Planning Commission, 1999). Bhutan’s national vision for education is to promote the development of “an educated and enlightened society of Gyalyong Gakid Pelzom [Gross National Happiness], at peace with itself, at peace with the world, built and sustained by the idealism and the creative enterprise of our citizens” (MoE, 2013, p. v). The Ministry of Education (MoE) in Bhutan, in its endeavour to promote GNH, launched a nationwide initiative termed Educating for Gross National Happiness (EGNH) in 2010 (Tshomo, 2016). EGNH is promoted and supported by the Green School for Green Bhutan programme, which comprises eight dimensions: environmental greenery, academic greenery, intellectual greenery, moral greenery, aesthetic greenery, social greenery, cultural greenery, and spiritual greenery. Following the initiation of the Green School for Green Bhutan programme in 2010, schools across the country started meditation and mindfulness as spiritual greenery activities. Other spiritual greenery activities such as choesed leyram, annual rimdro, and green day were also implemented in the schools. However, little is known about the impact of spiritual greenery activities due to limited research and literature. Thus far, only two studies have explored the Green School for Green Bhutan programme. One study by Drakpa and Dorji (2013) investigated the contribution of the Green School for Green Bhutan

programme towards the realisation of Gross National Happiness in 13 schools in Chukha district and another study by Gayphel, Jose, Yangdon, Giri, Sonam, and Dorji (2014) explored principals’, teachers’, and students’ perceptions of green school and one of its dimensions, spiritual greenery. These two studies have not examined the impact of spiritual greenery activities. The present study explored the impact of spiritual greenery activities. Being the first study on the impact of spiritual greenery activities, the study will contribute to the body of literature and knowledge on spiritual greenery. The findings of this study are anticipated to provide an empirical base for policy advice concerning the implementation and impact of spiritual greenery activities to the Ministry of Education, policy makers, curriculum designers, educationists, and teacher educators.

## II. LITERATURE REVIEW

### 1. Spirituality in Education

The meaning of spirituality in education has been explored and highlighted from different perspectives by many authors. Spirituality in education is primarily concerned with wholeness, connectedness or relationship with oneself, with others, with nature, or with the world (Astin, 2004; Eaude, 2005; Hay & Nye, 2006; Jones, 2005; Palmer, 1999), child-centered pedagogy (Watson, 2014), nurturing holistic development (Crawford & Rossiter, 2006; Roux, 2006; Taggart, 2001), inviting students to encounter their inner lives and the interior lives of others in

a more profound and caring way (Kessler, 1999), and helping students embrace humility, respect, compassion, and gentleness (Dei, 2002; Jackson & Monteux, 2003). For others, spirituality in education refers to “a sense of awe, wonder, mystery, a search for meaning and purpose, feelings and emotions, self-knowledge and beliefs – these beliefs need not necessarily be related to a religious belief system” (O'Brien, 1998, p. 47) and “no more—and no less—than a deep connection between student, teacher, and subject—a connection so honest, vital, and vibrant that it cannot help but be intensely relevant” (Jones, 2005, p. 2). According to Jones (2005), the nourishment of spirituality “in the classroom allows it to flourish in the world, in the arenas of politics, medicine, engineering—wherever our students go after graduation” (p. 2).

In Bhutan, spiritual greenery is synonymous with spirituality in education in other countries. According to Powdyel (2014), spiritual greenery is:

An acceptance of the need for support from higher beings—ideals, objects, signs, gods, goddesses, spiritual figures, power of nature, our root lam<sup>1</sup>, including our parents and teachers who inspire and empower us. It is the condition of our inner life that accepts and honours the divine in us and that links us to the divine higher than us. It has nothing to do with any religion or dogma but could be allied to emotional intelligence. (pp. 45–46)

Powdyel further claims that:

Modern education, sadly, has no room for such an orientation. That is the reason that today's scholars become experts in their fields of specialization but are bereft of the saving graces of the spiritual elements that enrich us and empower us. (Personal communication, October 6, 2016)

In summary, spirituality in education is concerned with nurturing holistic development of students to establish connections with self, others, and the world. Nurturing spiritual development in pupils is advocated to be an essential component of education.

## **2. Importance of spirituality in education**

Children's spiritual development is increasingly being advanced as an important aspect of their well-being. Malviya (2011), for example, claims that “an awareness of the important role of spirituality is growing within the education system...students are seeking for personal

identity to give meaning to their lives in the fast-paced world of the 21st century” (p. 52). Mainstream schools around the world are now actively implementing programmes that recognise the importance of nurturing a child's social, emotional, mental, spiritual, and cognitive well-being (Tregenza, 2009; Yager, 2009). Spirituality is identified as an important component of school curricula in New Zealand and England. The New Zealand curriculum mandates that teachers cater to the spiritual well-being of the students (MoE, 1996). Similarly, the Office for Standards in Education (Ofsted, 2004) in England and Wales recommends spiritual development of children and young people to be a significant focus in all lessons. However, Noddings (1992) comments, “The more I think about the centrality of spirituality in our lives, the more concerned I become about its shameful neglect in the public undertaking we call ‘education’. Surely our responsibility to educate includes attention to matters of spirit” (p. 85).

In Bhutan, spiritual greenery is one of the dimensions in promoting a Green School towards a Green Bhutan. Moreover, Jackson and Monteux (2003) state:

The right to spiritual well-being is firmly embedded in the 1989 UN Convention on the Rights of the Child. A clear duty is placed on all relevant bodies to ensure that a child's spiritual well-being is nurtured along with his or her physical and intellectual well-being. All carers have an ethical responsibility to recognize and respond to spirituality as it is presented within all human beings and they must be equipped to recognize, understand and deal with this dimension. (pp. 52–53)

Additionally, Powdyel claims:

Spiritual greenery is a call to pay attention to the myriad of infinite powers that lie beyond our limited personal realms. If one recognises the sources of these positive powers and lives one's life in harmony with them, our life and experiences become that much fuller and that much more fulfilling. (Personal communication, 6 October, 2016)

Overall, spirituality is widely recognised as being an essential component of education.

## **3. Nurturing children's spiritual development**

Eaude (2005) claims that young children's spiritual development will be lost if it is not intentionally nurtured. Proponents of spirituality in education have suggested different ways of promoting spirituality in schools.

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<sup>1</sup> Abbot

Moriarty (2013) proposes that sport could be used to promote spirituality since it is a source of wonder, well-being, and connection and enhances learners' sense of self-worth. Furthermore, Davies (1988) contends that spirituality can be nurtured through all the subjects of the curriculum. This aim can be achieved by teachers engaging in reciprocal connections with students, providing hands-on activities, and allowing students freedom of expression and authentic wondering (Hyde, 2008; Palmer, 1999; Sewell, 2009). Correspondingly, Malviya (2011, p. 54) espouses that "teachers need to be courageous and deeply engaged in teaching students, bringing their entire selves, including their spirituality, to their teaching". Powdyel (2014, p. 46) asserts that "schools and institutions need to create many moments of silence and reflection for renewal, connection and for life". Families and community also have pivotal roles to play in the spiritual development of young people (Fisher, 2008). In summary, there is widespread support for the view that spiritual development in pupils can be nurtured through both curricular and extracurricular activities. In the Bhutanese education system, spiritual development is nurtured through spiritual greenery activities such as meditation and mindfulness practice, which are implemented across all schools in the country.

#### **4. Spiritual Greenery Activities – Meditation and Mindfulness**

Meditation and mindfulness are practised through school-based meditation and mindfulness programmes in some schools around the world. In Bhutan, meditation is one of the elements of GNH education that addresses the psychological well-being of students (MoE, 2015). Meditation is defined as a "process of paying attention, often to a particular object designated as the focus of concentration or object of meditation, which is commonly the breath or repetition of an inspirational word or phrase, referred to as a mantra" (Campion & Rocco, 2009, p. 47) and "emptying of the mind of thoughts or the concentration of mind on one thing in order to aid mental or spiritual development, contemplation or relaxation" (MoE, 2015, p. 127). Meditative practices are now being integrated into schools to support social and emotional learning for students (Wisner, 2013).

Meditation, which is highlighted as a secular practice in Bhutanese schools, is intended to help students concentrate and discover their innate virtues and potential, teach them values of kindness (MoE, 2015), help them calm their minds, and improve memory power (MoE, 2012). In addition, Thinley (2010) states:

Just a few minutes of contemplation and meditation at the beginning and end of a school day or a ceremony, ritual, class, assembly, or even sports event can change and deepen the atmosphere on the spot and bring instant connection with the inner joy that is the essence of GNH. (para. 36)

Furthermore, Powdyel maintains:

To meditate and to be mindful are essential pathways to cultivating spiritual greenery. Even when children meditate, they should be guided to reflect on those uplifting and enriching objects and not simply to close their eyes and be done with meditation! (Personal communication, 6 October, 2016)

Studies have demonstrated that meditation programmes in schools help to increase calmness and relaxation and assist in emotional/behavioural control (Napoli, 2004; Wall, 2005), improve mood, cognitive functioning, and self-regulation (Grossman, Niemann, Schmidt, & Walach, 2004), reduce stress and increase forgiveness (Oman, Shapiro, Thoresen, Plante, & Flinders, 2008), decrease mental health problems, boost well-being and enhance academic achievement (Waters et al., 2015), enhance tolerance, sociability, empathy, positive thinking, and a positive state of mind (Beddoe & Murphy, 2004; Chang et al., 2004; Lutz, Slagter, Dunne, & Davidson, 2008), and increase positive feelings about the self, improve mood, increase peaceful feelings, reduce frustration and aggravation, enhance clarity of the mind, improve concentration and focus, provide better control of bad thoughts, increase positive thoughts, and promote a more relaxed mind (Wisner, 2013). Additional benefits for the whole school community include teachers and students being calmer, more relaxed, less stressed, and happier, resulting in a calmer, less stressed, and more relaxed school climate (Wisner, 2013).

Correspondingly, in a study conducted in Bhutan, some of the benefits of meditation on the students were found to include enhanced concentration and interest in the subjects, increased attachment to the school, reduced aggressiveness and anxieties, enhanced control of anger, improved behaviour, enhanced inner peace, and increased willingness to help others (Gayphel et al., 2014). The study also highlighted that the practice of meditation resulted in the principals and teachers becoming friendlier among themselves as well as with the students. Given the benefits of meditation, it is beginning to be viewed as an essential practice that transcends any religion (Ricard, 2006).

The use of mindfulness in educational settings is also gaining momentum and significance. According to Kabat-Zinn (2003, p. 145), mindfulness is the “awareness that emerges through paying attention on purpose, in the present moment, and non-judgmentally to the unfolding of experience moment by moment”. Along the same line, Thinley (2012) defines mindfulness as “gaining control of one’s thoughts and emotions and learning to use one’s mental energies to positive ends, which constitutes the essence of Educating for GNH” (p. 97). The purpose of mindfulness is to create a state of relaxed attention that enables individuals to achieve more flexibility in their psychological and physical responses to various situations (Greenberg & Harris, 2012). The practice of mindfulness also helps “change our attitudes and values—changing our ways of behaviour that can help us to achieve GNH” (MoE, 2015, p. 127).

A number of programmes that incorporate mindfulness have been developed in some western countries to specifically harness teacher resilience, compassion, and habits of minds (Roeser, Skinner, Beers, & Jennings, 2012), to establish children’s well-being (Lillard, 2011), and to enhance both students’ and teachers’ well-being in the classroom (Greenberg & Harris, 2012; Mendelson et al., 2010). Albrecht, Albrecht, and Cohen (2012) contend that stress in the school system is “stimulating the proliferation of wellness promoting programmes” (p. 1). They further report that depression is the most common youth problem encountered by youth aged 12–15 years in countries such as Australia (Albrecht et al., 2012). If depression and anxiety are left untreated, they become risk factors for alcohol and drug problems and may lead to suicidal thoughts and actions (McGorry, Purcell, Hickie, & Jorm, 2007). Additionally, Rempel (2012) suggests, “children deserve to experience life positively and society has a duty to provide them with skills and strategies to manage life’s more challenging moments. Mindfulness maybe one way to provide this” (p. 217).

There is a growing body of literature addressing the benefits of mindfulness practice for students and teachers. Research studies have indicated that mindfulness practice has: helped to reduce teachers’ stress levels, depression and anxiety; assisted behaviour management strategies and improved self-esteem (Gold et al., 2010); improved optimism, social competence, self-concept, and emotional resilience (Schonert-Reichl, Kimberly, & Lawlor, 2010); and developed inhibitory control (Oberle, Schonert-Reichl, Kimberly, Lawlor, & Thomson, 2012). Similarly, other research studies have shown that mindfulness practice has benefited the whole child (i.e., the mind, body, and

emotions); improved academic performance, executive functioning, and feelings of connectedness with self and others; improved happiness (Ager et al., 2015); reduced reactivity; increased self-care, self-awareness, and a sense of connection with nature (Wall, 2005); improved behavioural regulation and metacognition (Flook et al., 2010); reduced levels of stress; and facilitated self-calming (Wisner, 2014). The practice of mindfulness has also been found to reduce depressive symptoms (Lau & Hue, 2011) and lower internalising and externalising behaviours (Lee, Semple, Rosa, & Miller, 2008). The benefits for teachers have been found to include increased mindfulness, improved teaching self-efficacy, and improved physical health (Poulin, Mackenzie, Soloway, & Karayolas, 2008).

The importance of teachers in influencing the behaviour of children and the youth of Bhutan has been recognised; therefore, mindfulness education has been introduced into the two colleges of education: Paro and Samtse. According to Thinley (2012), mindfulness education is about:

1. training to develop ‘mindfulness’ as a technique to investigate into one’s own mind;
2. developing positive values which govern one’s behaviour which determines one’s happiness;
3. learning to be aware of one’s thoughts and emotions and to check on one’s behaviour; and
4. training one’s mind to enhance its potential which is almost limitless. (p. 98)

He further reports that the two colleges of education in Samtse and Paro have been involved in “promoting mindfulness education ever since the Ministry of Education embarked on promoting it throughout the education system and supporting the most profound idea of Gross National Happiness” (Thinley, 2012, p. 98). For effective implementation of Educating for GNH in the school, “the Principal, Vice principal and teachers should practise meditation and mind training first and be convinced of the impact before they ask students to practise in the school” (MoE, 2015, p. 30). In sum, the implementation of meditation and mind training will be successful if taught by people who practice what they preach.

### III. METHODOLOGY

Data for the study were gathered from 28 participants using semi-structured interviews. In-depth semi-structured interview data constitute the empirical backbone of much qualitative research in the social sciences (Campbell, Quincy, Osserman, & Pedersen, 2013). Harvey-Jordan and Long (2001) contend that semi-structured interviews are

used widely in qualitative research to understand why people act in particular ways by exploring participants' perceptions, experiences, and attitudes. A semi-structured interview was used rather than a structured interview as the former offers "sufficient flexibility to approach the respondents differently while still attending to the same areas of data collection" (Noor, 2008, p. 1604).

The participants were from three higher secondary schools and three lower secondary schools in Samtse district, Bhutan. In order to gain perspectives from both urban and semi-urban schools and from both genders, sampling ensured that there were participants from these school types and locations and included both males and females. A purposeful, criterion-based sampling strategy was employed to select the 28 participants. Criteria for selection included that the participants:

1. had at least two years of teaching experience, as that meant they would have some experiences of implementing spiritual greenery activities;
2. belonged to a school that had more than two participants, as it was considered impractical to visit a school to interview just one or two participants;
3. were willing to participate in the interview; and
4. could communicate in English quite well, as the interview was to be conducted in English.

All 28 participants were invited to participate in a semi-structured interview through email. Consent for the interview and audio recording of the interview were sought and obtained from the participants and confidentiality and anonymity were assured. A verbatim transcription of both the questions and the responses provided by the interviewees was carried out. The transcripts were emailed to the participants for their comments and feedback. This member-checking process is essential to confirm the credibility of the information and narrative account (Creswell & Miller, 2000). The data were analysed using thematic analysis. Thematic analysis is a commonly used technique in qualitative research. Thematic analysis is defined as a systematic approach to pattern recognition within the data, with emerging themes becoming categories for analysis (Braun & Clarke, 2006; Fereday & Muir-Cochrane, 2006). Namey, Guest, Thairu, and Johnson (2008) posit that thematic analysis "focuses on identifying and describing both implicit and explicit ideas" (p.138). NVivo was used for data management and analysis.

#### IV. RESULTS AND DISCUSSION

The findings from the study showed that the implementation of spiritual greenery activities such as meditation, mindfulness training, choesed leyram, annual rimdro and green day has positively impacted both teachers and students. The impacts for the students included improvement in their behaviour, development of civics sense, enhanced memory and better retention of ideas, better concentration, less stressed, more relaxed and refreshed and being able to control their minds. Additional benefits included more controlled anger, increased attention span, improved cognitive development, improved participation in the class and inculcation of values of sharing enhancement of their social skills, creation of bond of togetherness between teacher and students and between students. Similarly, spiritual greenery activities have benefitted the teachers both personally and professionally. For example, spiritual greenery activities have helped them calm down, refresh, be at peace and be mentally and physically healthy and manage stress. Spiritual greenery activities such as meditation and mindfulness have also served as good attention gaining strategies especially in the lower classes. The conduct of meditation and mindfulness have made the classroom environment less chaotic and helped in the smooth conduct of the lessons. All these benefits have helped to improve individuals' lives and enabled teachers and students to live in harmony in the school. Similar benefits have been reported in the literature. For example, studies have demonstrated that meditation programmes in schools increase calmness and relaxation, assist in emotional/behavioural control (Napoli, 2004; Wall, 2005), improve mood, cognitive functioning, and self-regulation (Grossman, Niemann, Schmidt, & Walach, 2004), reduce stress (Oman, Shapiro, Thoresen, Plante, & Flinders, 2008), decrease mental health problems, boost well-being (Waters et al., 2015), enhance tolerance, sociability, empathy, positive thinking, and a positive state of mind (Beddoe & Murphy, 2004; Chang et al., 2004; Lutz, Slagter, Dunne, & Davidson, 2008), and increase positive feelings about the self, improve moods, increase peaceful feelings, reduce frustration and aggravation, help clear the mind, aid concentration and focus, allow for the control of bad thoughts, increase positive thoughts, and relax the mind (Wisner, 2013). Correspondingly, in a study conducted in Bhutan, some of the reported benefits of meditation on the students were enhanced concentration and interest in the subjects, increased attachment to the school, reduced aggressiveness and anxieties, more controlled anger, improved behaviour, enhanced inner peace, and improvement in their attitude to help others (Gayphel et al., 2014).

## V. CONCLUSION

The findings from the study showed that the implementation of spiritual greenery activities has positively impacted both teachers and students. These benefits ranged from improving the personal and academic lives of students to improving the personal and professional lives of the teachers. The empirical findings from the study are essential, as the evidence may assist the different stakeholders in supporting the implementation of spiritual greenery activities. In addition, policy mandates that schools advance spiritual greenery activities as one of the threads to help achieve the vision of Green School for Green Bhutan, EGNH, and GNH. However, the implementation and impact of spiritual greenery activities is challenged by lack of empirical evidence to guide the teachers and the school leaders. Hence, there is an urgent need for more research to be conducted on spiritual greenery activities in order to progress the cause of the Green School for Green Bhutan programme, EGNH, and GNH. The present study helps to (i) reduce the gap in the literature, and (ii) add to the body of literature and Knowledge on the impact of spiritual greenery activities both nationally and internationally.

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# Bulbbul: Not Just Another Feminist Tale

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**Abstract**— *Feminism has always been a relevant topic of discussion, irrespective of various forces trying to subdue it, accusing it of being overused and cliché. However, atrocities against women have failed to cease and it still thrives through multiple forms in popular media. In a country like India, religion and religious customs have always been an excuse for the patriarchal to treat women poorly. One such narrative that has recently been released is Bulbbul by Anvita Dutt, which was released online via Netflix. The movie shows the intricate linings of a rich Bengali manor and the position that women occupy in these household. Along with the issue of patriarchy, the movie also shows glimpses into a more ecological issue that exists in the globe today- the alarm of habitat loss. This paper aims to unveil the ecological aspect to the film Bulbbul. The audience sees not only the plight and experiences of a young girl married to a rich household, but also the stark reality that is the crisis of habitat loss that is faced by animals- here, a bird of the same name- worldwide due to the selfish activities of man.*

**Keywords**— *ecology, feminism, habitat loss, humanity, patriarchy.*

## I. INTRODUCTION

The latest release on Netflix that gave every advocate of feminism a party in their minds would be *Bulbbul*, directed by Anvita Dutt. The story and secrets of huge *havelis* and its lifestyles have been portrayed undoubtedly with finesse by the director. Mingling the myth of the *chudail*, Dutt has managed to capture the indecencies and atrocities inside privileged households. But does Anvita Dutt limit her story just to a canvas of patriarchy and feminism in the light of 19th century Bengal? Does her film just spill the dirty secrets of a Bengali manor? *Bulbbul*, the central character, not only portrays the plight of a woman under the lustful gazes and gropes of man, but also the fate of mother nature and her children in a world dominated by human avarice. This paper has attempted to look at the film from another point of view- that of ecology. While in plain sight it talks about the woeful incidents arising as a result of patriarchy, on a deeper analysis, one can understand the ecological problem of habitat loss lingering beneath the peripheral meaning. This paper intends to unearth and explain the film from the said dimension. Humans, knowingly or unknowingly, don the roles of Indranil and his brother Mahendra and rape the natural heritage of the land, plundering and looting it off its richness, driving the destined heirs of the globe away from their homes. This paper therefore expounds the semblance between the female protagonist *Bulbbul* and Mother Nature.

## II. NARRATING BULBBUL'S STORY

The privileged in the *haveli* are the men, the stakeholders of patriarchy and feminine suppression. From the protagonist *Bulbbul's* (Tripti Dimri) marriage to an older man Indranil (Rahul Bose) to her fate at the hands of her husband and his twin brother, the audience sees her growth from an innocent little child to being a victim of male lust satiation to a powerful "chudail" who sought to deliver justice to every mistreated woman in her land. The director has unearthed the superstition of the *chudail* from the depths of our cultural memory and hit home the dirty concept of "big secrets" in "large manors", and how as a consequence of the *chudail's* good deeds, the world sentenced her death by burning her at stake. *Bulbbul*, the protagonist, often has a twinge of red in her attire, matching the appearance of the bird shares her name. She also carries with her a fan of peacock plume, a sign of royalty and unbounded beauty. It shows how she holds an upper hand in the *haveli*, however she gets killed. The actions of the human towards forests and other natural resources are no lesser than rape.

## III. THE THEATRICALS AND WHAT'S LEFT UNSAID

*Bulbbul's* initial phase in the movie is shown in a cool tone of blue. At the point where she resorts to drop her calmness and become the bloodthirsty *chudail* and a bearer of justice, the entire lighting of the film shifts to a dangerous

hue of red- not the red that signifies fear and isolation, but the red that blares out the warning of vengeance and danger. Bulbbul's actions post the shift in light might resemble the outcry of the little bird that is facing habitat loss at an alarming rate courtesy to the greedy nature of humans. Even the character of Satya (Avinash Tiwari) who seems to want to protect Bulbbul paves the way to her eternal doom by setting her refuge on fire. Bulbbul was a deliverer of justice to many mistreated women, just like how an organism maintains the balance in the ecosystem.

#### IV. THE PROTAGONIST AND HER PLIGHT

Bulbbul, from a very young age, is seen to have an affinity for perching branches of trees, an abode for birds. The character of Satya might represent the pseudo- tree hugger who in their haste to make an impression in the world, lead to nature's doom themselves. It is Dr. Sudip (Parambrata Chattopadhyay) who sees the woman for the real person that she is; who knows in depth her stories of suffering. The characters of Sudip and Satya can be seen as contrasts. Bulbbul's miserable doom happened due to unintentional but irrational decisions and actions courtesy of Satya. His character contrast in Sudip is not accidental and is a lesson to handle situations with maturity in order for its preservation.

#### V. CONCLUSION

The film although in the peripheral glance seems to discuss the perilous nature of patriarchy in Bengali *havelis*, on a deeper level it symbolises a great ecological crisis that not only the bulbul birds, but essentially all forest-dwellers face- of habitat loss. Both issues are ones that today we simply cannot afford to ignore. They are of immense and alarming relevance in the world that we live in today. Anvita Dutt has managed to tie two skeins of extreme relevance and execute it with finesse through her Netflix release. The cherry on the icing would be the frame in the climax, where we see the protagonist perched atop a branch, expressionless in an inferno that combusted her asylum. The trees were Bulbbul's home, where she felt absolutely at ease as compared to the strict conventions of her husband's home-A house where she was restricted by her toe ring that would "prevent girls from flying". The abovementioned frame portrays the helpless state of the bird, watching her home being destroyed to ashes by tongues of flame. The protagonist's posture in the said scene is not a mere coincidence- it resembles how a bird perches atop a branch. Dutt has brilliantly manipulated the viewer's minds to draw the resemblance between the character Bulbbul and the bird bulbul. The movie is not

just a flag bearer of violence against women under toxic patriarchy. The director has also managed to symbolically unveil the grave danger that humans have put Mother Nature in and that too with striking impact. Taking the viewer through the dirty secrets in "*bade havelis*", Anvita Dutt has truly created a work of art relevant to the age.

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# Patriotism in Li Bai's Tang Poetry and its Influence on the English World

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**Abstract**— *As a legendary poet in the history of Chinese literature, Li Bai is undoubtedly considered as one of the symbols of Chinese culture and national spirit. This article tries to explore and explain the patriotism in his poetry regarding Confucianism. The study of Li Bai's patriot passion not only helps translate Li Bai's poetry and Chinese culture but benefits the spread of excellent Chinese spiritual heritage to the whole world.*

**Keywords**— *Li Bai's poetry, patriotism, national spirit, influence.*

## I. INTRODUCTION

Poetry is one of the best ways for people to know the thoughts and culture of a nation. As one of the typical representatives of Chinese poetry, Tang poetry contains the most precious cultural and spiritual treasures of the Chinese nation, playing an important role in the spread of Chinese culture to the Western world.

Straightforward, unrestrained, wild and optimistic, Li Bai, the most outstanding poet in the Tang Dynasty is known as the "Poetry Immortal" and "Poet Knight-Errant". Rejecting vulgarity, pursuing loftiness, yearning for freedom and transcendentalism, the passionate poet wrote poems vigorously in an unconstrained style with rich imagination and varied imageries, and he is hailed as the best representative of the Tang culture and an artistic treasure in Chinese and world literature.

Throughout the ages, the academic circles have spared no effort to explain and interpret Li Bai's poetry. Since the eighteenth century, spanning time and space, Li Bai's poetry has resonated greatly in overseas heterogeneous cultures and civilizations, and he has become the first few Chinese poets whose works were accepted by the Western world and made a great impact on it thereafter. The translation and dissemination of his poetry in the English world symbolize not only the Western spread of Chinese literature, but the

wide acceptance of Chinese traditional culture and national spirit in the West.

Patriotism, the ideological foundation and spiritual support of Chinese civilization, is one of the cores of Chinese culture, full of vitality and vigour. It is also a mighty power to unite the Chinese nation as a whole to ensure its survival and continuous development. Throughout the history of ancient Chinese poetry, from the *Book of Songs* to the poems in the late Qing Dynasty, patriotism has always been an eternal theme in the creation of Chinese poems. Tens of thousands of splendid poems shine the light of patriotism, inspiring Chinese people one generation after another and keeping them in solidarity to safeguard freedom and peace on their motherland. Meanwhile, patriotic poets emerged in large numbers, among whom Li Bai is one of the best representatives of all.

Li Bai is a typical representative of the Chinese national spirit, and it is not difficult to find out the conveying of Chinese traditional culture in his poems (Han, 2008: 71). In particular, his patriotism, anti-war sentiment, desire for peace and stability in his poems fully reflect the traditional virtues and spiritual strength of the Chinese nation and people. In his poetry, his poetic words as sharp as a sword uncovered corruption and militarism. He appealed passionately in the lines of words for peace, reunification,

prosperity and stability. While writing, he was never stingy with his love and praise for the beauty of mountains and rivers. His patriotism in the depth of his heart and soul has transcended the boundaries of class, era, society and nation (Gao, 1985: 78).

Li Bai's love for his country and world peace is the common goal pursued by all nations in the world today and is also the national integrity and spirit rooted deeply in the hearts of people across the world. The patriotism in Li Bai's poetry is discussed in the following points: (1)worrying about the country and its people, (2)opposing national division,(3)opposing aggression, (4) praising the magnificence of rivers and mountains, and(5)the influence of Confucianism.

## II. WORRYING ABOUT THE COUNTRY AND ITS PEOPLE

Li Bai showed his deep concern about the fate of the people and the future of the Tang Dynasty when the society was superficially prosperous but deeply stressed and threatened by latent crises in the Tianbao Era (742-756). He was quite mindful of potential dangers and got prepared to assume responsibility to serve his country and people. He experienced the flourishing period of the Tang Dynasty in the Zhenguan Era (627-649), as well as its declining in the Tianbao Era (742-756). The government was increasingly corrupted and decaying during the Tianbao Era when Emperor Tang Xuanzong indulged himself in wine, extravagance and immortality regardless of state affairs, bigwigs led a dissipated and luxurious life, and evil governors ruled the country while the loyal suffered, severely damaging the social economy and intensifying the class conflicts. Eventually, the Tang Dynasty was beset with problems and dangers. In face of the crisis, Li Bai ruthlessly criticized and exposed the social darkness and political corruption of the Tang Dynasty. At the same time, he expressed his concern about his country in many of his poems.

His fifty-nine "Ancient Wind" poems, most of which were written in this period, involve topics such as opinions on poems, revelations of reality, history, gratefulness and lament. He expressed his dissatisfaction with social reality

in his poems, and one-third of them are the direct exposure and denouncement of the political corruption, social decline, domestic conflicts and foreign wars of that time, which is an excellent demonstration of his patriotism, for example, "Ancient Wind No. 46" states:

One hundred and forty years have passed  
since the founding of Tang, the land  
growing in prosperity and strength; above  
the palace a Five Phoenix Tower reared  
into the mist, the Ching, Wei and Lo  
rivers joining below; the Imperial court  
all powerful, glittered in its brilliance;  
around the palace, young gallants gambled  
with fighting cocks, or played ball beside  
majestic buildings, proud, and cocksure  
were those, thinking all under heaven was  
theirs to sport with, that their power  
would be ever lasting, not realizing that  
when such is lost, they would be discarded.

Yang Hsiung of Han was able, but  
had to be content with writing  
his work on philosophy in secret.

(Alley, 1980: 80)

In this poem, the poet showed his contempt to the corrupted ruling class and decisively set a line with them after making a comparison between the past and present of the Tang Dynasty: the outward heyday and the inward peril. In "Ancient Wind No. 18", he wrote "Night and day are given over to pleasure, / And they think it will last a thousand"(Pound, 1914: 15) to criticize Emperor Tang Xuanzong's obsession with singing, dancing and sensual pleasures without caring about state affairs.

In "Ancient Wind No. 53", he bitterly condemned the evil governors' ruling of the government and their sinister plot to overthrow the emperor in the following lines:

In Chao the Prime Minister and the army leader  
fought, while in Tsin six  
powerful families intrigued against

each other, all struggling to gain  
power; the Prime Minister of  
Chi in the Spring and Autumn Period  
played for popularity with the people,  
but then killed the Duke his master,

taking the state for his own poste. (Alley, 1980: 139)

Li Bai showed his compassion and praise for the working people and exposed the darkness of social politics and the tyranny of the ruling class. He also expressed his deep sympathy for ordinary people and his concern about their miserable life in "And the white bones were piled up in hills—Ah, what had they done—the innocent people?" (Obata, 1922: 175).

The brutality of burning, killing and looting in the An Shi Rebellion left bleakness and unrest to Sanchuan where life was impossible, and people had to flee southward. "In North Fight", he bitterly criticized the crimes of the rebellious troops in the lines "We press forward with no knowledge of when we shall return; / We look back, thinking of our former home." (Ayscough and Lowell, 1921: 22), describing a tragic scene and the sad mood of the people who abandoned their homes and exiled.

Yelling at the sky, he expressed his deep sorrow for the people in the war in the last two lines of the poem "Grieving and lamenting in the midst of ice and snow; / Groaning aloud, with our bowels rent asunder" (Ayscough and Lowell, 1921: 23).

When seeing the trackers laboured to carry huge boulders for the government in dry and rainless days, he could not help writing in pitiful and sympathetic words in "To the Tune of Ting Tu Hu":

the tow path pullers sing songs  
together, but their hearts were  
full of tears; then we came to a place  
where ten thousand peasants hewed out  
blocks of stone, but had no way  
to get them down to the riverside  
just staring at them piled high,  
then hiding their faces as they wept.

(Alley, 1980:34)

Li Bai's love for the working people is also manifested in his praise of them. In "The furnace fire lights up earth and sky, / Red sparks fly pell-mell into the purple sky" in "Song of Qiupu No.14" (Wen Shu, 1989: 92), a hive of activity with everyone in full swing is vividly presented. His description of the innocent and good life of female water-chestnuts pickers is found in such lines as "In the clean green water--the shimmering moon; / In the moonlight--white herons flying" in "Autumn River Song" (Ayscough & Lowell, 1921: 67), vividly presenting a desirable picture of a happy life.

### III. OPPOSING NATIONAL DIVISION

Li Bai resolutely opposed the An Shi Rebellion threatening the national unity, which stems from his desire for peace, national stability and unity. The An Shi Rebellion caused a catastrophic disaster to the country and its people, the Tang dynasty being collapsed from a prosperous and glorious empire into a shaky and shattered mess, and people were living in desperation and a dark abyss of misery.

Splitting apart inevitably undermined the unity and solidarity of the nation, hindered the development of its productivity and society, and exacerbated people's sufferings. With incomparable hatred and strong complaint, Li Bai condemned the rebels for bringing a catastrophe to the nation and the people. His concern about the future of the country and his tears shed for the people who suffered greatly are well expressed in his poems. He revealed the sinister nature of the An Shi Rebellion army who were beasts in human dress and exposed their criminal acts of killing innocents in the sharply contrastive lines in "Ancient Wind No. 19":

everywhere could be seen looting  
armies, which took Loyang, creating  
chaos and madness with blood  
flowing everywhere; like animals of prey  
rebel army men made into officials  
With caps and robes to match.

(Alley, 1980: 138)

Through the lines, he demonstrated his firm resolution and strong belief to eradicate the rebels and quell the civil strife for national unity.

#### IV. OPPOSING AGGRESSION

In the last years of Tianbao, some large-scale foreign aggression wars and frontier expansion for years waged by the Tang government destroyed the good-neighbourly and friendly relations with the surrounding countries and hindered the development of the country, leading to sharp social conflicts and crises. The poet wrote poems, on the one hand, to oppose the government's indulgence in militarism and foreign aggression, on the other hand, to describe the tragic scenes of unjust wars, as in "Men die in the field, slashing sword to sword; / The horses of the conquered neigh piteously to Heaven" ("Fighting South of the Ramparts") (Waley, 1950: 35). "Bones white with a thousand frosts, / High heaps, covered with trees and grass" ("Lament of the Frontier Guard") (Pound, 1915: 16).

Li Bai's poetic thoughts have had a certain influence on American poet Ezra Pound in terms of his poetry writing and translation because of their similar personal experiences and frustrations. It can be said that Pound found his inspiration in Li Bai's poetry and inherited Li Bai's ideas, which can be found in their complaint against wars. In April 1915, Pound published *Cathy* in which 19 ancient Chinese poems with Li Bai's were translated, highlighting the theme of war, separation, travel, nostalgia and disillusionment. The first poem translated in his book is the first anti-war poem in history "Song of the Bowmen of Shu" from *The Book of Songs*, some lines of which were translated as:

We come back in the snow,

We go slowly, we are hungry and thirsty,

Our mind is full of sorrow, who will know of our grief?

(Pound, 1915:6)

In the poetic lines, Li Bai fully expressed the soldiers' deep resentment against war, their agony of anxiety and homesickness. Pound thought that Li Bai's anti-war poems not only uncovered the cruelty of war but also truly reflected the miserable life of the Western people in the first World War who suffered from exile, pains, and displacement. The

critical realism of Li Bai's poems resonating with the hearts of American people, *Cathy* received wide praise in the United States.

#### V. PRAISING THE MAGNIFICENCE OF RIVERS AND MOUNTAINS

Traveling around famous mountains throughout his life, he sang the mountains, lakes and scenic spots of his motherland in his poems. He depicted the majesty of waterfalls at Mount Lushan as "Down it cascades a sheer three thousand feet- / As if the Silver River were falling from Heaven!" ("The Waterfall in Mount Lu from Afar") (Xu Yuanchong, 2007: 15); the treacherous Yangtze River is found in such lines as:

"The savage wind blows as if it would overturn the Heaven's Gate Mountains.

The white waves are as high as the high rooms in the Temple of Wa Kuan."...

"When the Sea Demon passes by, a vicious wind curves back.

The waves beat open the rock wall of the Gate of Heaven."  
("The Crosswise River")

(Ayscough & Lowell, 1921: 26);

The spectacular sights of the Tianmen Mountains and Yangtze River are presented in

"Breaking Mount Heaven's Gate, the great River rolls through,

Its east-flowing green billows, hurled back here, turn north;

From the two river banks thrust out the mountains blue,

Leaving the sun behind, a lonely sail comes forth."

("Mount Heaven's Gate Viewed from Afar") (Xu Yuanchong, 2007: 19).

Li Bai's love for mountains is also found in "We are not tired, the Peak and I, / Nor I of him, nor he of me." ("Sitting Alone in Face of Peak Jingting") (Xu Yuanchong, 2007: 177). His description of the Yellow River is found in such eternal lines as:

"Do you not see the waters of Yellow River coming down from Heaven?"

They rush with an incredible speed to the sea, and they  
never turn and come back again ("Drinking Song")

(Ayscough & Lowell, 1921: 58)

"The Luteous River coming from the West  
Doth break forth at the foot of Mount Kunlun  
To roar for thousands of *li*,  
And dash' gainst the Gate of Dragon"

("Goodman, Cross Ye Not the River")(Sun, 2007: 133)

From a unique aesthetic perspective, Li Bai depicted in his words pictures of spectacular and magnificent landscapes of multifarious styles, igniting the aesthetic pursuit of the generations after him. In his poetry, he pinned his ambitions and patriotic sentiments on his praises for mountains and rivers to build a magnificent and ideal homeland transcending reality. Owen (1981: 114) said that "Originally associated with *Ssu-ma Hsiang-ju*, such a lofty conception of poetry and the poet was to become an essential part of Li Po's self-image". Mair commented that Li Bai's poems "are full of the romantic and the fantastic: he had a unique ability to conceive and execute grand visions" (1994:198).

## VI. THE INFLUENCE OF CONFUCIANISM

Ancient Chinese poets were usually under the influence of Confucianism, Taoism and Buddhism, which are in harmony and interact with one another. In particular, the Confucian "benevolence" as the "supreme" personality of gentlemen set the overall personality norms for the ancient Chinese literati to take the serving of their country as their own responsibility (Li, 2005:91). Confucianism represents the mainstream value of traditional Chinese culture. The core of Confucianism is orthodoxy which is the origin of patriotism and the root of the Chinese nation's spirit. Deeply influenced by Confucianism, Li Bai, in his poems, conveyed Confucian ideology through which the value of his life is seen.

Benevolence, the core moral appeal and standard of Confucianism, occupies a very important position in the traditional Chinese system of Thought of Ren (benevolence) (Li, 2015: 180). The concept of "benevolence" in Confucianism endowed Li Bai's poems with love and loftiness reflected in the affection for one's kin,

benevolence to others, love for one's country and care for everything.

Li Bai had an active attitude to the world but never foolishly and blindly followed the monarch. He struggled with the dark forces and was concerned about the country and its people. His patriotism is praiseworthy and endows his poetry with strong moral integrity and unyieldingness distinct from others. His political ambitions to rejuvenate and stabilize a country, to benefit all the people in the world and to make achievements reflect the Confucian ideal of "helping the folks, stabilizing the country".

Confucianism has a profound influence on Pound who believes that the "benevolence" of Confucianism is not only a Chinese historical experience but also a guiding principle to save the Western culture and a driving force for American rejuvenation. His literary works often took the oriental culture represented by Chinese Confucianism as the spiritual reference and the poet's creation source. He translated Chinese poetry and Confucian classics, promoting the Western's understanding of Chinese culture (Nong, 2011:57).

## VII. CONCLUSION

Li Bai's poetry not only has an impact on the world poetry and literature but has played a positive role in publicizing national values. As Mair said, "Li Bai is universally recognized as one of the greatest Chinese poets of all time" (1994:198). Arthur Waley wrote in his book *The Poetry and Career of Li Po* that "As a result of two Wars that have devastated the World men and women everywhere feel a twofold need. We need a deeper understanding and appreciation of other peoples and their civilizations, especially their moral and spiritual achievements" (Waley, 1950:vii).

Therefore, the value of culture and spirit in Li Bai's poetry is playing a critical role in the influence of Chinese civilization on the West. It can be seen that the introduction of Li Bai's poetry to the West not only shows his love for the country, the people and mountains and rivers to the Western readers but also promotes the spread and acceptance of the Confucian benevolence in the English world.

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# Reading Kaushalya Baisantry's *Dohra Abhishaap*: A Modern Idiom of Dalit Female Subjectivity

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**Abstract-** *The emergence of Dalit autobiography offers a new dimension to the study of the literary genre of autobiography. This paper explores the intersectionality of caste and gender and liberation issues through the critical reading of Kaushalya Baisantry's Dohra Abhishaap, a Dalit autobiography written in Hindi. And, how the act of writing life narratives by Dalit women smashes the misconstruction/misreading of their agency by deconstructing their traditionally assigned identity and reconstructing their autonomous agency. It also sets up the manifestos for Dalit women's liberation through the textual construction of Dalit female 'self.'*

**Keywords—** *Dalit autobiography, Caste, Gender, Patriarchy, Dalit identity, Dalit feminism, Mainstream feminism.*

Kaushalya Baisantry's *Dohra Abhishaap* (Twice Cursed) was published in 1999, which unfolds the tremendous struggle of Dalit women; and the rise of Dalit *Chetna* in general, and Dalit women's *Chetna* in particular; also, it exhibits Dalit men-women relationship within the family set up. Unlike other autobiographies, her autobiography not only expresses feelings of extreme pain, hatred, and nausea but also deals with her parents' struggle along with her own. This narrative is an honest exposition of the merits and demerits of the Dalit community by the author's lens. Baisantry is an Ambedkarite activist and a founding member of 'Bhartiya Mahila Jagrati Parishad.' And, her narrative voice of 'we' instead of 'I' is suggestive of collective consciousness or 'communal self' since through the technique of individual 'female self,' she narrates the multiple female selves. Her narrative focuses on locality, surrounding, the struggle for education, and the looming presence of caste. She kept living her life with memories of the past. And, 68 years of her life have been passed only in the conflict of turning her *yatharth* (lived-experience) into meaningful words. This narrative relates the stories of three generations of Dalit women's struggle, assertion as well as the construction of self in particular. Also, it underlines the corporeal ache and psychological anxiety meted out to Dalit women within and outside the family structure. Baisantry's autobiography explores Dalit women's pathetic situation in society. Their status of 'Dalit

in Dalits' as they are doubly and triply cursed and exploited based on caste, class, and gender. For instance, they are subjected to exploitation at public workplaces and the victim of the caste system as well as patriarchy within and outside of the Dalit community. According to Vimal Thorat, "Dalit feminist writing like that of Kaushalya Baisantry's *Dohra Abhishaap* (Twice Cursed) speaks of the combined curses of untouchability and patriarchy."<sup>1</sup> In Dalit women's autobiographies, the expressed context, location, problem, and conflict are the main highlight. The struggle of a Dalit woman to get an education and cope with odds that come at every step of growth is a significant highlight of the narrative. Moreover, Dalit identity, gender normativity, and its naturalization by society are some significant issues dealt by the narrator; further, Dalit women's hard efforts to become financially self-reliant and their struggle with starvation remained the areas of anxiety for them. Being a woman, one has to go through multiple layers of exploitation, disregard, and disrespect within and outside domestic spheres. Autobiographer has prominently depicted these contexts, incidents, and conflicts in her autobiography.

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<sup>1</sup> Thorat, Vimal. *Dalit Women's Voices Must Define Indian Feminism*, 21 May 2016.

Baisantry was neither a writer nor a litterateur, but being born in a Dalit community, she has undergone physical and mental humiliation owing to the discriminatory caste system and intrinsic patriarchy in Indian society that established her reputation as a writer. In a male-dominated society, women always have a subservient role to play, and society remains fervent to confer character certificates to women. She writes, "My son, brother, and husband could all be angry with me, but I also want the freedom to put my thoughts in front of society. There are large numbers of women like me, who are afraid of exposing their experiences in public due to fear of society and family; they live in suffocation throughout their life. Such experiences are needed to come out as the eye-opener of society."<sup>2</sup> Baisantry has been a student activist and was associated with 'Asparshya Vidhyarathi Parishad' constituted for Dalit academic problems and their guidance. The author was the joint secretary of this organization and also the executive council of Asparshya Vidhyarathi Parishad. She had to bear numerous derogatory comments due to her activism and interaction with boys.

To talk about Dalit female 'self' and their quest for the agency in Dalit women discourse is pertinent as well as challenging. It is because this section of society neither gets expression in mainstream feminism nor Dalit discourse. Though we have more excellent opportunities for women in the present time yet, the majority of Dalit women are still far away from education and occupation. In such a situation, this narrative powerfully raises the question of being and becoming of Dalit women, who remained deprived of their fundamental rights and social existence until now, focusing on the socio-cultural conditioning of Dalit women's autobiographies. The attempt is to highlight the dual exploitation of women employing socio-cultural tools as the subject matter of Dalit women's autobiographies. The narrator throws light on the existing differential and traditional discriminatory practices in the Dalit community as there are different traditions for marriage and remarriage of a Dalit widow and Dalit widower. Baisantry unravels many prejudices and social evils within the Dalit community, i.e., girl-child marriage and polygamy, that a Dalit man can have more than one wife at a time which was considered the matter of pride and privilege for that man. Baisantry's *aaji* (grandmother) gets married when she was just eight years old

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<sup>2</sup> Baisantry, Kaushalya. (1999). *Dohra Abhishaap*. From Preface of the autobiography. Delhi: Parmeshwari Prakashan.

and subjected to widowhood at a very young age. Unlike privileged castes, widow and divorcee remarriage haven't been problematic of the Dalit community; instead, it has different methodologies to remarried, which is called *paat*<sup>3</sup> that is different from the marriage ceremony. Due to child marriage, Dalit women are destined to widowhood at a very young age that raises another issue of the widow and their children's upbringing and survival due to harsh and restrict socio-cultural rules for them. The author's *aaji* and her father's mother had to live a torturous life of widowhood. Thus, the autobiographer criticizes its discriminatory nature, as a Dalit widower can remarry to an unmarried girl but a Dalit widow or divorced woman cannot get *paat* again with an unmarried man, and usual remarriage wasn't allowed for them.

Now the scenario has been changed, and these types of customs are not present in the Dalit community, but girl child marriage and widowhood are still problematic. Subsequently, her *aaji* got *paat* at the age of 13 with a man who already had a wife. Having a ferocious and shrewish attitude, Ajoba (*aaji*'s second husband) reproached and violently beaten up *aaji* every day, and she had to bear everything. The author writes, "She gets fed up with such a life. But what would she do? Where does she go? And, one day, her patience was overdone."<sup>4</sup> Finally, she leaves her brutal husband's house with her three children and decided to live the rest of her life on her own with self-respect, and she never went back to Ajoba, author's *aaji* showed this kind of resistance. Until the last breath, she lived and left with self-esteem. She dies carrying all the articles for her last funeral rituals that show the degree of *svabhimana* (self-respect) she had. Both women characters (the author's *aaji* and mother) emerged as powerful women who have an independent identity from their husbands and have their own decision making power. Her *aaji* is an exemplar of self-respect and self-independent persona. "These self-consciously assumed identities of self-assertion and reaffirmation in the life narratives contradict the presumed passivity of Dalit women and do away with the imposed identities of the "pitied" and the "mute" subject."<sup>5</sup>

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<sup>3</sup> *Paat* is a prevalent custom for a widow and widower's remarriage in the Dalit community, which is not existent now a day.

<sup>4</sup> Baisantry, Kaushalya. p. 19.

<sup>5</sup> Naik, Purnachandra. "Baby Kambale to Bama: Dalit Women Write Differently", *Economic and Political Weekly*. Vol. No. 42, October 15, 2016.

Baisantry's husband, Devendra Kumar Baisantry, was a prominent writer and a freedom fighter, but he fails to avail gender equality and liberty to his wife. For him, his wife is no more than an object or just an enjoyable 'instrument' for his pleasure, not even a sexual subject whose desires and happiness are also taken into account. As the author writes, "Devendra Kumar (my husband) needed a wife only to prepare meals and to satisfy his physical hunger."<sup>6</sup> "Kaushalya Baisantry's *Dohra Abhishaap* recounts the author's narrative of domestic abuse and her final separation from her husband, a civil servant, after 33 years of her marriage. Vimal Thorat stated that this account was an eye-opener for the Dalit middle class."<sup>7</sup> Baisantry has depicted double standards not only of upper-caste men's but also of Dalit men's. She writes in the preface that, "my highly educated husband, a writer who presided at the highest position in the Government of India, who received 'tamrapatra' and pension of a freedom fighter, never valued me. Albeit, I was forced to leave the house and then only filed a court case against him."<sup>8</sup> Despite being educated, the author continued to suffer throughout her life; and her husband remained insensitive and intolerant despite being a highly qualified man. He used to say that "he is a devil," who never cared for his wife's happiness and used to beat her mercilessly along with filthy abuses. Moreover, the author is well educated, but she doesn't have any job and financially dependent on her husband, who keeps his belongings and money in a locker. For some time, he used to give his wife 40 rupees per month as a *pagaar* (salary) as if she was his maid, not a partner. Later on, he stopped giving that money too. According to Udaya Kumar, "the experience of humiliation produces its own structures of subjectivity." He further adds, "the humiliated subject is understood as lacking in agentiveness; agency is to be found in the response to humiliation, in the choice the subject makes in the face of the humiliating act."<sup>9</sup> And, the author being conscious of her exploitation, stopped washing his clothes and cooking food for him and raised her voice against domestic violence and

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<sup>6</sup> From Preface of the autobiography *Dohra Abhishaap*.

<sup>7</sup> Thorat, Vimal. *Caste and Gender in Dalit Feminist Writing*.

<sup>8</sup> From Preface of the autobiography *Dohra Abhishaap*.

<sup>9</sup> Kumar, Udaya. "Consciousness, Agency and Humiliation: Reflections on Dalit Life-writing and Subalternity." *The Political Philosophies of Antonio Gramsci and B R Ambedkar: Itineraries of Dalits and Subalterns*, edited by Cosimo Zene, 2013, p. 166.

gender equality. Ultimately, she decided to stay away from her husband, filing a case against him to resist humiliation.

After marriage, the narrator enters a new Hindi speaking family with a patriarchal structure where women don't usually speak before men, especially husband and brother. The inter-caste and inter-state court-marriage of the author shows a progressive outlook of her by rejecting the Hindu view of marriage, at a time when this kind of marriage was neither unproblematic nor an easy task. But, Devendra's behavior towards his wife was that of a male patriarch who failed to see her beyond a body. However, the narrator came from a family where her mother has equal rights and decisive power. Unfortunately, she gets a family that is utterly feudal in structure. In the Hindi belt, there are specific rules or stereotypes, and both the genders have different sets of works as women are assigned with domestic chores and men with public work, and violation of these rules is considered objectionable. Even a woman with great achievements and good social relations has to leave all this just after her marriage because of her husband's will. And, the husband becomes a master of his brilliant wife. All this is the experiential reality of the narrator just after her marriage.

The writer faces terrible poverty since her childhood, and due to illiteracy and superstition, her parents give birth to many children. She has eleven siblings; however, only five sisters and a brother are alive; the rest couldn't survive owing to extreme poverty and starvation. Dalit narrator's critical observation on misuse/exploitation of human labor and appropriation of its benefit by particular castes and class is well depicted in this writing is equivalent to a competent economist. The author belongs to the Mahar community, and his father used to work in the Britishers' Club, and his family depended on Britishers' 'joothan' (leftover) and some money as *bakhshish* (tips/gifts). Later on, he began to work in a Parsi bakery, but during this job, his salary never increased where he was working for the last 20 years, and ultimately he had to quit this job. The author's self-respecting mother didn't like to see her husband doing *begaar*<sup>10</sup> and firmly decided to quit that work. Her resistance and consciousness against *begaar* and economic exploitation can be seen in this extract, she writes, "my mother grabbed Baba's hand in front of the bakery woman and pulled him out of the bakery and tells the bakery woman. You make my husband do so much work and don't even value it. You did

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<sup>10</sup> This is forced labour without pay or minimum pay or less pay than the labour.

not even raise a penny for many years. Now I will not let him work here. Even if we remain hungry, we will not let him work here."<sup>11</sup> The author's family was often made to realize their Dalitness. Time and again, her mother faced untouchability during bangle selling when *savarna* women used to take a bath after getting bangles from the author's mother because she was untouchable. Though, she bears this humiliation and disrespect for livelihood. Repeatedly, going through the same experience, she couldn't hold her patience and stopped selling in that so-called upper caste locality, and scolds them in these words, "why you don't care about my caste when you have your self-vested interest?"<sup>12</sup> Purnachandra Naik argues about Dalit women that, "they are far from being "silent subjects" at the receiving end of humiliation."<sup>13</sup>

The author argues it is not only the Hindu/Brahmin women, who practice untouchability but the Muslim and Gond Adivasi do the same to the Mahar community. And, Gond Adivasis themselves face discrimination from Hindus, but they maintain distance with Dalits. Adivasis, too, live in wretched conditions akin to Dalits and are backward in education and lifestyle. Also, not allowed to touch or sit in Hindu upper-caste houses, though they are not impure. One of the authors, Adivasi friends Jangla, scolds her for touching water pitcher as the author writes, "Jangla screamed why did you touch the pitcher? Now, we have to throw the pitcher."<sup>14</sup> However, the author was too young to understand how the mere touch could pollute the pitcher. Baisantry further adds that Dalits, too, practice untouchability and look at the lowest rung of Dalits with hatred. For instance, the Mahar community practices untouchability with the Mang, and among the sub-castes of the Mahar community, marriage is not allowed, while inter-dining is there. Sakhameshram, one of Baisantry's best childhood friends, they loved each other, but he didn't marry her owing to different sub-castes. It was somewhat baffling for the author to know people having the masquerade of progressivism are hypocrites, and he secretly gets engaged with another woman with the same caste.

She further reflects on Dalit and Adivasi women's contribution to her time for Dalit and Adivasi women's

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<sup>11</sup> Baisantry, Kaushalya, p. 44.

<sup>12</sup> Ibid., p. 85.

<sup>13</sup> Naik, Purnachandra. "Baby Kambale to Bama: Dalit Women Write Differently", *Economic and Political Weekly*. Vol. No. 42, October 15, 2016.

<sup>14</sup> Baisantry, Kaushalya, p. 88.

education and consciousness. Jai Bai Chaudhary, an untouchable woman, runs a school in her house for Dalit women's free education where the author and her sisters received their early education; and an Adivasi woman from Gond community opened a school for Adivasi women too. Both these women used to awaken the Dalit community practicing Mahatma Phule- Savitribai Phule's philosophy of education for 'all' women of society in real terms. The author's mother had too much influence of B R Ambedkar's message to "educate, organize and agitate" To Ambedkar, education was above all; that's what he used to preach to the Dalit community. The celebration of Ambedkar Jayanti is a symbol of Dalit's culture and consciousness. That's why she concentrated on her children's education even in utter poverty; she also gave up worrying about her girls' marriages and became firm to provide them higher education.

Author after leaving Jai Bai's school, she joined Bhide Kanyashala, where she was the only one untouchable student and two girls from Kunbi castes and had to face caste-based discrimination several times. The author being an untouchable, used to feel sad and inferior and always remains scared about her Dalit identity, also she feels insulted because of her father's 'Kabadi' business. Once she was asked by those Kunbi girls about her caste identity, and she replied, "I said out of fear that I am also from Kunbi caste."<sup>15</sup> The narrator, coming from a lower stratum of Indian society, had to bear the mental trauma of theft allegation at school that was heartbreaking for her. Her parents were unable to pay the school fee and went to request to school teachers that was a very insulting incident for the author. Despite all this, Baisantry was the first metric qualified girl in her *basti* (locality). However, she had to face humiliating taunts and disgust from upper-castes boys and women during her school days because they don't want Dalits to attain education. Also, they were surprised that how the children of a poor laborer managed to study. The stigma of caste and humiliation of untouchability was so deep that it instilled inferiority within the writer and made her suffer from self-disgust and self-doubt. Subsequently, the narrator's internalized sense of inferiority stopped her from participating in any school program and sports activities or any extracurricular activities. Baisantry wanted to be an actress and a singer having a melodious voice but couldn't succeed due to the lack of accessibility to resources.

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<sup>15</sup> Ibid., p. 41.

Babasaheb Ambedkar always delivered an inspiring speech for both literate and illiterate women in each talk and meeting. Getting influenced by B R Ambedkar's philosophy, the author used to participate in *jan-jagrati* (mass awakening) programs participating in street plays and many other cultural forms like Povade, Jalse, Natak and folksongs, etc. The writer happened to meet with B R Ambedkar during a meeting of "Akhil Bhartiya Asparshya Samaj" (All India Depressed Classes Women Conference) in July 1942, when women did not usually participate in social work. Yet, around 30,000 women turned up, and Babasaheb was pleased to see the women's presence in huge numbers, though most of the present women were uneducated. During this conference at Nagpur, Ambedkar narrates a mythological story of Kach and Devyani who earned education with great difficulty. Ambedkar wants Dalit to acquire knowledge at any cost because education is the only way out of all kinds of shackles. And here, the author got the opportunity to interact with those women who had an interest in social work and tried to affiliate them with the organization to strengthen their struggle and organization.

She also reflects on some Dalit male hypocrite politicians and so-called social workers and their objectionable social behavior towards women social activists in the organization. They misbehaved with the author and made her prey of the male gaze instead. The narrator portrays the superficial mentality of Dalit socio-political activists during her activism. And, how she was molested and humiliated at the political sphere as such incidents might demoralize a woman and her family immensely who are socio-politically active. Though, it is adorable that the narrator and her family never lost their patience. There was an incident in the narrative when the gatekeeper of Meyo hospital wanted to sell the author into prostitution for the sake of money.

The author highlighted Dalit men's offensive behavioral patterns towards women's relating narratives of Jayram and Ramkunvar. Jayram used to live on his wife's earning, who works in a mill, and Jayram had a bad habit of gambling; he never cared for his wife. He always makes a lame excuse for his illness. On the day she gets the payment, he used to stand near the mill gate and snatched half of the money from his wife's salary and used to waste that money in gambling and alcohol. Ramkunwar had to bear all this silently. Though, she had an extramarital affair with a co-mill worker. And, wife of her lover used to abuse Ramkunvar because, according to her, a man could have an extramarital

relationship out of male privilege, but how come a woman does that? In short, she was unable to stop her husband, that's why she argues, "he is a man, but a woman should always maintain her dignity."<sup>16</sup> It implies that all sins of a man are justified but not a single mistake of a woman. The author is surprised, looking at such an attitude of a woman for another woman that shows fractions and disunity even among Dalit women itself.

The second narrative is of Sakharam, and his beautiful wife, who used to work as a daily wage worker, and his wife became the prey to sexual harassment at the workplace. When she complains about Mason's unacceptable behavior to her husband, Sakharam, who instead of saying anything to Mason, blamed his wife. As he argues, "why does he molest you only? You are the ruff."<sup>17</sup> In order to punish her, a garland of slippers was put around her neck and was paraded, placing her on a donkey, in the entire colony with the half-naked body. Consequently, she drowned herself in a well, and her parents claim that it's good that this slut died since she vilified them. It's always normalized to blame women and assess their disposition. And, Sakharam remarried within six months. The autobiographer exhibits both Dalit men and women's hypocrisy, prejudices, and narrow mindedness of people who cannot accept equal space and freedom for women and label women as characterless. Women's dignity has always been undervalued and put under a skeptic lens, and in the case of Dalit women, they are the most vulnerable section of the world. It is easier to brand them characterless because they are easily available at public workplaces. These above-mentioned narratives reveal entrenched patriarchy of the Dalit community and find no difference between the existing state of women in *savarna* and *avarna* community. Even in the Dalit community, Dalit men's behavior towards their women seemed to be inspired by the feudal mindset.

The stigma of caste chased them everywhere irrespective of their good economic position, as the author's husband becoming a labor inspector posted in Bihar, and before he reaches there, the entire staff was aware of his Dalit identity and its polluting effect. The peon was a 'Bhumihar' from Bihar, and the clerk was a Kayasth. This Brahman peon didn't want to work under the command of a Dalit officer. On the contrary, he used to borrow all the edibles and utensils from the author and cooks for himself,

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<sup>16</sup> Ibid., p. 72.

<sup>17</sup> Ibid., p. 73.

maintaining distance from her child. Hence, the author scolded him in such words, "Do not you feel polluted while cooking food having our ration in our utensils? Then he shamelessly laughed."<sup>18</sup> When he got posted in Asansol, here clerk was Brahman Jha, who also had the same attitude of being superior started creating troubles in his work by hiding letters. Devendra bears lots of difficulties and complaints about delayed work, that's what this clerk aimed. Afterward, his mischievous deeds get exposed, and Devendra suspended him. On his suspension, he started crying and started begging with folded hands and even touched their feet. She illustrates the double standards of Brahmins. As she argues, "Brahmin touches the feet [of anyone] for his self-interest. At that time, his superiority disappears."<sup>19</sup> Now the question is, "can a Dalit individual cease to be a Dalit after accumulating a certain amount of privilege and choosing to stop articulating their vivid experience of victimhood."<sup>20</sup> Because the above-mentioned experience also implies that to equate Dalit privilege and homogenize it with upper-caste privilege is not justified at all that is visible from Baisantry's narrative, though it cannot be denied that 'urban-Dalits' or richer-Dalits' have relatively privileged circle than those of 'rural-Dalits or poor-Dalits.

Furthermore, the narrator's act of a letter-writing to those casteist 'chit-fund' women who blamed the author for hiding her caste identity shows her firm resistance and assertion, and she said, "you did not ask about my caste. Should I fix my caste identity poster on my back? You don't seem civilized. A civilized person does not believe in the caste system, and I do not keep friendships with people who are casteist. If I would have earlier known that you believe in caste, then I do not participate in your chit-fund. People of your caste have persecuted our fathers and grandfathers for centuries. Now you cannot dominate us. Why should I be afraid of you?"<sup>21</sup> This Chit-fund narrative reflected the traditional nature of the Brahman family and their firm leaning to the caste system and exposed the real face of people at urban places.

The narrator boarded on a new journey of social work for Dalit women's cause, forming a Dalit women organization 'Mahila Samta Samaj.' And during her interaction with Dalit men and women for spreading

consciousness to raise their voice, she learned some astonishing facts about Dalit men's hypocritical attitude towards Dalit women's activism. They are fond of delivering fancy speeches at meetings for women's massive participation in social work and activism. When Dalit women activists asked them to let their wives come and participate in women's cause, they stopped their wives. Instead made derogatory remarks about women activists, as one of the Dalit women tells that, yet "My husband permitted in front of you that if I wish, I can go, but he started saying that these women do unnecessary work, they spoil houses."<sup>22</sup> Subsequently, another organization 'Mahila Jagrati Parishad' was founded for scavengers and women's cause, but it couldn't succeed due to the indifference of Dalit and their acceptance of miserable conditions as their destiny.

Further, she draws light on mainstream women organizations or Indian feminism, and it's indifference and neglecting attitude regarding Dalit women issues which fail to underline Dalit women's questions. Mainstream Indian feminism saw all women as same, so are the problems faced by them, but the emergence of Dalit feminism in India challenged this idea of homogeneity among all women's issues. In short Dalit feminism argues that instead of looking caste and gender categories as the exclusive ones, rather, they should be seen as intersectional. Thorat argues, "the issue of the feminism of Dalit, Adivasi, and Minority women needs to be considered carefully. The life experiences of Dalit and Adivasi women are different; they are life and death issues rarely seen and articulated in the middle class urban feminist movement."<sup>23</sup> They need to come forward and fight independently from mainstream feminism that requires Dalit women's unified struggle to accomplish the objective. Repeated experience of the narrator finds that Dalits would have to fight separately from *sarvarna* women's organization; otherwise, a Dalit voice shall be lost. Going through the troubling experience of the Dalit community, the narrator argues that her people/community are/is devoid of the passion of change for their betterment. Also, men of her community themselves stop their women from working for society/community.

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<sup>18</sup> Ibid., p. 103.

<sup>19</sup> Ibid., p. 103.

<sup>20</sup> Khobragade, Prateek. *In Defence of "Caste Matters."* 26 August 2019.

<sup>21</sup> Baisantry, Kaushalya. p. 116.

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<sup>22</sup> Ibid., p. 121.

<sup>23</sup> Thorat, Vimal. *Dalit Women's Voices Must Define Indian Feminism.* 21 May 2016.

## CONCLUSION

Thus, this narrative exhibits Dalit women's journey from subservient and non-assertive role to assertive and autonomous identity in the making towards constant upward mobility. The assertion of identity is the only hope for marginalized, oppressed, excluded, and otherised people- for the sake of their dignity, self-respect, and agency. But, Baisantry's journey of struggle and accomplishment is against all the odds and had to beat all the structural barriers to become part of Indian society. Also, through the act of writing the narrator emerged into a new identity with visionary and revolutionary itineraries to constitute a new world. Nonetheless, women's narratives are the portrayal of the most oppressed section of female voices for their plights and equal rights as well as the construction of female self through their socio-political assertion and resistance. Women have been put as sexual-object or aestheticized as a beautiful subject without free will and rationality, having no autonomous agency. Though, life narratives of Dalit women are an intervention to stop being recognized by their traditionally assigned identity of passivity, motherhood, and as mere sexual objects.

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# “The Death of a Beautiful Woman”: Women’s Suicide by Drowning in 19<sup>th</sup> Century American Literature

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**Abstract**— Throughout the nineteenth century, there was a cultural interest in suicide, particularly suicidal methods that infiltrated every aspect of cultural production, from art to literature. This author seeks to provide a brief overview of nineteenth century suicidal ideation, methods of suicide, and instances of suicide in literature by looking specifically at portrayals of women’s suicide by drowning in nineteenth century American literature. Rather than being a comprehensive examination, this article is intended to provide a foundation for future scholarly exploration: this particular topic is largely unstudied, especially in American literature, and so this article seeks to rectify that gap in scholarly knowledge. The author looks at works of literature written by women in an effort to draw conclusions about the significance of drowning as a method of women’s suicide, and the implications of this action.

**Keywords**— Drowning, Women’s Suicide, 19<sup>th</sup> Century Literature, Psychology.

“The death of a beautiful woman is, unquestionably, the most poetical topic in the world.” - Edgar Allen Poe

## I. INTRODUCTION

In both America and Britain, throughout the nineteenth century, there was a transatlantic fascination with the idea of women’s death. Drowning in particular was an object of much public interest—it was seen as a very gendered way to die, as women were statistically far more likely to drown as a result of a variety of social conditions, primarily fashion and beliefs in women’s physical inferiority. The phenomenon of women’s drowning sparked an increase in cases of women’s suicide via drowning, which became an increasingly common occurrence and captured global attention. An excellent example of this is the mannequin used in CPR training, modeled after a young woman who committed suicide by drowning in the late nineteenth century. Known as “L’Inconnue de la Seine,” or, more colloquially, as Resuscitation Annie, the woman’s face was made into a wax mask by a Paris pathologist, and remains “the most kissed face of all time” (“CPR Doll’s Face,” 2019). The charm of L’Inconnue de la Seine was so strikingly captivating because

it conveyed an incredible sense of peace, oddly juxtaposed against the gruesome knowledge of her suicide.

There has been a great deal of research focusing on the implications of the public fascination with women’s drowning in Victorian England, but little has been said about the specifics of this in nineteenth century America, and in particular, little has been noted about women’s willful drowning, or suicide via drowning. Though there was clearly an American fascination with the idea of women’s suicide, and a specific interest in women’s drowning, there is little literary scholarship on why American women chose to drown themselves. In this paper, I look to nineteenth century literature to examine this question, specifically Kate Chopin’s *The Awakening*, Pauline Hopkins’ *Contending Forces*, and Louisa May Alcott’s *Work*. These narratives, all written by female authors, all depict instances of women either attempting or committing suicide by drowning, and provide an intimate examination of the societal factors that influenced women’s decisions to end their lives, and what role drowning played in these decisions.

At the time, suicide, or self-murder, as it was sometimes called, was still very much a taboo topic: people

who had committed suicide were viewed without compassion, and were seen as a disgrace to themselves, their families, and God. A woman who had committed suicide by drowning herself became quickly associated with the trope of the “fallen woman”—a woman who had degraded herself so greatly that death became a preferable option to living in disgrace. Despite the stereotypes surrounding this form of death, several female authors of the nineteenth century worked to dramatically reconceptualize the idea of women’s drowning by portraying it as a victory—a preservation of feminine virtue, or a triumph over a constrictive, patriarchal society.

## II. HISTORY OF DROWNING IN THE UNITED STATES OF AMERICA

In the modern-day United States, nearly every child is taught to swim. Swimming lessons are an important part of childhood experiences, and are almost universally viewed as a necessary safety tool, with numerous studies confirming that swimming lessons reduce the number of accidental drownings (Brenner et al., 2009). Despite the progress made in swimming education, the Center for Disease Control and Prevention reports that accidental drowning remains an area of concern, with an average of ten people drowning every day in the United States alone (“Unintentional Drowning,” 2016). Interestingly, the demographics of those most likely to drown have shifted dramatically over one hundred and fifty years: in the twenty-first century, the most at-risk populations are males and children under fourteen (“Unintentional Drowning,” 2016). The nineteenth century, however, shows a very different story—women, rather than men, were far more likely to accidentally drown *and* more likely to choose drowning as their method of suicide (Thomas et al., 2013). Falling into a body of water thus became a dreaded, and very real, fear for women.

This fear continued even into the early twentieth century, where an incident cemented the idea that drowning was most fatal for women and children. On January 15, 1904, the *General Slocum*, a New York steamboat, caught fire and began to sink. Despite the fact that the boat was on fire, the majority of women on board “waited until the flames were upon them, until they felt their flesh blister, before they took the alternative of the river” (“1000 Lives,” 1904). More than nine hundred women and children died that day, many burned beyond recognition, simply because they would rather take their chances with fire than risk drowning. Their

fears were not unjustified—of the women who did jump overboard, the majority died quite near shore and in fairly shallow waters. This tragic incident was not a normal occurrence, thankfully, but it does clearly illustrate the fear nineteenth century women experienced when near bodies of water.

There are several reasons why swimming was so often fatal for women: first, as Carolyn Mathews notes, women’s clothing in the nineteenth century weighed between twenty and thirty pounds (Mathews, 2002). If this much fabric were to get wet, it acted almost as an anchor, dragging women underwater and making it virtually impossible for them to save themselves, even if they knew how to swim. Some attempted to remedy this by the introduction of fashion specifically intended for swimming, but it ultimately posed a similar danger. Even women’s bathing suits were a risk, as the immense amounts of fabric that made up a swim skirt could become entangled around a woman’s legs as she tried to swim, causing her to drown if she couldn’t make it to shore in time. *Godey’s Lady’s Book* illustrates another dangerous element of bathing suit fashion—these suits were, most popularly, made from flannel, a very heavy fabric that retains water and becomes even weightier when wet (“Bathing Dresses,” 1864). The sheer amount of fabric, coupled with poor design features and an already heavy fabric choice made bathing suits an extremely dangerous choice of clothing, particularly for women actively trying to swim.

A second, related reason, that women disproportionately drowned more often, is that very few women actually *knew* how to swim. Historically, swimming was viewed as a man’s sport—something that women could not partake in for a variety of reasons. Even in the nineteenth century, there remained a prevalent superstition that, when it came to women swimming, there were ties to witchcraft trials, as one popular test to determine if a woman was a witch involved submersion in a body of water—if she floated, she was a witch, and if she drowned, she was innocent. This is, in part, a transatlantic superstition: there were still witch trials in England in the early 1800s, and as late as the Civil War era, a newspaper in North Carolina published that perhaps it would be a good distraction if the North had “a witch or two to drown or burn” (Adams, 2010). Women floating, or swimming, or otherwise being able to simply survive being put in a body of water, thus still had very negative connotations.

Despite the numerous reasons women were discouraged from swimming, as the century went on, women became increasingly interested in learning to swim and familiarizing themselves with water and water safety. In both the United States and Britain, there was a rise in women swimmers, partially due to an increasing interest in bathing as a health benefit (Day, 2012). The concept of the “summer place” was popularized in the late nineteenth century; lauded as a place to cure ills of all sorts, upper and middle class families flocked in droves to summer places all along the coast—one of the main draws of the summer place was its proximity to water. The water, and the idea of daily healing baths, was a key component of the summer place cure, and this “cure” worked twofold. Tara Parmiter describes it as both a preventative cure and a cure for preexisting illness: the summer place was a place “to escape the diseases of the summer months or to recuperate from already contracted illnesses” (Parmiter, 2006). Another draw to the summer place was its lack of gender norms—for most families, the men were seldom present (Parmiter, 2006). While the women and children spent summers recuperating or sheltering from future illness, men still had to conduct business—and, because they were seen as physically superior, had less justification for needing shelter at a summer place. The lack of an overwhelming male presence created an element of freedom that women lacked in their everyday society. At a summer home, they were free to do as they pleased, and this often involved some sort of involvement with the water. Whether or not women chose to actively swim, they typically spent a portion of each day bathing—for health and recreation—and mothers would spend time playing with and supervising their swimming children.

### III. A CULTURAL FASCINATION WITH SUICIDE

Just as there was an increased interest in women swimming, there was also an increased interest in women drowning, particularly when drowning was used as a method of suicide. By the end of the century, people became far more comfortable with direct discussions of suicide; rather than shrouding the topic with claims of insanity and terms such as “self-murder,” conversations and publications alike shifted to a frank discussion of both the nature of suicide and the causes behind it. Newspapers across the country began to devote entire columns to accounts of suicide, and focused particularly on the methods by which the deceased had ended

their lives. *The Times* (1894), published in Owosso, Michigan, was one such paper that published a “Suicide” column, noting that a “Mrs. Hunt strapped her baby to herself and jumped into the river, leaving the baby carriage on the bank” and providing a general musing about suicide stereotypes, writing that “among Frenchmen hanging is the favorite method of suicide; among women, drowning. In all countries women will seldom use firearms in suicide.” There was a great deal of interest surrounding the method of suicide, with several papers, such as the *Watertown Republican* (1898), reporting similar data: they claimed, in a single-line entry, that “women generally commit suicide by drowning, men by shooting.” This fairly blasé statement was inserted amongst a variety of other casual anecdotes, and speaks to the almost trivial nature of suicide commentary of the time. In fact, suicide frequently became a topic of casual conversations, and was even published in sections of papers that focused on jokes. In 1892, the *Michigan Weekly Expositor* wrote in their “Tricks and Trifles” column a brief joke: “‘I wonder why it is,’ said old Tope to his wife, ‘that women prefer drowning and men shooting in case of suicide?’ ‘I suppose,’ she replied, as she thoughtfully contemplated his nose, ‘that it is because men hate water so.’” Stories of women who committed suicide became popular entertainment: the double suicide of Catharine B. Cotton and Clara C. Cochran, who leapt into a river together, was turned into a popular sensation story, with only “slight variations” (“Disappointed Love,” 1853). Their story was turned into a short book, with their actual letters and communications with friends and loved ones added in an appendix at the end. However, this dramatic and popular story, written in 1853, emphasized the belief that suicide was a sin, and condemned the act. It did, interestingly, acknowledge the “itching desire to know the cause” that many readers felt when reading about suicides, but implored readers to “analyze the act” which should be “strenuously condemned” (*Weekly Expositor*, 1892).

This would not have been uncommon: particularly in the early part of the century, preachers were still actively delivering sermons condemning the practice of suicide. One such notable case is Samuel Miller’s 1805 New York sermon, “The Guilt, Folly, and Sources of Suicide: Two Discourses.” These sermons presented an extremely conservative view. Miller regarded putting one’s life in any sort of reasonable danger was enough to be regarded as an attempted suicide—duels, committing a crime that might lead to execution, or otherwise committing what might be

perceived as suicide by proxy, were likened to the willful act of taking one's life. Suicide, according to Miller, was a "miserable insanity, either intellectual or moral," and was to be avoided by good, God-fearing Christians at all costs (Miller, 1805). The vast majority of Americans were Christian, and thus would have understood the religious and social implications of suicide—according to common thought, those who killed themselves were not able to go to Heaven: 1 Corinthians 3:17 was often cited as a rationale for this belief. The consequences of suicide went far beyond the individual's potential jeopardization of their afterlife. There was not only an incredibly damaging social stigma associated with suicide, but up until the middle of the century, some family members would often not be allowed to claim the financial assets of the deceased, unless a verdict of insanity was reached (this was particularly seen in Britain, but occasionally practiced in America; Gates, 2014). This perpetuated the idea that those who had taken their own life had something intrinsically wrong with them—something shameful, malignant, and unknown, which added another element of disgrace to their legacy and their families.

In this context, it seems that suicide would have been something that was swept under the rug, something that families preferred to forget, and something the public should not have been interested in. And yet, we know this is not true; the American public was deeply interested in the idea of suicide, and even more so in portrayals of women's suicides. I argue that this interest was sparked by a desire to enforce heteronormative, patriarchal gender roles by sexualizing, shaming, and penalizing women who deviated from societal norms. When we look to nineteenth century literature, we can see evidence of this—women who committed suicide in literary works were all somehow defying cultural norms or not living up to the expectations of womanhood.

The fascination with suicide was not strictly an American phenomenon, though the prevalence of articles and publications centered around suicide suggests that American readers had an avid interest in reading and learning about suicide and even global suicide statistics. The Washington D.C. based *Evening Star* (1894) devoted nearly an entire page to demographic and statistical discussions of suicide, with particular attention paid to instances of suicide by drowning. Interestingly, this article directly takes up the issue of the motive behind the suicide, writing that "there is much difficult in ascertaining them, as families always find it in their interest to set up insanity." This insanity, the article posits, can come from a variety of sources: "in men the

moving cause is oftenest drink, in women it is oftenest downright want and misery, domestic troubles or desertion" (*Evening Star*, 1894). The article concludes by claiming that "in every category and for fifty years the suicides upon the morgue's books have been made up, in a vast majority, of workingmen and women, and not of the happier classes. An investigation shows the same proportion in those suicides who never reach the morgue" (*Evening Star*, 1894). The prevalence of articles that enforced common perceptions encouraged the belief that drowning was a woman's death—attributed, as the *Weekly Expositor's* joke alluded, to men's fear of water. Further, there was a very classist view of suicide, contributed to by articles such as this, which claimed that suicide was something that largely only occurred in lower- or working classes. This is a stereotype with basis in reality—even today, studies have shown that because of the hardships experienced by people of a lower socioeconomic status and a lack of adequate mental healthcare, suicide rates are highest amongst working classes and people with lower levels of education (Näher et al., 2020).

#### IV. GENDERED SUICIDE

We understand, of course, that men were not truly afraid of the water: the incredibly prevalent male interest in swimming negates that point. However, there are undeniably gendered components of suicide that are impossible to ignore. There has consistently been a vast discrepancy in successful suicide attempts between men and women, in both the nineteenth century and the present day.<sup>1</sup> A recent study has also confirmed that while men are statistically far more likely to complete their suicide attempt, women demonstrate a "disproportionately higher rate of suicide attempts compared to males" (Freeman et al., 2017). This phenomenon—that men are statistically more likely to complete their attempts, though women are statistically more likely to attempt, or repeatedly attempt, suicide—is "known as the gender paradox of suicidal behavior," and there are a variety of psychological explanations for this gender paradox (Freeman et al., 2017).

The stereotype perpetuated in the nineteenth century publications is grounded in fact: men do tend to choose more violent forms of suicide, while women tend toward less

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<sup>1</sup>Because I personally hesitate to term any suicide or suicide attempt a "success," for the purposes of this article, I will use "completed suicide attempts" to signal that the person attempting to commit suicide did so.

aggressive or violent methods. This plays a significant role in the discrepancy between attempt and success rates. Something like a bullet to the brain is incredibly difficult to reverse, and is almost always fatal, whereas something less violent, like an overdose on medication, poisoning, or even a drowning attempt, is more easily reversible. Thus, the methods that are chosen when a person is attempting to commit suicide play an important role in the success rate of the attempt. There have been several studies suggesting that women intentionally choose less violent, or less “messy” ways to commit suicide in an effort to make things less traumatic for those who will find the body. *L’Inconnue de la Seine* is a perfect example of this—even in death, her appearance was so peaceful, so sleep-like, that it became widely renowned as beautiful and remains immortalized to this day. The methods of suicide that men more often choose, however, create horrifyingly gruesome scenes that can cause significant and lasting psychological trauma to those who discover the body.<sup>2</sup> Another study noted the completion rates of different methods of suicide according to gender, and in every category except one—drowning—men had exponentially higher case fatalities (Cibis et al., 2012). And, in the nineteenth century, drowning was the most commonly used method of suicide for women, which begs the question: why did women choose drowning as their method of suicide? (Haw & Hawton, 2015).

The possibility was not considered in nineteenth century society that perhaps women were not attempting to commit suicide because they were insane, but because they were deeply unhappy with the oppressive and restrictive roles offered to them by society. Female authors provide an interesting take on this situation, as they themselves had first-hand experience with the oppressive nature of a society founded on heteronormative gender roles. Thus, it is important to look specifically at female-authored representations of women’s suicide, particularly the culturally sexualized portrayals of women’s drowning.

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<sup>2</sup>This is not intended in any way to underscore the trauma of finding the body of someone who has committed suicide, regardless of the method, but simply to draw attention to the rationale behind the gendered differences in the most often used methods.

## V. PORTRAYALS OF DROWNING IN LITERATURE

Kate Chopin’s *The Awakening* (1899) is perhaps one of the most well-known literary portrayals of women’s suicide by drowning. Throughout the novel, the protagonist, Edna Pontellier grapples with the meaning of freedom in a society that wholly restricts the liberties of half of its population. Exploring the extent to which society attempts to limit women’s individuality and autonomy, Chopin examines the implications of patriarchal values on female expression and well-being. As an upper middle-class white woman, though Edna is in a position of relative comfort, she is offered limited societally acceptable roles. She faces an unattainable standard that forces women to attempt to determine their place in a culture built upon a false dichotomy—a woman must be either a mother, fated to be a model wife and child-caregiver, or she must be a spinster, destined to remain alone, but allowed partial “freedom.”

Edna struggles throughout the novel to exist within the framework of these societal expectations. She is, unlike the other female characters in *The Awakening*, neither a stereotypical maternal figure nor an isolated single woman, and she slowly comes to the realization that she wishes to reject these stereotypes. By refusing to follow the script written by society, Edna must suffer the direst of consequences. Her rejection of these societal expectations results in her death—a vivid, shocking representation of the extremely limited choices available to women who seek true freedom and autonomy in a patriarchal society. Edna’s death unquestionably shows that true freedom can never be realized in a society which oppresses a large percentage of its population, and demonstrates that women’s suicide was not a result of insanity, but of incredible unhappiness.

Edna’s struggle throughout *The Awakening* illustrates the difficulty women face when attempting to shape their own identity, separate from that which society deems suitable for a woman. Léonce Pontellier, Edna’s husband, has the first spoken lines of the novel, in which he sums up the female reality of marital life at the time. Observing that Edna has suffered a sunburn, he comments, “‘You are burnt beyond recognition,’ he added, looking at his wife as one looks at a valuable piece of personal property which has suffered some damage” (Chopin, 1980, p. 4). Léonce views Edna as an object which belongs to him; she is his wife—a person he owns, rather than an individual he loves. This sentence is often emphasized by feminist scholars, as it draws attention to the economic and social

gender inequalities, while erasing women's individuality. In this society, Edna is Léonce's possession—she belongs to him, and her identity is not her own. This is particularly key in this specific social context. Edna's marriage has inextricably tied her economically to her husband, and, if she chose to leave, her life would be bleak—far bleaker than it currently was—and she would almost certainly be living in poverty unless she found another man to provide for her.

During her stay at Grand Isle, a summer vacation spot, Edna learns to swim. Here is where we see the importance of water illustrated for the first time in this novel. Her time in the sea becomes cathartic for her, healing her and opening her eyes to the quality of her life; Grand Isle, functioning as an environment of unrestrictive freedom, unlike her New Orleans home, affords Edna with the opportunity to exercise both her body and her mind, which she does. This exercise, physical and mental, leads Edna to the realization that she is unhappy with her current life, and has been for quite some time.

As a mother, Edna is expected to be the doting, Madonna-esque caretaker of her children. Motherhood, expected of all married women, yet only suitable to some, is deemed as the only socially suitable occupation for Edna to hold. Ivy Schweitzer writes that “motherhood...[is] a bourgeois ideology which makes femininity and maternity inseparable, crucial to the maintenance of patriarchal society and laissez-faire capitalism, but incompatible with female desire, autonomy, or independence subjectivity” (Schweitzer, 1990). Edna, though expected to be a wholly maternal figure, is markedly different from the women she lives amongst; she is differentiated from the “mother-women” in the very first pages of the novel. Chopin writes, “Mrs. Pontellier was not a mother-woman...[The mother-women] were women who idolized their children, worshipped their husbands, and esteemed it a holy privilege to efface themselves as individuals and grow wings as ministering angels” (Chopin, 1980, p. 19). Spoken almost derisively, Chopin demonstrates the loss of self required by the institution of motherhood; to become one of these “mother-women,” one must surrender wholly to the care of everyone but themselves.

And yet, despite the obvious erasure of identity in a culture that dictated that mothers must put aside their personal identities to raise children, motherhood was a deeply rooted, intrinsic societal value—it was an identity, one of very few offered to women. Women who had borne children but were unable or unwilling to devote themselves to the care of their children were considered social pariahs.

Ali Khoshnood writes, “if a mother does not put her children first, she is regarded as monstrous. An accusation that is particularly intimidating for women is...to be accused of insensitivity, even of bigotry, which would portray them as not real women” (Clark, 2008). Motherhood, for Edna, is a form of both physical and psychological imprisonment. She is physically bound to the children she gave life to, while being simultaneously bound to their care, even at the expense of her personal happiness.

The central question of *The Awakening* regards Edna's death, an act of suicide by drowning. Is her suicide a victory, a blatant denial of patriarchal values and an achievement of independence? Or is it a defeat, the inevitable fate of women in a society where men dominate? I argue that Edna's death functions as neither a triumph nor a defeat, but a warning about the consequences of what happens to women living in the confines of such oppressive gender roles. Edna has come to the realization, over the course of the novel, that she can either resign herself to a fate of being a mother-woman, or she can attempt to assert her freedom as an individual; in doing so, she leaves the realm traditionally assigned to women, and enters the world conventionally given to men. In taking a lover, Edna embodies stereotypically masculine roles, but ultimately rejects those as well. As Peter Ramos writes, Edna ultimately refuses all of the “roles available to her: whether that of wife, mother, woman of society, artist and/or lover” (Ramos, 2010).

Edna is, ultimately, helpless—to an extent. She is free to choose her identity, as long as she chooses from the selections society offers her. As she walks to the ocean, whose voice was “seductive, never ceasing, whispering, clamoring, murmuring, inviting the soul to wander in the abyss of solitude,” Edna realizes that if she wants to escape the realities of her life, death is the only option available (Chopin, 1980, p. 300). It is clear that Edna's death is no accident: she consciously strips herself of her bathing suit before entering the ocean, thus negating the possibility that she simply swam out too far and was bogged down by her clothing. This brings us back to the question: why drowning? For Edna, it was likely a combination of many factors. It was peaceful—even at the end, Edna heard the voices of her father and sister, and revisited happy bygone moments in her mind. Second, it was accessible. She didn't have to find a weapon, tie a noose, or find poison—she simply had to walk outside and keep walking. Finally, it was private. She was entirely alone, and depending on the pull of the tides, and

how far out she swam, it could take days to find her body—or it may simply never show up. While this would create a lack of closure for her family, it could also make it more difficult to definitely rule her death a suicide. After all, with no body to examine, foul play cannot be ruled out. On a less literal level, Edna's death was symbolic of her rebirth into a world that did not constrict her humanity. She was free, truly free, for the first time in her life, as she became one with the ocean—the very thing that had enabled her to seek freedom in the first place.

Pauline Hopkins' novel *Contending Forces* (1900) shows another dramatic suicide by drowning—this one borne out of desperation and motivated by a desire to preserve respectability. Grace Montfort appears only briefly in the novel, so her character is not as developed as Edna's, and Grace also provides the most stereotypical portrayal of a woman committing suicide. Grace is, by all accounts, a perfect model of true womanhood until she is accused by Anson Pollock, a man who wanted to possess her for himself, of being the descendant of African Americans. At this point in her life, Grace has lived entirely as a white woman, and as other scholars have noted, Hopkins makes a point to never confirm the truth behind Grace's racial identity (Somerville, 1997). Nonetheless, this accusation is enough to thoroughly destroy Grace's social reputation; her situation becomes even more dire after the death of her husband. She is brutally beaten, and is set to become the mistress of the very man who began the rumor about her ancestry. Rather than live with the shame and brutality that faces her, Grace drowns herself.<sup>3</sup> Hopkins writes that “shortly after these events Grace Montfort disappeared and was never seen again. The waters of Pamlico Sound tell of sweet oblivion for the broken-hearted found within their soft embrace” (Hopkins, 1988, p. 71). The message here is explicit: “Mrs. Montfort had destroyed herself” rather than live with the terrible reality that faced her (Hopkins, 1988, p. 71). In this language, we see a very stereotypical portrayal of women's suicide, as it implies Grace has drowned herself because she is broken-hearted. This reinforces the prevalent trope of the fallen woman committing suicide rather than living in disgrace. *The Awakening* and *Contending Forces* were published just one year apart, and yet they present very different views of women's suicide.

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<sup>3</sup> Interestingly, Grace's suicide is not the only one noted in the novel. Anson Pollock's wife had also died under mysterious circumstances, and “rumor said his ill treatment and infidelity had driven her to suicide” (Hopkins 50).

The scenario seen in *Contending Forces* is markedly different from the one portrayed in *The Awakening*: while Edna's marriage and life was certainly restrictive and unhappy, Grace's situation was infinitely complicated by the presence of racial threats and immense domestic violence. However, the fundamental reality remains the same: unhappy women—whether that unhappiness comes from restrictive social norms, domestic violence, or something else entirely—felt that they had little recourse other than ending their own lives. It is worth noting that although these suicides appear to have had little in common, in terms of motivation, they reveal a great deal about the social climate of the time. Grace's death would have been celebrated, as she did the “right” thing by ending her life to preserve what was left of her dignity and virtue. Edna's death, however, would have been viewed as a disgrace—a certain sign of insanity, because, from the outside it appeared that she had everything worth living for. Edna's life looked like a nineteenth century woman's life ought to look. She had money, good social standing, a decent husband, and healthy children: she had met all of the societal markers for happiness. Grace had none of these things. Her husband's wealth and property were ripped away from her by potentially false allegations, her husband was dead, and her social standing and legacy were irreparably tainted. Her death would have been logical, even almost respectable; Edna's would have been insane.

A further stake to examine is the racial identity of the characters and authors. Kate Chopin was a white woman, writing a white character, and Pauline Hopkins was a Black woman, writing a potentially biracial character. It is interesting, then, to note that Grace follows the societal convention, earning her the praise of doing the “right” thing—she was noble and preserved her honor and respectability by ending her life, thus conforming to societal values. Edna, contrarily, wholly defied cultural expectations by choosing to end her life. However, just because Grace's suicide followed convention does not mean that her life or the events leading up to her death were by any means conventional: Grace's suicide serves as a biting condemnation of the violence inflicted on Black women by white men. Death is preferable, and even honorable, for Grace, and by dying she shows that it is her abuser, not her, who is sinful, insane, and to be abhorred—all accusations that would have been hurled against women committing suicide.

In Louisa May Alcott's semi-autobiographical novel *Work* (1873), we encounter yet another example of suicide by drowning; this, however, is not a completed attempt. Christie, the novel's protagonist, is younger than Edna and Grace, and is an unmarried woman with no children. She is also of a very different social and economic class, as she is a working-class woman, relying on herself, rather than a wealthy husband or family. These would have made her statistically more likely to be a victim of suicide: as noted in the *Evening Star*, members of the working class committed suicide at much higher rates than members of the upper class.

Alcott's depiction of suicide is interesting to note; because Christie is the protagonist of *Work*, like Edna was of *The Awakening*, we see a much more detailed view of her mental state. Alcott is the author who describes the rationale behind her character's choice with the most detail, as she intimately describes Christie's decision and shows how quickly suicidal thoughts can become a reality. After a series of misfortunes and discouraging events, specifically illness and unemployment, Christie begins to wonder if there is any real reason to continue living, and this quickly becomes suicidal ideation. Though she starts off by simply gazing into the water, mesmerized by its movements, she soon spots something floating by: "Something white swept by below,—only a broken oar—but she began to wonder how a human body would look floating through the night. It was an awesome fancy, but it took possession of her" (Alcott, 2001, p. 176). This fantasy slowly builds until the body that Christie imagines becomes her own, and she begins to explicitly imagine how her dead body would look. The line between reality and Christie's fantasy blurred, until she could no longer distinguish the two; "so peaceful was the white face, so full of rest the folded hands, so strangely like, and yet unlike, herself, that she seemed to lose her identity, and wondered which was the real and which the imaginary Christie" (Alcott, 2001, p. 177). Almost without making a conscious choice, Christie finds herself in the water, and is only saved at the last moment by the fortuitous appearance of her friend. When she later discusses why she tried to end her life, Christie comments, "People disappoint and worry me; and I was so worn out, and weak, and wicked, I think I meant to take my life," to which her friend replies, "No, dear; it was not you that meant to do it, but the weakness and the trouble that bewildered you" (Alcott, 2001, p. 178).

The language that Alcott uses is of particular interest: we see Christie describing her attempt as wicked, again returning to the pervasive cultural idea that suicide was

a sin. Her friend, however, argues that the desire to commit suicide was not Christie's fault, it was not some inherent fault of hers, but a result of the environment she was in and the circumstances she faced. In a modern context, we might diagnose Christie—and Edna, and Grace—with depression, something that psychologists now understand is intimately linked to suicidal ideation. Rather than victim blaming and dismissing suicide and suicidal ideation as a sin, as much of nineteenth century society did, Alcott shows a compassionate understanding of mental health issues, and seeks to provide comfort rather than blame. In fact, Edna and Grace would perhaps both had made different decisions if they had been treated compassionately or been given other options; unlike Christie, however, they had no one to turn to, no one who really understood what they were experiencing. This perhaps accounts for the difference between Edna, Grace, and Christie. Christie had a friend to turn to, while Edna and Grace were isolated and lacked a support system. The difference in social class may also have played a role: particularly for Edna, suicidal ideation would have been an incredible deviance from the norm, while Christie, because she had friends with similar experiences, was both better supported and better equipped to move forward.

Despite writing nearly thirty years before Chopin and Hopkins, Alcott offers the most clearly articulately rationale of women's suicidal ideation, writing,

It is not always want, insanity, or sin that drives women to desperate deaths; often it is a dreadful loneliness of heart, a hunger for home and friends, worse than starvation, a bitter sense of wrong in being denied the tender ties, the pleasant duties, the sweet rewards that can make the humblest life happy; a rebellious protest against God, who, when they cry for bread, seems to offer them a stone. (Alcott, 2001, p. 167).

This, rather than simply the stereotype of the fallen woman, was the reason many women committed suicide. It was not a matter of virtue, or a matter of failing to live up to societal expectations, it was a desperation caused by being denied basic humanrights. Edna was denied the ability to live authentically as herself; Grace was denied the ability to defend herself and her children, physically and socially; and Christie was denied the ability to live as a woman in a man's world. These circumstantial issues would have been complicated by a lack of mental health resources, economic freedom, societally acceptable options, proper medication, and, for women like Edna and Grace, a lack of a friendly or

compassionate ear. Suicide was a very real, and very important, issue for women in the nineteenth century, and one that was too often suppressed or hidden. By examining works of literature by and about nineteenth century women, we can reach a better understanding of the realities of women's experiences—unpleasant as they may be.

Christie, as the only woman who survived an attempted suicide by drowning, is thus the only one who can show us what life *could* have been for women without the options Christie was offered. As Alcott writes, she was rescued and supported, “not by a man's invitation to accept his protection, but by a welcome into unconventionally organized homes. Neither of the families which shelters her lives according to the traditional patriarchal patterns that assign money and power to men and morality and powerlessness to women” (Yellin, 1980, p. 531). Only by erasing the restrictive societal norms that oppressed women, could women reach a fullness of life that would enable them to be fully, authentically, happy and true to themselves.

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# Understanding Death, Religion and Pandemic through the movie “*The Seventh Seal*”

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**Abstract**— *This paper is an attempt to study the aspects of death and religion the movie The Seventh Seal with respect to the present pandemic. This paper tries to identify different instances in the movie that the protagonist Antonius Block displays elements of doubt, faith and courage which is relatable to every individual. This paper tries to examine how the character of Antonius uses different strategies to buy time from death in order to find answers to his questions. This paper tries to focus on how the character of Antonius ultimately manages to find his one redemptive act and how the act portrays the human aspect of interdependences. It also tries to study the different aspects of the movie with respect to its bearing in our everyday lives.*

**Keywords**— *Death, Faith, Pandemic, Present Times.*

The movie *The Seventh Sea* portrays some of the most important aspects of life. The movie begins with a knight, Antonius Block returning from the crusade. He is encountered by death. Death is personified as a man. He encounters death on a deserted beach and challenges death to a game of chess. This act of challenging death is not an act of avoiding death but an act of delaying the inevitable fate that is waiting for him. He wants to delay his time of death in order to accomplish a redemptive act.

The movie despite portraying Black Death in its back drop seems to be a constant reminder to the audience about the continuous presence of death throughout one’s life. Death is not only physically present as a person throughout the movie but symbolically as well. There are scenes in the movie which portray corpses and skull masks that are found along the way that serve as a reminder to the spectators of the constant presence of death. This draws focus to the fact that death is not a final event that awaits each one of us but rather a companion that seems to be beside us throughout our lives. This is portrayed in the movie when Antonius asks death if he had arrived to fetch him and death replies back saying “I have long walked at your side” (Ekelund, 1957, 00:04:24-00:04:26). The characters in the movie also seem to acknowledge the closeness life has with death, some of them fear death, while others are only trying to accomplish one meaningful act before they succumb to their final fate. Pictor paints pictures which portray “the dance of death” only “to

remind people they will die” (Ekelund, 1957, 00:17:03-00:17:05).

The aspect of death personified plays an even important role as it is the presence of death that urges or pushes the knight to take action, a redemptive one. The fact that the protagonist takes action only when death shows up plays a pivotal role in the movie. The inaction one indulges in life can be understood as a result of the fear of death that grips us when one thinks of death. This fear in turn can be viewed as a result of the ambiguity and hollowness we attribute to death. It is this ambiguity and hollowness that prevents humans to take action while we have the time to do so. The paradox of living can be understood from the fact that the fear of death prevents one from taking action and it is only in the face of death that one comes to realise that the life that was lived was an empty and a meaningless one. Once the meaninglessness is replaced by knowledge and the constant presence of death recognized, the fear of death is replaced by taking action.

The movie portrays not only the backdrop of the plague but also man’s constant pursuit for meaning and answers to quintessential questions. The protagonist, Antonius is in constant search for answers after his encounter with death. He refuses to believe that life is empty and meaningless despite the various meaningless events that happen around him. Antonius serves as a reminder that we, much like him, often end up searching for meaning and sense in our lives after the passage of crucial events. The questions that the knight, Antonius Block asks throughout the movie also

makes the viewer's reflect on their own questions in life. The reasoning that the Knight indulges in, allows the viewers to find their own reasons and answers to the questions put forward by them.

The aspect of finding meaning comes hand in hand with the aspect of faith. Faith and religious beliefs are portrayed in a way which urges viewers to examine their personal belief about the two aspects. Antonius is constantly struggling in his relationship with God, he is not entirely convinced that God exists but at the same time knows for sure that he exists, this is portrayed when he states "why is he, despite all, a mocking reality I can't be rid of?" (Ekelund, 1957, 00:21:02-00:21:06). The interesting aspect in his search for answers is that he hopes to meet the Devil in order to know about God. Much like the paradox of understanding life when met with death. Antonius when faced by death ultimately surrenders to God, this act of surrendering to a higher power seems to serve as the answer to many of his unanswered questions. Antonius being a man who didn't possess faith in God accepts that his faith needs to be strong enough that he needs to rely on impalpable proof and signs, as scary and doubtful as it seems to him, he decides to accept it.

Another important aspect of the movie is the focus on the hypocrisies of people that claim to be religious. Raval who was in the seminary in Roskilde, was the one who encouraged Antonius to go for the Holy Crusade, he is found to be stealing from the dead and tries to rape a girl. This shows that people who claim to be religious or close to God need not necessarily indulge in good actions. Raval succeeded in getting Antonius to go and join the holy crusade but he himself abstained from it. Thus, portraying that Raval knew, what he had convinced Antonius as holy was not that holy indeed and he did not intend to be a part of it himself. The way of life he chooses to live is also a questionable one, he steals from the dead and makes a living out of it. Once when caught by a girl, tries to rape her, who then is saved by Jons. Jons is the squire of Antonius Block. In spite of being warned by Jons, Raval is seen again to falsely accuse Jof of stealing the blacksmiths wife. The character of Raval is in contrast to Jons, though Raval seems to claim faith in God, does no good deed whereas Jons who does not seem to be affected by anything emotional or spiritual is seen to be carrying out most of the good deeds in the movie.

Another interesting similarity between the present pandemic and the movie *The Seventh Seal* is that it brings into focus the moral narrative that seems to accompany many challenging times. When people cannot grasp the pandemic around them "the only solution ends up moralizing the pandemic" (Parsitau, 2009, p. 53). During

the Black Death in the mid-14<sup>th</sup> century, people "considered the epidemic as a warning or punishment by God" (Dols, 1974, p.377) as a result for the sins committed by men. This is also portrayed in the movie multiple times, Pictor paints a picture of flagellants whipping each other and themselves as atonement for their sins, there is also an actual procession of flagellants that takes place after the play scene of Mia and Jof. This can be understood as a result of people understanding the plague as a punishment of God. There have been many narratives which interpret the pandemic as nature's way of paying back to humanity's destructive ways of life. Though this narrative might not hold true for many in the present times it does help us to examine our relationship with nature and our environment. With the development of science and medicine, we have far moved away from the superstitious narrative of God's wrath as the fruition of pandemic but something worse has replaced that narrative with the progress of science. In spite of our faith in science, the pandemic is still rapidly spreading, the faith in God's wrath as fruition of pandemic is replaced now with the supreme faith in science, this portrays that we might not after all be very different from the Scandinavian peasants in the movie. Science has reduced the aspect of nature to that of merely being present to be in use by us. It has also led us to think that nature in a certain sense is under our control. This has led us to view nature as solely present for our use rather than possessing any value in itself. The pandemic does in a certain sense provide us the circumstance to examine the way we treat nature. It does urge us to change our relationship with nature.

In conclusion the movie portrays one of the pivotal aspects of life, the interconnectedness and the interdependence of humans with one and other. The ultimate act of redemption that Antonius indulges in, is made possible only because of the presence of the people that he saved. This serves as a reminder to all of us that sometimes meaning and answers to life can be found in the act of serving another being. In the present scenario when we seem to lose faith and hope, the character of Antonius serves as a reminder that the redemptive act lies in the fact that one needs to take action and the glory of the action lies in the fact that the existential questions can be answered and comprehended in our everyday acts of goodness and compassion to another being.

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# Students' Attitude to Music in Foreign Language Classes in Secondary Schools in Enugu Urban

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**Abstract**— Learners are the subject and the focal point of teaching and they should be accepted in a complex way. It is therefore necessary to innovate, change and complete the methodology and forms used to make learners to be harmonically developed. Music has a big pedagogical potential when used in foreign language classes. Numerous music can be used such as classical music, folklore, musicals and the modern types. This paper titled “Students' Attitude to Music in Foreign Language Classes in Enugu Urban” was conducted in nine secondary schools of Enugu Urban using a population of two hundred and forty students in Junior Secondary Classes of 1 – 3.

Six research questions were posed out of which thirty (30) questions were generated, distributed, collected and analyzed in the various schools. The results showed that music can be applied in foreign language class when practicing pronunciation, vocabulary, speech, melody and grammar. Using music in foreign language classes offers a possibility of students to identify with various foreign authors. French was chosen as the foreign language used.

**Keywords**— Music in Foreign Language, Secondary Schools, Enugu Urban.

## I. INTRODUCTION

Language is a means of communication, one whose importance as a means of human communication cannot be overemphasized. The language of music is a phenomenon which follows human beings to express their feelings, aspirations, and desires to interact with one another as far as the human society is concerned. It is a product of culture and a unifying factor in the integration of individuals within a given society. Language according to Fromkin V. et al (2007) “is a source of power”. This philosophy is expressed in the myths and religions of many people. The possession of language perhaps more than any other attribute, distinguishes human beings from other animals. Language is indeed an instrument of social interaction across the globe. Without language human existence would have been meaningless. No wonder Fawehinmi (2007) rightly expresses the importance of language when he said that “it is intricately woven to culture, civilization and the general mode of life of any given linguistic society”. This explains why language is a system

through which human beings understand not only one another but also the society.

### Language in Music

In recent years, there has been an unprecedented increase in the commercial use of music in our society in every-day life. The frequency of listening to music is growing and the ways of listening to music are quite varied but thanks to technological progress. Music is present everywhere – in venues of cultural and sports events, in public means of transport, shopping centers, hotels, restaurants, surgery rooms for therapeutic functions and in other places. Listening to music is timeless – pregnant ladies sing or listen to music (and this music has an impact on the not-yet-born child's development already). Music is played when the very last farewell is expressed at funerals. Human beings are in an active or passive contact with music nearly everyday.

It is also very important to mention that the issue of individual cognitive differences between peoples every human being perceives music in his/her own specific way,

which results from social differences and differences in age, qualification and so on. Music is an ‘art’ that has to do with humans and is inseparable with life. It is only human beings that can compose and sing music which can only be achieved by the use of language.

Even when music is only instrumental, it is expressed through the human thought directed and guided by the use of language. Therefore language and music work together for aesthetic arts and the audience whom it is meant for is also greatly considered. Quoting Udeze (2009) she said:

the use of language in music has become a powerful source especially in singing different kinds of songs for example, gospel music songs, songs for supplication, songs for curing, choruses, lullabies and infant songs for every aspect of life.

Music provides an excellent ground for raising historical, cultural and societal issues without overshadowing the linguistic component of the lesson. Music can make magic happen, for sure, but I think the results are best felt when it is aligned with a specific teaching goal.

#### **Music in Foreign Language Class**

According to Natascha (2015) he said “fortunately it’s not too hard to integrate music into the foreign language classroom, and the following are some of the effective ways to integrate it into your teaching”. Use it to teach vocabulary to build the community, to change their mood and to offer insights into a culture’s worldview and history. Quoting Natascha C. (2015) Twitter @ nataschachtena, she said:

One of the challenges I face teaching a daily language class is finding novel and creative ways to maintain students’ interest throughout my lessons. One of my favorite teaching

“tricks” is using music to MOTIVATE LEARNING, IMPROVE CONCENTRATION, CREATE A SENSE OF COMMUNITY and help my students to absorb material.

She went further to say,

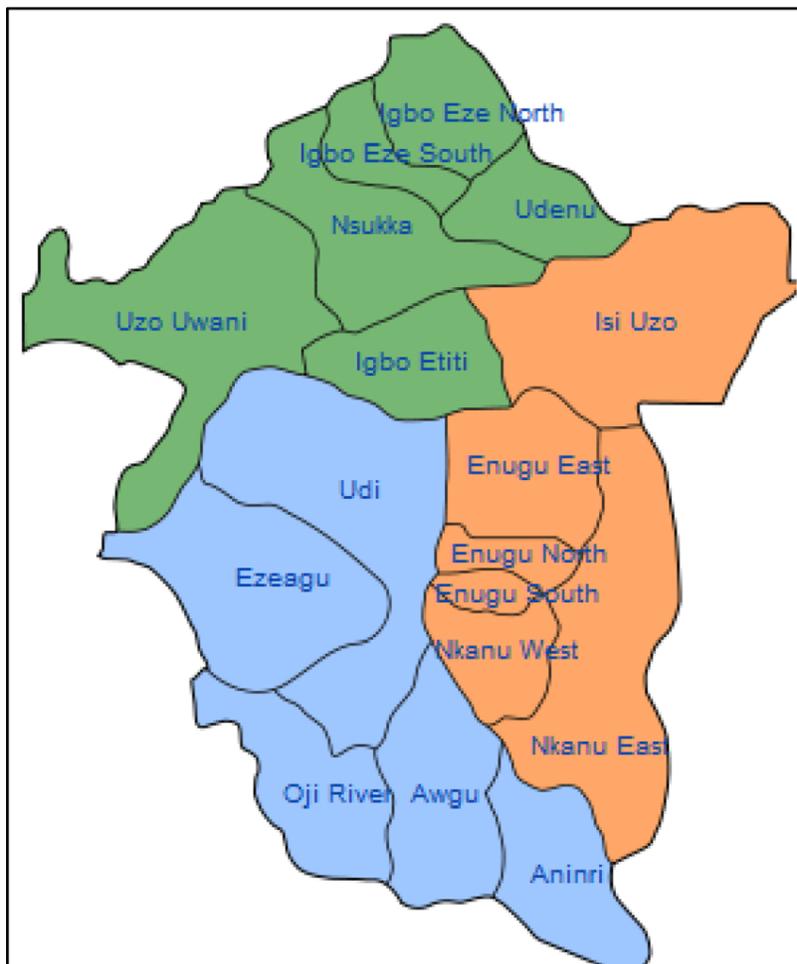
Music is a wonderful tool to integrate into your teaching repertoire, especially if you are a foreign language teacher. It has a way of capturing everything about a culture, its people and their language and it can inspire interest in a subject matter when other methods have failed. Not to mention that students love it and benefit from it intellectually and emotionally (even when they find your music taste questionable).

#### **History of Enugu State**

Enugu is usually referred to as Enugu State which is a state, on a hill, in South-eastern part of Nigeria, created in 1991 from the old Anambra State. Enugu is the capital of Enugu State from which the state derived its name. The state shares borders with Abia State and Imo state to the south, Ebonyi State to the east, Benue state to the northeast, Kogi state to the northwest and Anambra State to the west.

#### **Location and Population**

Enugu state is located in the south-east geographical zone of Nigeria with a population of 3,267,837 peoples according to the record of the 2006 census (National Population, 2006). Also the state has an estimated density of 460/km<sup>2</sup> (1,200sq mi) ([enugustate.gov.ng](http://www.enugustate.gov.ng) <http://www.enugustate.gov.ng>). It consists of 17 Local Government Areas.



*Map of 17 LGA's of Enugu State.*

### **Education:**

Every community in Enugu State has at least one primary school and one or more secondary schools; funded and run by the state government. There are also large number of private nursery, primary and secondary schools in Enugu State.

### **Scope and purpose of secondary Education in Nigeria**

Secondary education is provided for children of certain age bracket after their primary education. It is aimed at developing the intellectuals of the child after the primary level because it is obvious that the primary level is insufficient for the wards to acquire the required literacy, numeracy and communication skills (Yusuf, 2009, Ige 2011). Such education is provided in the secondary schools which can be owned by the government (state or federal)

individuals or community and is divided into two phases namely the Junior and Senior Secondary schools.

### **The Junior Secondary Phase**

This is the first three years of secondary education and the curriculum is pre-vocational and non prevocational subjects. The core subjects include English language, mathematics, French and a major Nigerian language other than that of the Environment and Basic Technology. The prevocational subjects include Agricultural science, Business studies, Home Economics, Local crafts, Fine Arts, Computer Education, religious knowledge and music while the non-prevocational subjects include physical and health education as well as Arabic. Certification at the end of this phase depends on the performance of the student in the continuous assessment test (CAT). Subsequently the results of the Junior School Certificate Examination (JSCE) is being coordinated by the State Ministries of Education or Federal as is

applicable. A child with a minimum number of passes in the subjects in the curriculum including English Language and Mathematics qualifies to proceed to the Senior Secondary level where he will be trained for three additional years. A child that failed JSCE exams (without the minimum passes plus passes in English language and mathematics) is expected to enroll in the teaching college, an out of school vocational training centre or an apprenticeship scheme in line with the 6-3-3-4 system of education.

### **Learners in the Process of Foreign Language.**

The Lexicon of Pedagogy links the term “learner” with reference to a human being without any age limitations who is the subject of teaching. This means that children, adolescents or adult can be considered as learners (Prucha, Walterova, Mares, 2013 p.389). Learners and their qualities and development are the main area of interest of several scientific disciplines which serve as supporting pillars for the current pedagogy. The focus of this paper is that of a learner of foreign language.

The common approach presently is geared towards foreign language teaching with a communicative approach which considers the learner as a teammate. Learners are trained to express their own opinions on issues of texts, interests, vocabulary and phrases. Presently, learners have to be very active just as Rampillon (2000) claim that learners create their own knowledge through discovering, comparing, connecting, communicating, trails, evaluation, refusals or confirmation, as opposed to passive acceptance and consumption.

Two other factors which are important in the educative process are the socio-cultural and socio-economic situations of the learners and their families.

These factors play quite an important role in the sphere of foreign language teaching. This is because these people are biological beings and social beings as determined by factors resulting from their social background. Actually, without a proper socio-economic and socio-cultural background, hardly can a gifted learner participate profitably in such activities organized by educational institutions.

The socio-cultural and socio-economic conditions of the family are important also for a child’s music development. Definitely, the compulsory music classes at schools are more or less limited to the reading of music notes, singing of folklore songs and to the learning of basic facts about famous composers. Only very few schools offer classes where some musical instruments or singing are taught. Another direct

support given by the family for the children’s musical development is to visit theatres, concert halls and similar children’s music programmes.

## **II. STATEMENT OF THE PROBLEM**

Students are the subject of the teaching process and should be accepted in various ways. Their harmonic development requires innovation, completion and the changing of work methodology and forms. The basic principle is that learners’ key competencies are to be developed, mainly communicative competence, personal and inter-personal abilities, the ability to work with modern communication technologies and also to solve problems in a creative and critical way. There should be support for the development of pupils’ aesthetic feelings and interests. It has been discovered that music is one of the means of making students motivated and to be continuously culturally developed.

### **Purpose of the Study**

This research is focused on secondary school students and their attitude to music in relation to foreign language teaching. The main objective is to research and describe the individual learners’ attitudes to and opinions on using music in foreign language classes.

### **Research Design**

This study employed the empirical and historical research design. These designs were adopted to gather information from the JSS 1 – 3 of the schools visited.

### **Research Questions**

1. To what extent are students interested and motivated when music is used in French Classes?
2. To what extent are students interested in classes when classical, folk or modern music are used?
3. Does music activate and the students’ level of participation in foreign language classes?
4. What level of social, emotional and cultural effect has music in the student’s understanding in foreign language classes?
5. To what extent do students understand, internalize and improve in their reading skills when music is employed?
6. Are students of secondary schools satisfied with the use of music in foreign language classes?

### **Population of the study**

The population of the study is the J.S.S 1 – 3 students of the secondary schools named below. A sample of two hundred and forty (240) students randomly selected from these schools in Enugu urban where French and music are taught.

- Enugu North: Uwani Secondary School Enugu,  
 Command Day Secondary Sch.  
 Enugu, Queens Sec School  
 Enugu.
- Enugu South: Baptist High School Enugu,  
 Marlex Secondary School Enugu,  
 Urban Secondary School Enugu.
- Enugu East: Nike Grammar School Enugu,  
 Urban Secondary School Abakpa  
 Enugu, Trans-Ekulu Girls  
 Secondary School Enugu.

At the onset, the researcher(s) visited the director of French Centre in Enugu to ascertain the names of the Secondary Schools where French is offered as a second language as is required by the National Policy on Education.

**Validation of the instruments**

The instruments were presented to two experts (lecturers) for content and face validity.

**Instruments of Data Collection**

Printed questionnaires were distributed and later collected in person and others through assistants in the various schools.

**Method of Data Analysis**

The data collected were organized in tables and analyzed using Mean Deviation of the 4 point scale on Very Great Extent (VGE), Great Extent (GE), Low Extent (LE), Very Low Extent (VLE) with the points in descending order of 4, 3, 2, 1

**Decision Scale:** 1 – 2.49 Low Extent, 2.5 and above Great Extent

**Research Question I**

To what extent are students interested and motivated when music is used in French classes.

*Table I: Interest and Motivation of students using music*

	VGE	GE	LE	VLE	MEAN	DECISION
Teaching French using music interests me	53	69	37	81	2.39	LE
Music motivates me to learn French	36	57	73	74	2.23	LE
As a member of the choir, I enjoy the use of Music in learning French	76	49	25	90	2.49	LE
Membership of the theatre endears me to French classes	65	53	62	60	2.51	GE
I am always interested if modern music is used in French class	93	99	27	26	3.10	GE
Music in French classes sustains a child’s interest	81	62	53	44	2.75	GE
<b>GRAND MEAN</b>					<b>2.66</b>	<b>GE</b>

Table I shows data on the interests and motivation of students using music. From the table, teaching French using music interests the students to a low extent with the mean 2.39. Students are to a low extent motivated to learn French with the mean 2.23. Members of the choir to a low extent with mean of 2.49 do not enjoy the use of music in learning French.

But to a great extent, (2.51) membership of theater group endears the students to French classes. To a great extent (3.10) students are always interested if modern music is used in French class. The use of music in French classes sustains students’ interest to a great extent (2.75). The grand mean of (2.76) shows that music to a great extent heightens the interest and motivation of students.

**Research Question II**

To what extent are students interested in class when classical, folk or modern music are used?

*Table II: Use of Classical, Folk and Modern Music*

	VGE	GE	LE	VLE	MEAN	DECISION
Classical music interest me in French Class	45	53	57	85	2.24	LE
Folk music interests me in French classes	32	41	81	86	2.08	LE
The melodies used make participation in class easy	90	54	62	34	2.83	GE
<b>Grand Mean</b>					<b>2.40</b>	<b>LE</b>

Table II presents data on use of classical, folk and modern music. From the table students’ interest in music are to a low extent (2.24) by classical music. Also folk music to a low extent (2.08) interests students in French classes. However, the melodies used make students’ participation in French class easy to a great extent with a mean of 2.83.

**Research Question III**

Does music activate the student’s level of participation in foreign language classes?

*Table III: Level of Participation*

	VGE	GE	LE	VLE	MEAN	DECISION
Music in French classes enhance my participation	61	62	56	61	2.51	GE
Music in French classes sustains my participation in class	52	50	48	90	2.27	LE
Music is an effective tool for learning activities in foreign language classes	130	73	17	20	3.3	GE
Music activates me during French classes	65	58	57	60	2.53	GE
My French teacher uses English always in class	49	67	44	80	2.35	LE
Participation in social activities is paramount when music is involved	97	63	29	51	2.86	GE
My involvement in learning foreign language is more when music is involved	102	66	34	38	2.97	GE
<b>Grand mean</b>					<b>2.68</b>	<b>GE</b>

Table III shows data on the level of participation. From the table, music in French classes enhance students’ participation (2.51) in class. With mean 2.27 showing low extent music in French class does not sustain student’s participation. To a great extent (3.30) music is an effective tool for learning activities in French language classes. Music activates

students during French classes with mean 2.53 portraying a great extent.

French teachers use English always in class to a low extent with mean 2.35. Participation in social activities is paramount in classes to a great extent with the mean 2.86. Students’ involvement in learning foreign language is more when music is involved with mean 2.97. The level of

participation of students in class is to a great extent is enhanced with grand mean 2.68.

**Research Question IV**

What level of social, emotional, and cultural effect has music on students’ understanding in foreign language classes?

*Table IV: Effect of rhythm, social, emotion and culture on students’ understanding*

	VGE	GE	LE	VLE	MEAN	DECISION
The rhythm holds my attention in the class	80	73	35	52	2.75	GE
The use of music in teaching foreign language has social effect on me	82	49	65	44	2.77	GE
Use of music in teaching French has emotional effect on me	66	73	49	52	2.64	GE
Music is used in teaching French only in the Junior classes	33	13	42	152	1.70	LE
The method of learning French through music is easy	103	65	34	38	2.97	GE
French is Internalized when music is used	87	65	53	35	2.85	GE
<b>Grand mean</b>					<b>2.67</b>	

From table IV which shows data on effects of rhythm on culture on students’ understanding of music, rhythm holds students attention in class to a great extent with mean 2.75. With mean 2.77, the use of music in teaching foreign language has emotional effects on students with a great extent mean (2.64). To a low extent (1.70) music is used in teaching French in only junior classes. To a great extent, the

method of teaching French through music is easy. Also to a great extent French is internalized when music is used (2.85)

**Research Question V**

To what extent do students understand and improve their reading skills when music is employed?

*Table V: Level of understanding and improvement of reading skills*

	VGE	GE	LE	VLE	MEAN	DECISION
Music increases the ability of students to communicate	138	77	12	13	3.42	GE
Music helps in the acquisition of reading skills	129	53	26	32	3.16	GE
Music increases ability of students to listen in French class	113	26	57	44	2.87	GE
Music increases a child’s ability to understand French	48	57	86	49	2.43	LE
<b>Grand mean</b>					<b>2.95</b>	

Table V shows data on effects of understanding and improvement of reading skills. The ability of students to communicate in French has a great extent of 3.42 stipulating that the students have acquired some level of fluency, reading skills with the mean 3.16 to a great extent and to a great extent of 2.87 which is the ability to understand words

in French. Nevertheless, a child's ability to understand French when music is used recorded a low extent of 2.43

**Research Question VI**

Are students of secondary schools satisfied with the use of English in foreign language Classes.

Table VI: Level of satisfaction on the use of English Language

	VGE	GE	LE	VLE	MEAN	DECISION
Teachers use more of computerized songs in French classes	29	13	98	100	1.88	LE
Popular type of music is frequently used in French classes	37	51	101	51	2.31	LE
Music in French classes sustains a child's interest	81	68	53	44	2.95	GE
<b>Grand mean</b>					<b>2.38</b>	

From table VI which shows the level of satisfaction of the students in class, teachers' use of computerized songs has a low extent of 1.88, popular music also a low extent of 2.31. Interestingly, the use of music in French classes sustains the child's interest with a great extent of 2.95

**III. DISCUSSION OF FINDINGS**

Interests and motivation of students using music (table I), the interests of students are not very much affected by teaching French using music (2.39). Hence the use of music in the teaching of French does not influence students' interest as it follows therefore that they are not motivated by music in French classes. These findings are reflected on the effect of membership of the choir in learning French with music (2.49). However, membership of theatre and other associated groups endears students to learning French due to the demonstrations that are involved.

Table II on interest in classical and folk music types showed low extent of 2.24, and 2.08 (Table II) respectively. However, the melodies used made participation in class very easy.

In Table III the use of music enhances participation that is to a great extent (2.51), is an effective tool for learning (3.30), activates students in class (2.53) makes participation paramount (2.86) and the students' involvement more prominent. Nevertheless, the teachers' continuous use of

English in French class did attract the students' unfavourable remark of low extent of 2.35.

In Table IV, the effect of rhythm social, emotion and culture recorded high extents of 2.75, 2.77 and 2.64 were of height extent.

Also the method deployed by the teacher and the process of internalization (2.97) and 2.85 respectively. Co-relating this to the aspect of socio-economic and socio-cultural aspect of this study Prucha (2013) said:

... do not ignore the socio-cultural and socio-economic background. He claims that people are biological beings (and thus educative processes are determined by cognitive and psychical dispositions for development) and social beings (educative processes are determined by factors resulting from social background of people). The socio-cultural and socio-economic situation of learners play quite an important role in the sphere of foreign language teaching... But without a proper socio-economic background, only hardly can a gifted learner participate in such activities

organized by educational institutions.

Concluding this therefore, the socio-cultural and socio-economic conditions of the family are important for a child's musical development.

Table V is on the ability of the students to communicate effectively (3.42), acquisition of skills (3.16) and increased ability to listen in class (2.87), all are to a great extent. However, the child's ability to understand French properly had a low extent of (2.43). This shows that teachers should properly examine the level of vocabulary used in the class in order to enhance a better understanding of the lessons.

In Table VI, the use of computerized songs (1.88) and popular genres (2.31) were of low extent. However, music sustains a child's interest when simple and direct melodies are used (2.95).

The result therefore shows that teachers should use very simple melodies so as to sustain the interests of the students in class.

### **The Relevance of French Language in the Nigerian School System**

French Language is a very important and interesting language which is the maternal and official language of the French people. The French speakers represent a wide variety of ethnic and cultural background who live not only in France and other parts of Europe but also in Africa, North and South America. Today, French is the principal language in 38 countries of the world particularly in Africa. In Africa, they include Benin Republic, Togo, Cote d'Ivoire, Cameroon, Gabon, Niger, Senegal, Mali etc.

Nigeria is surrounded by Francophone countries such as Republic of Benin, Niger and Cameroon. Therefore, Nigerians should learn the French language for these reasons.

1. French is an instrument of communication since Nigeria is surrounded by Francophone countries. Knowledge of French will remove the communication barrier and this will enable our citizens to travel to any of the francophone countries freely.
2. If Nigerians learn French, it will facilitate understanding, good neighborhood and relationship with our neighbors.
3. French like English language is important hence it is recommended in the National Policy of Education as a major language group beside the language of

the environment. It is one of the languages used in International organizations such as U.N.O, ECOWAS, A.U. etc.

4. It is used for business purposes because it makes business men and women from Nigeria to travel to francophone countries to transact their businesses with much hitch. Some international business organization also require the proficiency in French language.
5. Proficiency in French language can offer one a job as an interpreter or translator in one of the international organizations and Nigerian missions abroad. Knowledge of French language will also help our young graduates to gain employment in reputable French companies.
6. Learning French language will offer one the opportunity to be bilingual.
7. French is the language of technology and of modern medicine. Therefore the study/relevance of French language in the Nigerian school system cannot be over emphasized.

In pursuance of this, the French Ambassador to Nigeria, His Excellency, Mr. Denys Gauer visited our University on Thursday, November 30, 2017 where he delivered a lecture titled "The influence of French and Francophone policies on Nigeria".

### **IV. CONCLUSION**

From the data presented and analyzed, it can be seen that the involvement of music in foreign language teaching is generally considered as being fruitful. Music is not only a source of motivation for learning but it can be beneficial for the consolidation of the knowledge of foreign language.

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# Providential dispensation of justice in *Silas Marner*

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**Abstract**— This study is aimed at discovering the dispensation of justice to *Silas*, the character created by George Eliot. The study provides a look at the selective phases of the life of *Silas* to ultimately prove that providential dispensation of justice takes place towards the end when love and faith are restored to *Silas Marner*.

**Keywords**— *Silas Marner*; *Eppie*; *William Dane*; *Church*; *Guineas*; *Dunstan*; *George Eliot*; *love*, *faith*; *Raveloe*; *Lantern Yard*; *Weaver*.

*Silas Marner* was published in the year 1861 and was considered by readers and critics alike as the masterpiece of George Eliot. The reason for the instant popularity of this novel was the fact that it had been modeled keeping in mind the development of a single and unique character *Silas* who is a common weaver of *Raveloe*. The simple story of rural England goes through the ups and downs of this simple, honest and religious minded weaver who has deep seated faith in God and hence his regular attendance at church. This regular humdrum of his mortal existence finds a nadir in the form of adverse circumstances that compel him to leave *Lantern Yard* and find refuge near a stone pit at the village of *Raveloe*. This great low in his life results in his loss of faith and deep withdrawal and introspection. As the story advances, things begin to clear up as decided by providence and *Silas* is cleared of all false charges levelled against him. Finally his faith returns when he finds life meaningful, offering his filial love to the orphaned child *Eppie* and getting her innocent love in return.

## George Eliot and her Works:

Adam Bede published in 1859 was the first novel of George Eliot. This book is known for its masterly realism on account of the minute details of scenes that George Eliot has captured. Adam Bede won her universal acclaim since the book went through eight printings in a year. The Mill on the Floss was published in 1860 in which she returns to describing the scenes of her early life. Her great psychological subtlety that she evidently mastered in *Silas*

*Marner* is obviously observed even in this novel. *Silas Marner*, published in 1861, stands as her unique and masterly work. Its brevity and perfection make it her most popular work read by generation after generation of people ranging from children to elderly people. *Middlemarch* saw its complete publication in 1872 and came to be her masterpiece. It is through this novel that Eliot moved from an entertainer and a great psychologist to a great intellectual.

## The Germ of *Silas Marner*

*Silas Marner* was inspired by an actual incident in life. Wilbur Lucius Cross (1903), in his introduction to *Silas Marner* observes the following about the origin of the inspiration to write *Silas Marner*: "It came to me," she says in a letter to her publisher, "first of all quite suddenly, as a sort of legendary tale, suggested by my recollection of having once, in early childhood, seen a linen weaver with a bag on his back." (Lucius, 1903, p.30)

## In Appreciation of the Work

*Silas Marner* is a work of the mature and imaginative phase of the life of George Eliot. The work offers not just vivid descriptions of people and places; it has to its great credit wonderfully moulded characters of men who display the workings of their minds through their particular deeds; and the work of providence in rewarding or punishing individuals at the appropriate time and manner is also clearly pictured. This is what Edward I. Gulick (1899) observes about the soundness of *Silas Marner* as a great work of art:

*Silas Marner* is a story of one man and of his neighbors in so far as they are related to him; it has unity: *Silas Marner* is not confused by many details; it has simplicity: the theme of the story is not stated abstractly only, but it is expressed sensuously in the characters and action and dialogue, making an appeal to the imagination and all this is done with such skill and beauty as to charm the critic and the servant girl, the old and the young alike. It is, therefore, a work of art. (Gulick, 1899, p.xxi)

#### **Definition and Analysis of Key words as used in the title:**

The key words of this study have to be understood in the sense in which they are being used here for a better understanding and appreciation of the article. The first word that needs to be defined is Providential. This word is an adjective of the noun Providence which is defined as the care of God over created beings; Divine superintendence (Johnson, 1830, p.734) Providential therefore means everything that is provided by God when the time comes. Dispensation, according to Johnson's (1830) English Dictionary means distribution; dealing out anything; The dealing of God with His Creatures; distribution of good and evil. (Johnson, 1830, p.299) It is with the last two connotations of the word that we are concerned in this study. Justice, according to Samuel Johnson is, the virtue by which we give to every man what is his due. (Johnson, 1830, p.539)

#### **The Industrious Recluse**

Eliot opens the story describing the itinerant linen weavers of rural England as short individuals who carried a sack full of linen thrown back on their strong shoulder; and who on account of the burden they carried were looked upon with suspicion by village folk and even the dogs barked when such small men were seen going across the village. Eliot immediately dives into the story describing Silas Marner as living a lonely existence in a sequestered hut near the stone pit of Raveloe village. The line that is used to show that Silas was leading a lonely life is so striking that we are tempted to associate the word 'deserted' as referring not just to the hut but also to Silas although Eliot may not have meant it as a transferred epithet.

This is how Eliot (1900) describes the protagonist of her book: In the early years of this century, such a linen-weaver, named Silas Marner, worked at his vocation in a stone cottage that stood among the nutty hedgerows near the village of Raveloe, and not far from the edge of a deserted

stone-pit. (Eliot, 1900, p.2) The very fact that the weaver lives at a stone cottage near a 'deserted stone-pit' is a cruel suggestion thrown out by the author to the readers of the stone hearts of our civilization.

#### **The desolation of Silas Explained**

Silas the linen weaver had now been living at the cottage for several years. He had come to Raveloe 15 years ago and had settled at the stone cottage for want of a better or cheaper shelter. This would enable him to weave linen and sell it to people in the village and also take fresh orders from folk who wanted fresh linen. However it may be, his nature of total withdrawal from society caused multiple conjectures from various quarters regarding his individuality. The effective natural cures that he offered for many ailments made him an object of awe and fear rather than confidence among the village folk. He hardly interacted with anybody in Raveloe except on occasions when he would buy necessities or sell linen in the village. The belief in demon-worship was among those rural folk so prevalent that people could hardly "associate the ideas of power and benignity" (Eliot, 1900, p.3)

Their fears that the weaver might be the agent of the devil made them keep away from the weaver and avoid interacting with him as far as possible. The desolation of Silas was thus complete; first on the account of his own introspective nature and secondly because of the superstitious fears that the village folk entertained about him that he might cause them harm if hurt psychologically.

#### **The Victim of Superstition**

Before settling in Raveloe, Silas had been an inhabitant of a little town called Lantern Yard. Full fifteen years had elapsed since he came to Raveloe and these fifteen years had wrought a sea change in the young weaver. His entire cheerful disposition had abandoned him and he came to be the isolated individual whom we observe working in silence at his stone cottage; and only his loom creating the regular sounds of weaving.

His singular attitude and his isolated weaving at his loom has a strange fascination for the Raveloe boys. While they would try to peep in at his work and disturb him; he hardly liked their intrusion and would sometimes descend from his loom and going close to them would throw such a terrifying look to them with his large rounded eyes that they would immediately take to their heels. This stare of Silas was so well known in Raveloe in the course of 15 years that it carried a great superstition with it. This is what George Eliot

proclaims: "For how was it possible to believe that those large brown protuberant eyes in Silas Marner's pale face really saw nothing very distinctly that was not very close to them, and not rather that their dreadful stare could dart cramps, or rickets, or a wry mouth at any boy who happened to be in the rear?"

(Eliot, 1900, pp.2-3)

### **Loss of Faith**

When Silas was in Lantern Yard, an enthusiastic young man, his piety ever ready to serve the church; he was unjustly blamed for the loss of the church money that had actually been stolen by William Dane who had pretended to be the friend of Silas. This William Dane could not bear the growing popularity of Silas among the Lantern Yard people and therefore in order to break the engagement between Silas and Sarah, he wove an evil plot. When Silas had been attending to the bedridden deacon at church, William stole the church money and placed the bag in Silas's stone cottage. When the church money was discovered at the stone cottage Silas was tried at the church; and subsequently when Silas could not defend himself and prove his innocence, he was asked to accept his guilt and leave Lantern Yard at once. All the pleas of Silas were of no avail and he was thus banished from Lantern Yard, a psychologically broken man who lost faith in friendship and in God. Soon Sarah broke the engagement and married William Dane. Silas left Lantern Yard forever and settled at Raveloe.

### **Loss of the Hard Earned Guineas**

Silas Marner was an industrious man by all measures and his hard work lay in not only weaving the linen but also going out for the raw material and taking orders for the linen. Marner had minimum bodily wants and therefore he used to save up his guineas in the ground of the cottage, removing a few bricks and stowing away the leather pouch filled with guineas into the hole. Subsequently he would put back the bricks and cover up the hole and sprinkle sand upon it to remove traces of his treasure trove.

In the evenings he would warm himself at his candle and sit down to enjoy the company of the gold coins before his supper. One such evening when he was to sit down to supper, he wished to have a view of his guineas. As soon as he removed the bricks he was in for a shock. This is how Eliot describes the shocking experience of Silas:

For joy is the best of wine, and Silas's guineas were golden wines of that sort. He rose and placed his candle unsuspectingly on the floor near

his loom, swept away the sand without noticing any change, and removed the bricks. The sight of the empty hole made his heart leap violently, but the belief that his gold was gone could not come at once — only terror, and the eager effort to put an end to the terror. (Eliot, 1900, pp.36)

### **Providential Assistance: Eppie and the return of Faith and gold**

The sad life of Silas who sat moaning for several days for the loss of his hard earned gold gradually found solace in the form of the new found treasure - Eppie, the gold haired girl child whom Silas had adapted when the infant had come crawling to his stone hut and the child's mother had been found dead in the snow.

Silas brought her up and her innocent love gave new meaning to his life and the lost purpose of existence had returned to him; and with that his faith in God began to be restored.

The bad had been punished and the good rewarded. Dunstan, who had robbed Silas of his hard earned money; and who had been missing for 16 years was found dead in the stone pit - his skeleton holding the leather bag containing the gold belonging to Silas. The gold was finally restored to Silas with which he married Eppie to her lover Aaron and made her happy in life.

The providential punishment has been very artistically depicted by George Eliot (1900):

Oh, Godfrey! "She said, with compassion in her tone, for she had immediately reflected that the dishonor must be felt still more keenly by her husband." There was the money in the pit," he continued — "all the weaver's money. Everything's been gathered up, and they're taking the skeleton to the Rainbow. But I came back to tell you: there was no hindering it ; you must know. (Eliot, 1900, pp.144)

### **CONCLUSION**

Justice is done when Silas Marner finds the purpose of life finds the love of God in the form of Eppie and finds justice when his hard earned money is restored to him providentially. Silas Marner, an old man now, is happy with the faith in God returning to him and hence his faith in man is consequently restored. This is what Barbara Goodman observes: Such is the process that redeems Silas from a

meaningless existence. Its issue, as we have seen, is a restoration of love and faith.(Goodman,2000,p.160)

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# The Question of Desire in Singlehood and Marriage: A Critical Reading of *Eating Wasps* by Anita Nair

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**Abstract**— Anita Nair's *Eating Wasps* (2018) explores everyday lives of ten women, who are fighting their own battles with different facets of patriarchy. This feminist fiction presents the issues of contemporary women in all its complexities. This paper focuses on two characters (Urvashi and Sreelakshmi) who function as the prominent narrative voices of their own stories. These female characters, who are separated by more than half a century, are taking up the agency to move ahead with their desires against the current of societal pressures. This critical analysis explores what happens to these women when they act on their desires, in the context of their position inside/outside the institutions of marriage and family. This paper proposes that both the suicide of Sreelakshmi (which appears like a flight), and Urvashi's confrontation of her stalker (which appears like a fight) can be read as the acts of resistance that reinforces both their agencies and unapologetic nature of their desires.

**Keywords**— Desire, Agency, Female Sexuality, Marriage, Singlehood, Patriarchy.

## I. INTRODUCTION

Anita Nair's *Eating Wasps* narrates the stories of ten women whose cases serve as a specimen on how women struggle in a society that favours male values. Women in this fiction, hailing from different socio-cultural background and age groups were the subjects of a spectrum of abuses and discriminations ranging from acid attack (Najma) to cyber stalking (Urvashi). The commonality of these characters is that they were driven to the cliffy edges of their lives by the patriarchal society for choosing to follow the route of their desire. Most of these characters refuse to succumb to the norms of patriarchal institutions and confront the world unapologetically instead of passively allowing the society to victimise them.

This novel foregrounds the issues of female desire and agency. The structures of patriarchy deny women the freedom to exercise their choices and freedom. In a male dominated society, female agency and desire are restrained so as to maintain the authority of men over women. Female desire has been viewed with scepticism, and is often seen as a dangerous thing. In a study on female desire Carol Dyhouse (2017) comments on the consequences of expressing a woman's desires as: "for a woman, giving vent to passion has always carried serious risks, quite aside from the physical risk of unwanted pregnancy. The

social cost of being labelled unfeminine-or being seen as a loose of fallen woman-has been high." In a patriarchal society, a woman who expresses her desire and sexuality is seen as an unacceptable figure and the society often tries to repress such expressions of female desire. In this novel, the protagonists are two women who entered into the 'forbidden' realm of desires through their conscious choices. These characters come from different temporal and social situations but they are positioned within the complex matrix of social and cultural realities. Desire and sexuality of women are suppressed within the institution of family, which in turn suggests that the expression of female desire is not liberated from the clutches of societal pressures and expectations whether they are inside or outside the institution of marriage.

## II. THE QUESTION OF DESIRE AND AGENCY IN MARRIAGE AND IN SINGLEHOOD

Sreelakshmi, lived in the sixties, was a very ambitious young woman and she chose to shelve her marriage for her career. Throughout her life, she has exercised her agency and freewill to decide how her life should move. She faces oppositions from family and society as she pursued her own desires. The friction

between individual desire and patriarchal societal expectation resulted in her suicide. On the other hand, Urvashi's entanglement with the questions of desire and agency are situated within the institution of marriage. Urvashi, a married working woman from Bangalore, faces problems as she tries to seek desire outside of her marriage as she found her desire dried up in a so-called happy marriage. The situation gets complicated as her lover turned as a stalker in cyberspace. This analysis will focus on the tension between female desire and societal expectations by exploring the trajectories of female agency and desire as represented through the characters of Urvashi and Sreelakshmi.

Sreelakshmi (her right index finger bone) becomes the ghost narrator who witnesses the lives of different women visiting or working in the Nila resort in Kerala. Her lover Markose recovers this finger bone from her funeral pyre, secretly keep it as a souvenir in his wooden almirah and after many years, Shyam has purchased this shelf as an antique piece to furnish the Nila resort. The invisibility of the narrator is symbolic of the marginal status she occupied as a single woman and writer in the society. She says in the prologue:

Once, I had a name: Sreelakshmi. Once I was a woman. Once, I was a writer whose stories evoked love as much as disgust, inciting anger as often as they offered solace, a writer whose words sawed their way through the conventional. Once I had withstood the sting of wasps. But when I died, I was reduced to a forgotten bone, a ghost of her former self (4)

The Wasp in the title is central to the signification of her character: as a child she was bold enough to eat a wasp alive hoping to get the taste of honey in her mouth, but she subsequently realises that wasp has nothing to do with honey. The girl grew up as a strong and independent woman who has a very clear vision about life. She went for what she wants in her life, from her education to career and from singlehood to an affair. With the same passion of the girl who ate a wasp, she fell for a married man and advanced to write about her desire. These decisions met with strong opposition from the society. Ironically, in her afterlife existence, the independent woman whose success and visibility disturbed the male dominated society was made marginal by her lover Markose who continued to keep her in a secret safe for many decades.

Sreelakshmi was a good academic and intellectual who embraced singlehood as a life choice. The sole supporter of her choices was her father who encouraged her to pursue her Masters in Zoology from Banaras Hindu

University despite of strong opposition from her family and society. Her elder sisters were "married off" at the age of sixteen and there was constant pressure on her to follow the 'expected' path as a woman. She has no intention of setting up a family life for her and her ambition was to become a lecturer and a writer. Sreelakshmi was considered as a "damaged good" by the people around her because she remained unmarried. As a writer and as a lecturer, she was a successful woman but the society was not ready to accept an achieving person who defies the traditional roles (of wife and mother) conferred on women by the society and they find satisfaction by devaluing and harassing her. When singlehood in men writers are celebrated and worshipped, the woman writer receives no adoration for her singlehood. Singlehood of Sreelakshmi was either viewed with contempt or with suspicion even when she achieves considerable success in her career as a writer and as a lecture.

As a writer also she identifies her 'outsider' position in the literary landscape. Her expectations regarding a writing career and her experiences as a writer were quite different. Even after securing a prestigious Academy award, she could not find positive reception from the literary circle which was peopled by male writers and critics. The patriarchal values are embedded in the intellectual world of writing which was suppose to stand above the prejudice of the society. She describes the experience of disillusionment after winning the Academy award as follows:

I discovered adulation. I discovered what it was to be lionised. I discovered spite. Fierce competitiveness, mockery even. But I didn't find the companions I sought-the conversations on literary matters, the artistic process and the self-doubts, the deconstruction of a novel or a poem-all of it remained a figment of my imagination. Nothing much had changed from the time I ate wasp thinking that it was a bee full of honey (209)

As a budding and ambitious writer, she was disappointed with the coldness and distancing of the literary world. She could not find an intellectual companionship she longed for, as the space was not prepared to accommodate a female intellectual.

For Sreelakshmi, her writing career hits a rough patch as she chooses to involve her body and desire in her writings. The novel titled as *Letters to a Man Never Met* was based on her romantic involvement with Markose and as a writer she never hesitates to write about her private experiences of desire or sexuality. Sreelakshmi received awards when she wrote about typical and accepted subjects

but the decision to explore her desire, body and sexuality through writing changes the picture. As Helen Cixous (1974) proposes, a woman writing her body is defying objectification of the society and this very act threatens the patriarchal society. According to her, there is a very close relationship between women's bodies and their writing and that both have been repressed by men for a very long time.

The public responses and rejections she faced was a response to a woman writing with and about her body. The publication of the serialised novel provokes the people around her – students, colleagues, family-and they react to her with hostility and contempt. A woman who writes openly about her desire and sexuality is a problematic that the male-dominated society can't digest. The kinds of hostile responses include people whispering around her, the paper rocket thrown to her with a sexual image in it, cold fight of her mother, threats from relatives etc. She describes the experience from college as: "My male colleagues gave me the once-over without even bothering to be circumspect about it. My older male students were like a pack of hyenas circling around me. As for the women, both colleagues and students, they hummed like needled wasps. Giant wasps who sought to paralyse me forever." (245) Apart from these everyday humiliations, her house owner asked her to vacate the rented home and her prospective research guide turned down her once approved research proposal.

Singlehood of the woman is degraded with words like "spinster" and sexual desire for a single woman is not approved by the patriarchal society. When the accidental encounter with Markose, the married priest, develops into a relationship Sreelakshi finds comfort in the care and affection of a man for the first time. She finds it as an escape route from her loneliness and from the mundanity of her everyday life. Her intellectuality and independence was a barrier for her to find a suitable partner as these were not the 'typical' qualities expected from women in a patriarchal society. Once she decided to pursue the man she found, she expresses her desires as, "But to him, I would go again and again. My desire was insatiable. My sex thrummed like it never had before" (225). She asserts both her right to sexual choice and the right of body to pleasure. She adopts a conscious choice in exercising her sexual liberty. Markose's act of betrayal also resonates with reducing woman as body and that may be the reason for him to run away from the Madras hotel after making love with her. Her suicide owes more to his unaccountability to her desires more than the other societal pressures that accumulated on her as a woman.

Urvashi is a modern woman who lives in the contemporary situation which is different in many aspects

from the period of Sreelakshmi's life (1960s). The question is how the institution of marriage defines and limits female sexuality and desire. At turning 51, she finds herself deprived of all desires and she was bound to her marriage only by duty. She asks her husband Mahesh about herself and he replies, "I see a beautiful woman; my wife and the mother of my children. I see a successful journalist; I see a woman who runs the marathon and can drink a man under the table" (44) - a definition in which she couldn't find satisfaction. Urvashi is married to Mahesh but her 'happy marriage' dries up her desires and she sets out to seek it outside of marriage but that attempt turns out to be an unsatisfactory experience for her. It did not develop into any life fulfilling experience but was limited to sex and her lover turned out to be a stalker when she decided to quit the relationship. The experience of being stalked was described as, "each time she blocked his number, he appeared in new guise, her stalker, her very own ten-headed Ravana. You couldn't chop off one head and hope he would be dead and gone. He would surface again and again." (74)

Cyberstalking is an illegal activity where a stalker collects all the information about the victim both by watching and following a woman's or man's online activity. Cyberstalking is a form of harassment against woman and in this case, the stalker is denying Urvashi the right to reject or break up with him. He is constantly invading to her privacy and demands her to get back to the relationship. His threats and hate messages drive her mad and she finds it hard to escape from the stalker or to remove him from her personal digital space even after changing her phone number. Aravind Balakrishnan (2019) categorise this type of relationship as Simple obsessional where the victim and the perpetrator had a prior relationship and the perpetrator uses stalking as a means to coerce the victim back to the relationship. Here the victim was initially forced to escape to some distance place like the resort and she keeps her phone switched off fearing the messages she has been receiving from the stalker. Eventually she refuses to be apologetic about her choices and confront the stalker to declare her firm decision to move away from him. So, the questions of agency and desire for both of these women are entangled in the power structures of patriarchy that is antipathic to the free choices of women but both these candidates raise opposition to subjugation, remain unapologetic about their desires and refuses to be victimised by the male-dominated society.

### **III. SUICIDE OR CONFRONTATION: RESPONDING TO THE DOUBLE STANDARDS OF PATRIARCHY**

Sreelakshmi ends her life in her mid-thirties and the rationale behind her choice was an enigma for the world. The world which was previously unsympathetic to her talents or sufferings displayed shock on her demise and even as a dead body, she is assuming the role of a sarcastic and detached narrator who is critical of the pretensions of people who pays respect to her body. She narrates, “an ordinary woman had become a legend, a tragic heroine, and it was the nature of my death that had turned me into someone extraordinary in their eyes. I was Kerala’s Virginia Woolf.” (1)

The irony of this declaration of freedom from the shackles of oppression was that he could not find closure even after death because her ex-lover Markose took her right index finger from the funeral pyre and kept it hidden in a velvet lined case within a cupboard in his home. Keeping the fingerbone in a secret safe can be seen as an act of metaphoric domestication of women inside home. But, the choice of index finger instead of the ring finger is an intriguing choice as the first one represents power, agency and leadership whereas the second represents marriage and family. So, what is left of her in the world is her power and agency that makes her the ghost narrator after half a century.

Sreelakshmi opts for suicide rather than succumbing to the choices the society have offered her. She could have settled into a marriage which her mother and relatives would have arranged for her or she could have withdrawn her publication of the controversial novel in order to go back to the comfort zone, but she deliberately discard these options expected of her from the patriarchal familial and literary circle and chooses to end her life without losing her agency or identity. Like the other decisions she had made in her life- what to study, where to study, not to marry or to have an affair with a married man- the final decision about her life was her own choice. Hence her suicide can be understood as a protest against the restrictions placed on her career and sexuality.

For Urvashi, her attempts to explore her desire was met with success but she faces the hypocrisy of her own friends when she chooses to do so. Her friends, who used to talk aloud about turning into extramarital relationships for happiness, reveals their double standards when she actually resorts to a man. But she was unapologetic about her decisions and she speaks up to him that her desire for him is no more and she wants to break up with him. When he tried to humiliate her for having a sexual relationship with him, she “refused to be shamed into submission” (160) and asks him to move on as she feels nothing for him. Urvashi was one woman who moved

ahead with her desires and she never hesitate to end both her passionless marriage and possessive extramarital affair when she was suffocated within their claustrophobic hold.

### **Conclusion**

Sreelakshmi and Urvashi were two educated and employed women who suffered from the hypocritical double standards of a male-dominated society. They lived in two different period of time, Sreelakshmi in the 1960s and Urvashi in the present but the common ground that unites them in the fiction is the oppression and devaluation they suffered from the male dominant culture. Even the time gap between them was not sufficient to erase the problems of marginalization and the burden of gender expectations from the outside world. Rather than living a life bereft of love or desire, one protagonist opts for suicide and the other chooses to walk out of a possessive relationship without yielding to the pressures of her lover’s threat.

The crisis they encounter in their respective lives stems from their desire and sexuality. When Sreelakshmi decides to fall for a married priest and acted upon her desire, the cowardice and hypocrisy of her partner drives her to end her life but she never felt guilty about her desires. Similarly, as a writer, when she writes about her own body and desires, the literary world shuns her but she was unremorseful about her choices and she never step back from writing her body. This defying of norms and restrictions placed on her by the patriarchal structures results in tensions, however this paper argues how the act of ending her life serves not as an escape but as an act of protest and resistance. In the case of Urvashi, who tries to fulfil her desires and needs of sexuality outside of her marriage, the new relationship burdens her with possessiveness and humiliate her with stalking. Though her initial response was to escape from the situation, she finally confronts her problems and the final choice to confront her fears and to walk out of the toxic relationship is clearly an assertion of her agency as a woman. So, both these female narrators present a critique of the societal pressures accumulated on women through marriage, family and society and they successfully negotiate with the patriarchy by asserting their agency, desire and sexuality.

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# The impact a metaphor can have on one's followers

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**Abstract**— Within an author's tools and techniques; metaphor is indeed an important weapon. Using metaphors very well but the followers may adapt to your literature or creative writing over a reflexive and larger level. A literary term in which anything is related or otherwise matched to whatever it captures creates a confidential, hidden connection from a metaphor. Adopting idiomatic phrases provides everyone a wonderfully realistic description of something like a better to focus of vibrant, shiny concepts which do not co - exist through patterns. This research focused upon or explains turn of phrase as both a relational and a textual methodology which helps to build interpretation. For something like a creator, it's just a way to influence speech in how audience contributes. Phrase helps a creator to regulate how viewers interpret what is being released. Any metaphor will have the function of expressing something in a form which brings strength and toughness on everything so it can be used by a successful writer to demonstrate the perspective of a story and also some highlight the standpoint of every protagonist. Metaphorical terminology stimulates creativity, as well as the speaker will become more capable of conveying feelings and thoughts by metaphor. Metaphor communicates concepts even though there is no common vocabulary, as well as encourages learners to question descriptively.

**Keywords**— *Metaphor, Creator, Audience, creativity, interpretation.*

## I. INTRODUCTION

Metaphor is a concisely or ideologically creative need for statements, which again is conceptual rather than philosophical. These have fascinated extra conceptual desire to participate and impacted more literary debates than some of the other generally addressed speaker recognition symbols. Because we use metaphor, we attempt to communicate regarding two aspects instantly; two separate and distinct subjects are combined with a vibrant and uncertain impact. Some of these subjects would either be undergoing negotiation or at minimum being already regarded whenever a participant suddenly converts towards metaphor. Whether we discuss how and when to connect main and secondary issues through being spoken about together in such a metaphor, it seems reasonable to suggest that metaphor is a means of interpretation and reference. Almost all of the influence and relevance of many a perfect symbol reflects the fact that perhaps the two groups are dramatically and prominently opposite, to both the reason whereby metaphor is most often identified by anyone with minimal aspirations to individuality as "a description of two

separate subjects." The understanding of a metaphor does not always transform to characteristics that the opposing subject actually has and even to anything that it is presumed to have.

## II. METHODOLOGY AND RESULT

It has been proved since reviewing a bunch of documents that Even a paragraph description usually likes certain aspects or qualities at a separate conceptual gesture to plenty of other aspects or sorts. Only within context of a provided turn of phrase, we fairly quickly clearly differentiate among both words and expressions to really be taken symbolically then to be interpreted correctly only. A lot of people claim To consider taking interpretation metaphorically becomes the place to turn it literately, as well as to take an expression literately is to contextualize it, to characterize everything in a way that moves away but continues to remain made aware by another contextual information metaphorical construct of it. Regular intervals, scholarly theorists question the role of extended metaphors, unified symbolic similarities spreading across various thinking. Metaphors which really served their

purpose and within restricted scope of a single sentence or expression or part of speech are often contractual. They mostly genuinely express her once differentiated metaphors become mixed into strong, managed, anything else but delightful potential impact not all statement symbols in either way assume the shape of complete statements: metaphorical suggestions, literal directions, metaphorical operatives, etc. This creation is very new. Philosopher and rhetoricians interpreted metaphors as an immediate self-explanatory improvement in the utilization of something like a particular or single word, usually an expression with a noun or synonym. If we use metaphor, a word that passes commonly for one element with another is now expected to stand for the next, sufficiently similar or equivalent, and even this shift in whatever the word represents. Often we turn to metaphor although this issue we would like communicate with has almost no existing definition without need to build a new word that can apply to it here and now. So well and so curiously, we respond to symbols both for the comfort everyone's listener will start taking in troubling everything out, the character it requires us to follow in recognizing our listener, and the based on crispness it needs to bring with some of its additional assistance to either the public's concern with whatever designers assume. The hard work to reclaim a basic special meaning speaks for such a valuable, enjoyable, sophisticated effort and dedication from others. The term we seek to recognize should represent everything plain and uninspired that can be expressed effectively through putting an end to metaphor, but the attempt to reclaim this definition has a good reward that overcomes the sense.

### III. CONCLUSION

One phrase consequence is to create learning enjoyable. Helping to make vocabulary more colorful and fascinating, it will have the result of causing the audience delightful or enjoyable, or enjoyable to watch, helping make everyone to see everything in a pretty much the entire new perspective. Through means of metaphor, a writer can build specific meanings and require changes and significance to the way these things have been seen to work far better than accurate explanations. Adding metaphor allows the presenter to start creating thinking-related images, and use phrase to stunning real impact. One influence of the metaphor on either the audience is whether it promotes communication and understanding – since metaphor provides much more

traditional meaning, it can give a reader a broader understanding of these than any practical interpretation.

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# Communication, Collaboration & Trust: Interpersonal Challenges in Virtual Collaboration Team

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**Abstract**— *The workplace and the working pattern both are going through continual transformation. To prevail over the challenges of the current scenario the organizations, whether companies or academic institutes, have shifted their working patterns and have embraced 'Remote Work'.*

*Collaborative technologies are at the center of this Trans mutated state. These collaborative technologies help organizations to continue collaborations, in the form of computer-aided, synchronous or asynchronous collaboration and help to create dynamic work environments. Team members share responsibilities as a team for outcomes but accomplish their task in an independent way. They rely on mediated form of communication rather than face-to-face as they are geographically dispersed. The team produce an outcome in the form of shared understanding, strategy planning, evaluation methods, recommendation, decision making, and action plan related to a task or other responsibilities.*

*Despite considerable developments in Information Communication Technology (ICT) over the period, Virtual Collaborative Teams (VCT) still confront multiple interpersonal and communication challenges. VCTs need additional attention from both corporations and academics in order to successfully implement and reap the benefits of their virtual operations.*

**Keywords**— *virtual collaboration, team, work, shared responsibilities, challenges, interpersonal*

## I. INTRODUCTION

Changing scenario and viability of organizational work enforced to think about the alternative sources that help to continue the organizational work. Rapid technological advancements and changing global demands over the past decades has changed the nature of work within organizations (Bell & Kozlowski, 2002). Virtual teams (VT) and collaborations are not a new phenomenon now a days, many organizations, especially MNCs (restricted to certain organizations, where global work pattern prevail) have such sort of work methodology since long time, yet the changing global demands and situational crisis (when social distancing and staying at home is the best way to avoid pandemic situation) enforced the alternate. Currently, virtual collaboration is the modus operandi of almost all the organizations. The technological advancements help to execute the organizational work and expedite such changes.

Scholars claim an increased number of corporations have shifted its operations into a virtual setting to face new demands. (Alsharo, Gregg & Ramirez, 2017).

Advancements related to communication technology offer flexibility to the employees to conduct work from home and even communicate across remote geographical distances (Bergiel, & Balsmeier, 2008). VTs consist of individuals working independently towards a shared goal, whilst operating geographically dispersed, regardless of time and space (Batarseh, Daspit & Usher, 2017). VCTs are becoming increasingly the norm in organizational structures. This enables team members to work simultaneously on the same project assignments without the need of proximity, which leads to increased...efficiency (Zuofa & Ochieng, 2017.) As such, virtual teams allow organizations to bring together people with the best expertise, regardless of where they live (Bell & Kozlowski, 2002). VCTs allow faster and shared

decision-making processes and adaption to dynamic market changes, whilst simultaneously improving business operations (Valacich & Schneider, 2017).

The three associated aspects of the term VT are- virtual, team and technology that elaborate the concept explicitly. Virtual implicates various features such as physical locations, time zones, and the other compositional aspects. Team signifies structure, size, operational methodologies, procedures and reporting relationship (hierarchical pattern). And Technology signifies the tools, mode and platform of communication. Organizations employ various action plans to attain organizational goals, cater individual's needs, foster relationship building, communication, strengthen collaboration, and improve technological skills, in order to succeed in VCTs. The team... work together with the help of various applications, e.g., chat rooms, e-mail, instant messaging, video conferencing, etc. using collaborative technology in order to achieve organizational goals.

The resultant developments in the field of ICT catered the attention of organizations regarding employability of remote work. Thus, various scholars therefore maintain that ICT is the core pillar of a successful VCT (Wildman & Griffith, 2015). Information and communications technologies (ICTs): Technology devices enabled organizations and individuals to handle business operations anywhere and anytime, that include video conferencing, telephones, teleconferencing, Skype, instant messaging, webcam, and emails. The role of telecommunication technologies, especially ICT is unquestionable in Virtual collaborations. ICT is argued to enable easier, faster and more cost-efficient ways of establishing connectivity across business operations (Martinic, Fertalj & Kalpic, 2012). The various online tools that facilitate in virtual collaborations such as audio & video conferencing, web-based or computer-aided media etc. are the dominant forms of communication.

VCTs are now an integral and vital part of organizational operations; however, various challenges impede the functioning and it becomes difficult for organizations to overcome in order to exercise VCTs in a successful manner. Although ICT facilitated implementation of VCTs, questions remain regarding functionality and efficiency in the virtual context in which corporations face multiple communication challenges (Marlow et al., 2018).

This study focuses on the issues related to optimum employability of virtual collaboration by constructing the approach at different levels. It highlights the challenges and

also suggests the measures to improve the productivity of virtual teams. Chang, Chuang and Chao (2011) mentioned that highlighting the importance of investigating virtual communication in multiple settings and further gaining a deeper understanding of the factors which obstruct efficient VCT communication...can help to develop the virtual working pattern in any organization. Explicitly, the study illustrates and focuses on the three major issues - communication, collaboration and trust that relates itself to the interpersonal factors in virtual teams. The understanding of the said challenges and suggestive measures can help to accentuate the collaborations in VTs.

## II. CHALLENGES OF VIRTUAL COLLABORATION TEAM

Despite significant progress in ICT over the period, VTs still face multiple challenges. Most of the organizations are still in the inception of implementing ICT; therefore, developing insights into the challenges of VTs is crucial. Deloitte (2018) exhibits the convolution of VTs by a report in which 1600 executives elaborates how ICT offered enormous opportunities to organizations, while also discussed the great deal of uncertainty and challenges associated. One main cause of VCT complexity is the paucity of a best practice, with no one-size-fits-all type of concept applicable to complex situations (McKinsey, 2015). Geographically dispersed members of the team face difficulty to develop team coherence and team efficiency. Daim et al. (2012) analyzed a framework to illustrate the following challenges for communication in a virtual context namely: Technology, Interpersonal Relations, Trust, Leadership and Cultural Differences. Most of these challenges are related to the process involved in interpersonal relations like communication, trust and collaboration.

Efficient communication is argued to be one core of establish, maintaining and creating trust and team collaboration in virtual settings (Kelly, 2013). Due to lack of face-to-face communication, the virtual teams completely rely on virtual communication hence a well-equipped technological infrastructure is therefore of crucial importance for VCT (Kankanhalli, Tan & Wei, 2014). Daim et al. (2012) describes the importance of technology in VCT: "Without Internet, email, video conference and audio bridges, virtual teams can't even exist" (p. 200). Corporations need to get updated with the continual change and emerging forms of communication; the new trends such as mobile & social media platforms, cloud-

based computing, artificial intelligence and big data structures (PwC, 2018.). Hence, updated and modernize technology becomes a critical and continuous complexity for any corporation to possess. Therefore, Daim et al. (2012) argue a common negative experience for members in VCT is technological failure. Batarseh, Daspit and Usher (2017) specify that only 18% of all VTs achieve communicative success. The ensuing outcome of the signal failure can be in the form of delayed or failing audio or video signals, resultantly the group members find difficulty in virtual collaborations, e.g. unable to understand the context, disruptions in communication and thereby creating disturbances between the members of the team. Failures in virtual communication can result in misunderstandings, limit team communication and overall decreased team productivity (Sallnäs, 2005).

The importance of face-to-face communication for VTs is undeniably excessive (Alsharo, Gregg & Ramirez, 2017). In virtual communication, the dispersed members cannot discern physical behaviors and cues, which can disrupt the establishment of inter-personal relations. The lack of face-to-face communication imply difficulties in achieving correspondence and the assistance of maintaining relationships (Daim et al., (2012). According to the report -The challenges of working in Virtual Teams: Virtual Teams Survey Report (2010), Virtual teams differed most from face-to-face teams in three areas: managing conflict (73%), making decisions (69%), and expressing opinions (64%)” (p 3). Respondents cited that these three are interrelated and challenging for virtual teams. In the absence of an ability to express opinions or manage conflicts among members, virtual teams find it challenging to make decisions. The most common sources of conflict were miscommunication of information (33%) and inconsistent expectations (21%) of quality or team norms. Harzing et al. (2011) states that differences of language complicates and slow down decision-making processes and affect the interpersonal relation of VTs.

In the virtual context, the non-verbal communication such as gestures, facial expression and body language etc. is certainly difficult to peruse, compared to face-to face communication. The misinterpretations resultantly obstruct or disrupt the comprehension of the information and develop misunderstandings among team members (Wang, 2009). Daim et al. (2012) further explains limited successful communication and misinterpretations could lead to confusion and decreased team performance due to miscommunication among team members. The said report -The challenges of

working in Virtual Teams: Virtual Teams Survey Report (2010) also stated that respondents indicated that the greatest virtual challenge they faced was inability to read non-verbal cues. “Not surprisingly, our studies and anecdotal evidence indicated that the inability to read body language (which according to some studies represents 70% of the message) led to the biggest challenges that virtual teams face. In this survey, the inability to read non-verbal cues was a challenge of varying degree to 94% of all team members. Furthermore, it is closely linked to the lack of face-to-face meetings: we found that 46% of virtual team members never meet in person.” (p 12).

Trust is another factor that argued to be vital in VTs for successful compilation of business operations. Teams operating in a virtual setting are required to trust its team members to perform efficiently. Interactions, inter-personal relations and collaborations help to build up Trust in the team. Trust is interconnected with creating personal relationships, which is to be improved through continuous interactions between individuals over time (Soetanto, 2012). But in VTs, as already mentioned, the absence of these essential elements makes it difficult. Scholars argue, teams, with lack of trust, tend to have more conflicts and inefficiency compared to teams with a high degree of trust (Soetanto, 2012). Trust is therefore an essential factor as it chains the connectivity among team members virtually and is therefore harder to establish (Zuofa & Ochieng, 2017). The concerns related to trust issue in VTs seriously affect the successful implantation of the procedures and policies. Alsharo, Gregg and Ramirez (2017) claim trust to be crucial for creating and maintaining relationships, supporting teamwork and collaboration. Moreover, trust is described to be a fundamental element in projects and an important factor for team collaboration and successful team performance (Zuofa & Ochieng, 2017; Soetanto, 2012). Batarseh, Daspit and Usher (2017). Given this importance, establishing trust is argued to be one great challenge for virtual collaboration (Marlow, Lacerenza & Salas, 2017).

Collaboration is an important goal to ensure a successful working arrangement and accomplishments of the tasks for any organization. But virtual collaboration comes with its own unique challenges and difficulties. The problems that occur due to the virtual platform relates itself to the complexity of creating a relationship and establishing collaboration within a VCT (Daim et al., 2012). Researches have proven that people interaction is comparatively less in virtual communication, therefore lacks human interaction and inter-personal relations.

Virtual communication is argued to have a negative impact on social interaction as the members interact less in virtual contexts. According to a survey by RW Culture Wizard (2016) 92 % argue face-to-face communication to be the most effective form of communication. In comparison, internal and external social media tools for communication, such as instant messages or email, only score 49% on average providing an effective output. Various studies have denoted the fact that it is comparatively difficult to develop bond in virtual teams, and interact with genuine dialogue, and escalation of misunderstanding is easier.

Interpersonal relations play a crucial role in the development of collaboration of activities and accomplishments of designated tasks in VTs. It includes differences in group compositions, individual background and traits which are the differences impacting the creation of team collaboration. Hertel, Geister & Konradt (2005). Thus, the significant element is to highlight the importance of being aware of our subjective differences as humans, as it adversely affect team collaboration and productivity if not managed and understood properly in VTs. Moreover, the teams are unique and need an altogether different approach to develop and establish rapport that lead to a positive outcome. The virtual teams can have a diverse composition, therefore developing collaboration and rapport may be arduous in absence of essential planning. The composition of VTs is generally diverse. The people with such a diverse background have subjective opinions and notions about working methodologies. This subjectivity refers to the opinion, in the form of assumed notions, disposed mindset, or procured inferences. Therefore, VTs must ensure the idea of team members and required to constantly effort to maintain and establish interpersonal relations, as it can be lost quickly if managed poorly (RW Culture Wizard, 2016).

### **III. HOW TO OVERCOME THE CHALLENGES**

The uniqueness of virtual teams includes specific challenges such as project coordination, building relationships, and teamwork that are different from collocated teams (Mancini, 2010). Organizations certainly need to exercise the additional attentive measures to successfully implement and attain the benefits of virtual operations. To overcome the challenges, it is required to take a note of the challenges faced by VTs and then try to reconcile those challenges.

Team effectiveness is a multidimensional concept that includes several outcomes such as task performance, additional task behaviors, completing tasks promptly, and

satisfaction (Webber, 2008). A relationship exists between virtual teams and the overall performance of organizations, which includes increase productivity and efficiency (Eissa et al., 2012; Palanski et al., 2011). The team leader plays a very important role in team building and hence hiring the right person is must. It is important to invest time during team set-up. Adequate time should be invested for the clarification of team norms, goals and work codes. Explicit information in the form of written guidelines that illustrates the content, medium and expected behavior of the team members help to communicate to avoid ambiguity and misconception.

Communication need to be clear, effective, complete, fluent and on time, which can be complex to achieve if one of the requirements are not fulfilled (Marlow et al., 2018). Therefore, it is important to develop communication environment and foster a culture of communication throughout the organization. The Leader can set the example by providing regular updates and ensuring continuity of holding check-ins with the team. The team members reciprocate and follow the team leader by providing continuous feedback and maintaining touch. "Willingness to share information (18%), followed by being proactively engaged (17%), collaborative (17%), organized (14%), having good social skills (13%), providing useful feedback (11%), and offering assistance to teammates (10%) are the characteristics that made good virtual teammates. The participants stated other important characteristics of a good virtual team in the form of -communication and language; coordination, technology, and a sense of collaboration; management, goals, and accountability; cultural bias, and better team selection." (The Challenges of working in Virtual Teams: Virtual Teams Survey Report, 2010).

Effective collaboration helps teams to develop bond and build trust and get acquainted with one another's thought processes and working styles. By using functional and potent virtual communication modes, VCTs operations could enhance team collaboration and team efficiency (Marlow, Lacerenza & Salas, 2017). First, it helps to form clearly defined teams in the form of role assertion and outcome expectation. VTs can foster collaboration by establishing a mission statement. These broader organizational goals help to develop the feeling of cohesion by associating themselves to the defined mission statement. This helps to ascertain that people will work collaboratively with the clarity of roles assigned, even from a distance.

The other approach for optimized collaboration is to ensure accountability without invading privacy, the best way to

ensure that everyone is doing their job is to set clear expectations for each role and have regular check-ins to gauge progress. Communicating expectations to team help them to envision the role assigned and shared goal. There should be a general idea of how long tasks take and how much effort is required to accomplish the task at individual level. The deadline must be in accordance with the level of complexity, size and execution of the work. The clarity and transparency are required at the part of the process of monitoring the progress. The said process is essential to foster productivity, transparency, and collaboration.

Other important point of consideration is choosing the best tool and platform that optimizes the communication. Communication has become an issue in virtual teams dealing with different communication technologies, tools, and the procedures for using the tools (Brandt et al., 2011). The team must understand the purpose of the communication and selecting the right medium accordingly. As every tool is not going to suit your purpose and be a good fit for your mode of communication, clarifying the purpose help to determine the best tool which strengthens the collaboration. Virtual teams predominantly use computer-mediated technology for communication. Therefore, there is a need for virtual team members to be knowledgeable in computer-mediated communication technology (Carlson et al., 2013). There are various tools that can be used according to the purpose of the meeting. Various applications like Slack, Twist, and Google Hangouts are good for chat. For Project management: Trello, Jira, Asana are there. Google Meet, Zoom, Cisco and WebEx assist in web and video conferencing, For Collaboration and prototyping, organizations prefer Invision, Marvel, Adobe XD. Calendly, Doodle is used for scheduling. And Workflow automation is best optimized with the help of Zapier, Microsoft Flow, Monday, etc. After selecting the best resource tool, it is important that users are acquainted with the functioning of those software programs. Hence, it is important to provide training to the members on the selected tool to ensure the better productivity and the fullest benefit.

#### IV. CONCLUSION

Virtual communication is argued to be crucial for firm competitiveness on a global scale, allowing interaction across businesses' operations. The aim of this article is to investigate what communication challenges VTs face in a virtual setting and the various measures that can help to overcome the same. The study findings highlight several strategies that can be

employed for successful employability of virtual team that leaders can use to build and foster communication, collaboration and trust among virtual team members to improve performance. Strategic organization and planning can help to set clear and attainable goals. Building interpersonal relations help to accelerate work culture in VTs. Hence, strategic approach is required for potential outcome.

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# Female Characters in Ismat Chughtai's Short Stories

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*Abstract*— Chughtai is a leading name amongst female Urdu writers of this century. Chughtai's contribution is easily sequestered to her bold narrative in her famous short story "Quilt", but the author wrote many other short stories with substantial gravitas. This paper thereby is an attempt to assess female characters in her lesser known stories, and highlight the author's deftness at bringing up female issues which others felt scared to discuss about. Chughtai is vociferous, her voice is not one to be easily snubbed and she is relevant. She was way ahead of her times, and thereby her stories strike a chord even today.

*Keywords*— belong, desire, sexuality.

## FEMALE CHARACTERS IN ISMAT CHUGHTAI'S SHORT STORIES

No sooner does one think of Chughtai than one is reminded of "Lihaf" and a mental image of a shadow of an elephant on a wall, is invoked. For me Chughtai's name was synonymous with 'Lihaf' for years. Later, Kubra from Chughtai's "Chauthi Ka Joda", and her journey deeply moved me. Lately this led me to reading more of her short stories which consequently led me to this paper. This paper thereby is my reading of lesser known stories of Chughtai and the female characters portrayed therein. Chughtai's insight into female sexuality, female psychology and female issues is heterogeneous. She does not talk of or show dedication to a single issue, does not restrict her female characters to any particular strata of society or religion. Her characters are diverse and so are their varied life-conditions. Chughtai's feminism is layered, and each character from each story adds to it. Moreover, Chughtai's stories are neither didactic, nor propagandist. Her female characters respond in their own individual ways to their conditions but do not justify or preach anything as being the correct thing to do. That is left for the reader to discern. Chughtai wrote about female sexuality and issues in times when it was completely tabooed by society. In the words of Patel "Ismat Chughtai was nothing if not bold. Writer after writer, friends, relatives, companions, attested to her remarkable obstinate demand to disturb the civil, to disrupt the ideas that constituted civility, to upend the notions that gave force to how women ought to

be. As a supplicant asking for our attention, she was ironic, playful, moving, funny, cutting, witty, she spoke to desire and grief, but rarely succumbed to propriety" (Patel 2)

Gainda, the eponymous first story in the anthology showcases a widower lower caste girl who is seduced by the narrator's 'bhaiya' but not given the rights of a wife. In a bewildering moment the narrator once sees her friend, housemaid Gainda slapping her brother in private. Her brother, feared by everyone in family gave Gainda, his beloved the right to slap him during their banter, but succumbed to the societal norms in giving Gainda her due openly. Gainda's pregnancy, her malnourished child suckling at her breast, and her yearning for her son's father, are all heart wrenching. While the patriarchal society attaches immense importance to the child bearing duty of a female, Gainda and her son are non-acceptable for she is a widower, unacceptable low caste, and Lallu is a child out of wedlock. The same anthology has a story titled "Touch-me-not", where the legally wedded wife of the narrator's brother, bhabhijan is unable to bear a child. A complete foil to Gainda, the fragile Bhabhijan is an under-age bride who conceives but miscarries everytime. She is aware that her inability societally legitimizes the entry of another wife in her husband's life, though he already frequents nautch-girls. Such is the fate of these women, Gainda is just like the flower Gainda, which is used to adorn houses, prayer-rooms and even idols of Gods and Goddesses, but thrown away soon after the purpose is fulfilled, while Bhabijaan who is

diligently cared for, given rights, but once all hopes of bearing a child are shattered, she knows she would lose it all, "In the absence of a provider, she could resort to one thing only- that is, to render the same service to everybody which was, so far, exclusive to her husband (66).

Lajo, from the story "homemaker" is a captivating character. Her situation in life has made her endorse very broad notions of sexuality and marriage, but the inner desire to truly belong is as strong as any other human being's. The title of the story is interesting but apt. While such women are believed by society to be home-breakers, Lajo actually makes Mirza's home worth living. She gladly performs all household chores. Lajo openly flaunts her body, but once in Mirza's house she refrains from any illicit liaison. The insecure male is haunted by the fear of losing her to other men, and compels her to enter into marriage with him. Once tied, Mirza loses his interest in Lajo, and frequents prostitutes, while Lajo's freedom is throttled by marriage, Mirza's norms, his wish for her to wear 'Salwar-Kameez' and his indifference. Lajo's infidelity stems from Mirza's perpetual negligence. Strangely, what is infidelity in Lajo's case is permissible to Mirza. Lajo is beaten mercilessly but she takes it without any opposition. Moreover, Mirza is not shattered by her relationship with a nearby boy, but by the insult that has been caused by it. The moment his friend suggests that the marriage to Lajo is invalid in the eyes of Muslim law, since Lajo was an illegitimate child without any knowledge of whereabouts, Mirza's trouble is solved, and so is Lajo's. The homemaker returns and Mirza's interest in her revives. Chughtai seems to be asserting that marriage is not always the only right thing to do for happy existence. Various other questions are raised through this story. The idea of fidelity is challenged, the idea of marriage is questioned and also the idea of Laaj, i.e. dignity is mocked upon. Very similar is the attitude of Rani, the protagonist in the story titled "Mole". Much like Lajo, she is from the lower section of the society, has no rigid scruples about physical intimacy, since that is what sustains her life, but at the same time has the desire to belong. Both these women have accepted and embraced their sexuality and sexual desires, unlike many who are still ashamed of talking about it. Rani is a complete contrast to Choudhary. Choudhary is from elite society, and is chained by laws of patriarchal world. He does not accept his desire for Rani, but is jealous of all her other relationships. He calls her indecent for vocalizing her sexual needs, or talking of her mole, but does not realize his indecency in stirring her feelings but not openly responding

to them. In the end when she labels Choudhary as impotent he is unable to take that too. The painter has the audacity and desire to paint the downtrodden woman naked, but lacks the audacity to accept her overtures. Rani on her part is uninhibited, unapologetic and truthful to her sexuality and nothing restrains her from accepting what she felt and needed.

"All Alone" is a story ahead of its times. A mature love story of Shahzad Hasan and Dilshad Mirza. One is most intrigued by the character of Sylvia, Dilshad's wife. Probably it is easier to imagine someone like Sylvia today, but back then, and to write of it, is appalling. The young lovers never confess, and are separated by social status and their respective families' objection to the match. They are further separated by Partition, and almost thirty years later, Sylvia makes the two confront and confess. Giving their entire life for love, all three of them gladly embrace their realities. Sylvia's fiancé's death, her marriage to Dilshad, his love for Shahzad is understandable, but the meeting arranged by Sylvia, her encouragement to open up, and their cordial relationship is quite appreciable. Unlike any fantastical movie which would have ended in the wedding of the couple, Chughtai chooses to leave that unsettled. Just the fact "that the feeling was not one-sided, that you were also touched by it" (106) has been resolved. The married couple leaves and Shahzad happily returns to her paintings, for in art is an artist's true existence. Chughtai's treatment is mature, sensitive and not fairy-tale like. The friendship that the three begin to share with all unsaid finally expressed is beautiful and unique in every way.

"I'll break your hands if you raise them to hit her again" (123) these words are said by a mother-in-law, to her own son, in favor of her daughter-in-law. The situation is mostly the complete opposite. Even today, mothers-in-law have major role in domestic violence. Chughtai's portrayal of the mother in law is realistic, who keeps chiding her daughter-in-law all through the day, keeps her busy in one or the other work to prevent her from playing with street kids, but does not let her son abuse her or scold her, even in a happy banter. She cares for her when she gets bruised, bringing out the motherly side. The 'bahu' equally reciprocates the feeling of affection and does not mind any of her initial scolding, for she knows of the inner parental side. Such joyous and realistic portrayal is a treat to read.

"Quit India" is more about the Anglo-Indian British official who is unable to leave India post the Indian Independence, but still the two minor female characters hold

importance. His English wife represents the Eurocentric colonizer, with all their prejudices for the native. She despises the native and the climate, considers Jackson's disinterest responsible for their failing marriage, and tries hard to elevate Jackson's position through her father's sources, but is ultimately left to go back to England alone. Sakkubai is a foil to her memsahib. She does not mind giving her position to memsahib for the days that she comes to India. She cares for Jackson like a child, for it is Jackson with whom she belongs, her "man" (85). Life with Jackson saves her from her prostitute-like existence with Ganpat. Even later, when Jackson loses his position, she stays by his side till the very end. She is the embodiment of female notion of commitment; though not a wife she still understands his psychology and gives him the needed refuge beyond linguistic and cultural barriers.

### CONCLUSION

To conclude Chughtai's female characters are relevant. They display Indian sensibility aptly and put forward the issues of Indian feminism through their lives. Even in these lesser read works of Chughtai, her women characters are relatable. There is an aspect of realism strongly evident in all these female characters, as in her own words, "the artist's duty to describe the world as he or she finds it; the unfeasibility of passing absolute judgment on literary texts; the denial of corrupting influence of literature..." (Naqvi 76). Her female characters potently bring out the wrongs that society keeps doing to women. Almost all of Chughtai's female characters are more progressive than their counterparts. They have embraced their sexuality and do not in any way feel ashamed of it. Chughtai must have faced backlash from patriarchal sections during her lifetime, but she created a niche for herself, and left behind a body of work which still resonates with females and gender studies. She is rightly referred to as an "iconoclastic", "enlightened", "bold", "progressive" and "feminist" writer (Parekh, 2015). This paper is therefore an attempt to give the writer and these less popular works their due, so that even these works can be seen as manifestations of her delicate understanding of female sexuality.

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# Provincial Situation of Gender Status in Nepal

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**Abstract**— *The socio-cultural difference between male and female is termed as gender. Gender is a social construct, which is different from time to time, person to person and place to place. Gender is the cross cutting issue. Gender discrimination has simple cause and event but huge and long-term impact. Gender inequality creates negative multiplier effects on all dimensions of human society. To assess the situation of gender status and to identify causes, consequences and measures of gender inequality, this article is prepared as the title 'provincial situation of gender status in Nepal'. It is mainly based on the secondary data of Nepal Multiple Indicator Cluster Survey, which was conducted by the Central Bureau of Statistics in 2019. Information regarding objectives was collected through various search engines by simple literature review. The status of gender is found unequal at provincial level in Nepal. Among eight indicators, men are in good situation than women in educational status, exposure to mass media, condition of child marriage and knowledge of human trafficking,. The situation of better life and perception of domestic violence have a zigzag result. It shows somehow a better situation for both men and women. In health conscious matters i.e. use of tobacco and drink of alcoholic products, the situation of females is better than male. To meet national commitment in gender mainstreaming and to fulfill the target of sustainable development goals, it is essential to perform effective joint efforts of all concerned authorities as soon as possible with the visionary and coordinating leadership of the federal government.*

**Keywords**— *province, gender, gender equality, gender mainstreaming, human trafficking.*

## I. INTRODUCTION

Women and girls, everywhere, must have equal rights and opportunities, and be able to live free of violence and discrimination (UN, 2018). In goal-5, Sustainable Development Goals focus to achieve gender equality and empower all women and girls. Women empowerment boosts up economic production and productivity. It gears up socio cultural transformation. Provision of gender equality respects and treats male and female in equal manner. It guaranteed the basic human right. Gender equality by 2030 requires urgent action to eliminate the many root causes of discrimination that still curtail women's rights in private and public spheres (UN, 2018).

The human right protection and promotion of gender equality requires more than numerical equilibrium, it also requires conceptual equilibrium and conscientious effort to redress inequality, as it exists (Wilson, 2004). Gender equality is the need of time. It is the vital concern of women all over the world. Development requires equal efforts from two halves of world population. Development becomes successful, if it

distributes its fruit for all section of society without any discrimination. Article 43 of the federal constitution of Nepal 2015 deals with the rights of women that include rights to lineage, right to safe maternity and reproduction, right against all forms of exploitation, and equal rights in family matters and property. The Government of Nepal is developing a gender responsive development plan and policies to maintain gender equality in all dimensions of social life. Gender responsive budget system, gender auditing, gender mainstreaming etc. are some of the notable endeavor of Nepal government to fulfill the gender related commitment in national and international forum.

While more women have entered political positions in recent years, including through the use of special quotas, they still hold a mere 23.7 percent of parliamentary seats, far short of parity. The situation is not much better in the private sector, where women globally occupy less than a third of senior and middle management positions (UN, 2017). Women lack access to decent work and face occupational segregation and gender wage gaps. They are too often denied access to basic

education and health care. Women in all parts of the world suffer violence and discrimination. They are under-represented in political and economic decision-making processes. (UN, 2018)

Gender is a social construct and discrimination on this basis is consequently difficult to assess and address. Gender differentials entail more subtle distinctions on male and female roles (Wilson, 2004). Gender is the subjective term. The cause and consequences of gender inequality are different in different times and places. Nepal adopted patriarchal values and principles highly in all dimensions of social and family life. There is limited access to social opportunity for women. Gender bias social norms, values and practices are responsible to create adverse effects on women's life form. Nepal is a new federal democratic country on this globe. It introduces federal system of governance to remove all types of discrimination and create egalitarian society to maximize equal opportunity for all. Nepal has 7 provinces i.e. province-1, province-2, Bagmati province, Gandaki province, province-5, Karnali province and sudoor pashchim province. Three tiers of government i.e. federal government, provincial government and local government are jointly fighting against gender related discrimination. It is essential to assess the government effort in this field to provide feedback and monitor the governmental initiation.

The current periodic plan of Nepal also recognizes the need to adopt an inclusive development process that ensures the access and participation of excluded groups and has set quantitative targets to achieve this. Yet, genuine inclusion and effective implementation of inclusive policies remain key development challenges .Nepal has also taken on a number of international commitments to nondiscrimination, gender equality, and social justice. These include the Convention on the Elimination of all Forms of Discrimination against Women, The Beijing Platform for Action (1995), The Millennium Development Goals (2000), The Sustainable Development Goals (2015) and United Nations Security Council Resolution 1325, International conventions such as the Convention on the Elimination of All Forms of Discrimination etc (ADB,2010).

By considering the role of gender status in socio economic life, this article tries to reveal the provincial situation of gender status in Nepal based on secondary data of the central bureau of statics. It is mainly based on the key indicators of Nepal Multiple Indicator Cluster Survey .it tries to analyze the notable factors responsible for gender inequality and its

measures. It provides valuable information for the concerned agencies and personnel to understand the current situation of gender status on selected variables in Nepal.

## **II. OBJECTIVES**

The article is based on following two objectives:

- To assess the situation of gender status of Nepal at the provincial level.
- To identify cause, consequences and measures to maintain gender equality in Nepal.

## **III. MATERIAL AND METHODS**

Central Bureau of Statistics (CBS) is the central governmental agency for the collecting, processing, analyzing, publishing and disseminating various data and information of Nepal. It is under the National Planning Commission Secretariat of Nepal and serves as a national statistical organization of the Government of Nepal. By conducting censuses and surveys, it generates timely, reliable and valid statistics of multiple dimensions. The Multiple Indicator Cluster Survey (MICS) is an international household survey program developed and supported by UNICEF. MICS is designed to collect estimates of key indicators that are used to assess the situation of children and women. Nepal MICS 2019 was conducted by the Central Bureau of Statistics from May to November 2019 as a part of sixth-round of the global MICS household program, with the technical and financial support from United Nations Children's Fund (UNICEF) Nepal. NMICS-2019 provides valuable information and the latest evidence on the situation of children and women in Nepal. (CBS, 2020).This article is mainly based on the secondary data of Nepal Multiple Indicator Cluster Survey (NMICS-2019). Information regarding objectives was collected through various search engines by simple literature review. Data is analyzed descriptively through the use of tables.

## **IV. RESULT AND DISCUSSION**

### **4.1 Educational status**

Education is considered as life blood in the human body, which circulates to deliver essential things and dispose unnecessary things from our body. Education aware about the causes, consequences and preventive measures of personal and social problems related to human life.

Education is the backbone and inner light of human life. By creating positive and constructive changes in human life, education paved the way of development and civilization.

Table -1: Literacy Rate of Men and Women

MICS Indicator	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor pashchim
Literacy Rate	Total	90.3	92.9	77.1	96.1	97.1	87.6	94.3	93.9
	Women	88.2	91.4	70.6	94.6	97.1	87.3	92.8	92.3
	Men	92.7	94.9	84.8	97.5	97.2	87.9	96.4	96.1

Data Source: NMICS- 2019, CBS

Table-1 indicates the Percentage of women and men aged 15-24 years who are able to read a short simple statement about everyday life or who attended secondary or higher education. The educational status of a country is measured by literacy rate. Literacy rate is the component of human development index and SDGs. According to table-1, the literacy rate of male is higher than female in all provinces. In province-2, the literacy gap between male and female is wider and in Gandaki province, it is narrower. Concerned authority should focus to uplift the overall status of education especially girl education in province-2.

Girl education is the long term investment of the nation to tackle poverty and backwardness. Girl education is directly proportional to sustainable development. Public awareness about the importance of girl education, control of child marriage, strict regulation of child labor, safety concerns of girls, separate girl toilet, various scheme of incentives, Informal education system, education through mother tongue, Remoteness of

school, gender responsive education policy, provision of Qualified female teacher, gender friendly classroom etc are the main issues to be addressed for the promotion of educational status in Nepal.

#### 4.2 Exposure to Mass Media

Mass media is the main source of information for the people. The media acts as the message and the messenger. It can push gender discrimination to complicated level. It can play the catalytic role to eradicate the issues of gender inequalities. Mass media can play vital role for the empowerment of women. Today’s world is the world of communication and information. Through mass media, women can get information about job opportunities, career advancement, education and training, health and hygiene, nutrition and diseases, legal provision about gender biased activities like sexual harassment, social injustice, domestic violence, dowry system etc.

Table -2: Exposure to Mass Media

MICS Indicators	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor pashchim
Exposure to Mass Media	Total	8.0	8.3	5.0	12.3	8.8	5.4	3.4	7.6
	Women	4.1	3.8	1.8	8.0	6.8	1.9	0.8	1.7
	Men	12.9	13.9	8.9	17.2	12.0	10.1	7.1	16.0

Data Source: NMICS- 2019, CBS

Table-2 reveals Percentage of women and men age 15-49 years who, at least once a week, read a newspaper or magazine, listen to the radio, and watch television.

According to this table, we can observe that there is vast difference between male and female. Male has more access and control over mass media. The gender gap with access to

mass media is wider in sudoorpashchim province and narrower in Gandaki province. The women of Bagmati province have more access and Karnali province have low access in mass media.

Mass media is the informal means of education. It is an effective and efficient mechanism of public awareness about almost all issues of society. To increase women literacy rate; to empower women; to increase women awareness; to eradicate gender inequality; to uplift the low status of women, Necessary action must be performed in Nepal to increase the access and control of women in mass media.

### 4.3 Domestic Violence

Violence against women, is widespread, occurs in nearly every country and every culture. In many parts of the world, the marital relationship has the dominance of husband, dependence and obedience of wife who submits/surrenders at the cost of own advancement, self-esteem, and even health. Gender inequalities in everyday life, work, responsibilities, and a form of violence remain invisible. Violence means ‘Act that causes or has the potential to cause physical, mental harm and is rooted in gender inequality (Chhabra, 2018).

Table-3: Attitudes towards Domestic Violence

MICS indicators	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor pashchim
Attitudes towards Domestic Violence	Total	29.5	27.3	40.2	25.9	25.4	28.3	22.5	32.8
	Women	29.5	30.2	33.7	29.5	28.0	26.4	17.5	35.0
	Men	29.4	23.7	48.2	21.7	20.8	30.8	29.6	29.7

Data Source: NMICS- 2019, CBS

Table-3 reveals that Percentage of women and men aged 15-49 years who state that a husband is justified in hitting and beating his wife in at least one of the following circumstances: (1) she goes out without telling him; (2) she neglects the children; (3) she argues with him; (4) she refuses sex with him; and (5) she burns the food. Due to the unequal socio, economic, political and cultural status, the attitude towards domestic violence between men and women are unequal in all provinces .Women in province-1, Bagmati province, Gandaki province and Sudoor pashchim province are more tolerated than province-2, province-5 and Karnali province in terms of domestic violence.

Gender responsive activities help to control the violence in family and society. Family, community, school, mass media etc can play an active and interventionist role to control violence and promote gender equality. When gender roles become more flexible, most women enjoy greater power,

status and economic independence and the threat of violence against them decreases. It is important, therefore, to engage both men and women and boys and girls in interventions that promote gender equality and prevent violence against women. (Archer, 2006).

### 4.4 Human Trafficking

Human Trafficking is an emerging issue of Nepal. It is a complex issue. It emerges due to the economic, social and environmental crisis. Mainly poverty is responsible to create the complexity of human trafficking. The main cause of human trafficking is extreme desire of people to escape from vicious circle of poverty. In the context of Nepal Domestic work, agricultural work, construction labor, carpet and garment industries, organized begging, forced marriage and prostitution are listed as common factors responsible to increase human trafficking.

Table-4: Perception towards Human Trafficking

MICS indicators	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor pashchim
Perception towards Human Trafficking	Total	79.4	82.5	63.7	91.1	88.1	73.3	66.9	82.6
	Women	72.2	80.5	48.1	87.2	85.3	64.4	55.1	77.4
	Men	88.4	85.1	82.9	95.7	92.2	85.1	83.4	90.2

Data Source: NMICS- 2019, CBS

Table-4 reveals that Percentage of women and men aged 15-49 years who have heard about human trafficking. In case of human trafficking, men are more aware than women. This situation is the result of high literacy rate and more control of mass media by men than women in Nepal. Women are adversely victimized in human trafficking. It is anti-human and illegal activities. Women in province-2 and province-5 are less aware than other provinces about human trafficking. By realizing negative consequences, Nepal government should make effective effort to control human trafficking with the focus to increase public awareness, increase literacy rate, women empowerment, poverty reduction, job creation in all provinces.

#### 4.5 Child Marriage

The practice of union between boy and girl formally and informally before the age of 18 is termed as child marriage. The rate of child marriage is very high in Nepal compare to other Asian countries. The number of girls is higher than boys in the case of child marriage. It affects girls more badly than boys. Child brides are at greater risk of experiencing a range of poor health outcomes, having children at younger ages when they are not yet ready to do so, dropping out of school, earning less over their lifetimes and living in poverty compared to their peers who marry at later ages. Most fundamentally, child brides may be disempowered in ways that deprive them of their basic rights to health, education and safety. These dynamics affect not only the girls themselves, but also their children and households, as well as communities and entire societies. (Wodon et al., 2017)

Table-5: Percentage of Men and Women Regarding Child Marriage

MICS indicators	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor pashchim
Young people age 15-19 years currently married or in union	Total	12.8	8.9	15.2	9.6	14.7	13.9	20.5	13.3
	Women	19.3	14.7	24.9	13.7	23.1	20.1	27.4	18.8
	Men	5.3	2.5	4.4	4.8	4.3	6.3	12.1	7.0

Data Source: NMICS- 2019, CBS

Table-5 reveals the Percentage of women and men aged 15-19 years who are married or in union. The percentage of women is four fold than men in terms of child marriage. Child marriage of girl is higher in Karnali province followed by province-2 and Gandaki province. Parental pressure, traditional practices, reducing family burden, low burden of dowry, commodity value of girl, social taboos, ineffective

implementation of law, gender inequality, illiteracy etc are the responsible factors of child marriage in Nepal. By adopting different formal and informal measures, Nepal government struggle to fight against child marriage. Among various measures, public awareness and strict implementation of law play effective role in this case.

#### 4.6 Use of Tobacco and Alcohol

Tobacco and alcohol are openly used in Nepal. Both substances create problems in human health. They create

social, economic and behavioral problems. People reported various reasons for starting their smoking and drinking habits.

Table-6: Use of Tobacco and Alcohol

MICS Indicators	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor- pashchim
Use of Tobacco	Total	23.3	25.3	23.0	20.3	19.8	26.5	24.1	25.4
	Women	6.1	6.0	2.7	5.4	6.2	8.0	11.0	8.0
	Men	45.2	49.0	48.2	37.4	40.2	50.9	42.5	50.4
Use of Alcohol	Total	23.0	26.8	11.3	29.4	24.9	24.5	14.8	20.3
	Women	9.1	13.5	1.0	14.8	9.7	9.4	2.4	3.7
	Men	40.6	43.1	24.0	46.1	47.5	44.5	32.2	43.9

Data Source: NMICS- 2019, CBS

Table-6 indicates Percentage of women and men aged 15-49 years who smoked cigarettes or used smoked or smokeless tobacco products and drink at least one alcoholic product at any time during the last one month. It signifies health consciousness. Women of province-2 are more conscious to use tobacco and alcohol compared with other provinces. Women are more conscious of their health than men in all provinces according to use of tobacco and alcoholic products. There is no correlation between literacy rate and use of tobacco or alcohol. Literacy rate and rate of tobacco or alcohol use, both are high in men all over the country. From

the gender perspective, necessary steps must be taken for men to reduce the use of tobacco or alcohol.

#### 4.7 Perception of a Better Life

Generally better life requires fulfilling all needs and demands of individual life. It indicates life with happiness and satisfaction. It concerns basic needs and additional needs of people. It is directly related with food, cloth, shelter, income, job, health status, education, love, security, governance etc. The situation of a better life creates happiness that leads to a successful life.

Table-7: Perception of a Better Life

MICS Indicators	Category	Nepal	Provinces						
			Province1	Province2	Bagmati	Gandaki	Province5	Karnali	Sudoor pashchim
Perception of a Better Life	Total	48.5	36.2	49.1	56.3	56.3	47.5	42.5	46.1
	Women	45.5	36.3	47.8	46.4	54.2	46.0	39.7	49.1
	Men	52.5	36	50.8	67.7	59.6	49.5	46.5	41.7

Data Source: NMICS- 2019, CBS

Table-7 indicates Percentage of women and men aged 15-49 years, whose life improved during the last one year and who expect that their life will be better after one year. The

perception of a better life is found higher in Gandaki province for women and in Bagmati province for men. The perception of better life is found lower in province-1 for

women and men. Gender gap in the perception of a better life is wider in Bagmati province and narrower in province-1. It is essential to create a favourable environment to maintain equal and higher perception between men and women about the better life by focusing the factors responsible for quality of life.

## V. CONCLUSION

On the basis of educational status, exposure to mass media, human trafficking, domestic violence, situation of child marriage, use of tobacco, drink of alcohol and perception of better life, this article explore that the status of gender is unequal in all provinces of Nepal. The cause, consequences and measures of gender inequality are varied in various social, economic and cultural contexts of provinces. To meet national commitment in gender equality and to fulfill the target of sustainable development goals, it is essential to perform effective joint efforts of all concerned authorities as soon as possible. Gender inequality is the root cause of violence against women. Miserable status of women cannot pave the way for development. To meet all goals of SDGs, one simple step of individual and family for gender mainstreaming can play a giant role. Three tiers of government in Nepal i.e. federal government, provincial government and local government must prepare a gender responsive budget strategically to get rid of sinful acts of gender inequality. The issue of Gender inequality must be addressed to ensure overall development of the nation.

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# Sexuality and its Relation to Capitalism, Religion, and Madness in Allen Ginsberg's "Howl"

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**Abstract** — The mid-twentieth century American society saw the emergence of a literary movement known as the Beat Generation. The members of the Beat Generation were notorious for being nonconformists who broke social norms by engaging in various activities such as sexual experimentation. As a writer at the vanguard of the Beat Generation, Allen Ginsberg uses his poem "Howl" to introspect his own sexuality that goes against the conventional sexual norms of his society. This paper explores the portrayal of sexuality in "Howl." More specifically, it aims to investigate sexuality's connection to capitalism, religion, and madness through a close analysis of the poem. "Howl" reflects and transcends the time in which it was written because it portrays sexuality as a multifaceted and multilayered concept, affecting and being affected by various aspects of society. Sexuality, in the poem, cannot be discussed without shedding light on how it is influenced by capitalism and religion and how it is seen as the cause or effect of madness.

**Keywords** — Beat Generation, sexuality, capitalism, religion, madness.

## I. INTRODUCTION

The Beat Generation was a literary movement that emerged in the mid-twentieth century as a reaction to the post-World War II American society. This era was marked by technological and industrial advancement which brought about spiritual emptiness and disillusionment. Members of the Beat Generation included the Beat writers who inspired counterculture by rejecting the conventional social values and challenging the academic norms for writing poetry and literature in general. They emphasized the use of authentic and spontaneous voice to capture and share specific moments or life experiences. Their refusal to censor their works is a proof of their frankness and candor. The content of their writings often involved topics considered to be taboo in mainstream American society such as mental illness, drug use, homosexuality, etc. The reason they focused on these subjects is that the Beat writers themselves were often described as being prolific travelers, drug users, alcoholics, jazz lovers, hedonists, and bohemians who were beaten up by the society at large, hence the name Beat Generation. Along with Jack Kerouac and William S. Burroughs, Allen Ginsberg was one of the prominent spokespeople for the Beat Generation.

Ginsberg's poem "Howl" serves as one of the founding texts of the Beat Generation. "Howl" is not just a

work of social commentary or criticism but more specifically, it is a celebration of counterculture. Ginsberg challenges the conventional form in which a poem is written by writing it in a disjointed narrative-like way and emphasizing the poem's formlessness. He was a literary rebel who changed the scenery in the literary community by promoting the avant-garde. His use of profanity and sexual imagery is also a testament to his openness that defied social norms. Offending the mainstream public, the content of "Howl" aroused controversy for its use of coarse language and for its references to illicit drug use as well as heterosexual and homosexual sex. The poem's explicitness drew criticism and even provoked an obscenity trial against the poem's publisher, Lawrence Ferlinghetti, who was eventually acquitted. The fight against this censorship attests to the boldness and significance of "Howl." Sharing his personal confessions and revelations, Ginsberg uses "Howl" to celebrate perversity and nakedness of the soul, to give voice to the voiceless, and to criticize American society stifled with increasing materialism and consumerism. Therefore, both the form and content of the poem serves as an anguished rallying cry, a howl against repression and madness in the United States during the 1950s.

Divided into three parts, "Howl" deals with a wide variety of social issues. Part I focuses on the reason for how the destruction of "best minds" of Ginsberg's generation came to be and these best minds refer to other Beat writers or members of the Beat Generation. They are the people who are marginalized because of their unwillingness to adhere to mainstream beliefs and ideas. Due to how society suppresses them and stifles their lifestyle, they turn "mad" and hysterical. Part II of the poem gives all of the reasons he mentioned in the previous part a specific name which is "Moloch." As a god associated with child sacrifice, Moloch represents the mechanized and capitalistic society and the "best minds" are the children who are destroyed by him. Part III directly refers to Carl Solomon, Ginsberg's friend in a psychiatric hospital to whom the poem is dedicated. Solomon was one of the unfortunate "best minds" who suffered from undergoing shock treatments in a hospital. He was the manifestation of madness, the representation of Beat Generation.

Ginsberg did with "Howl" what many poets before him could not do. He succeeded in creating a counterculture manifesto and an authentic confession that denounced social attitudes and included powerful homoerotic images. He was able to make sexuality omnipresent in his poetry. Ginsberg's real-life love affair with Neal Cassady, a heterosexual inclined man, inspired him to use Cassady as his muse in the poem who travels to different places seeking sex from both men and women. In a way, Cassady in "Howl" portrays a romanticized hero of the Beat Generation who symbolizes sexual freedom. Thus, Ginsberg's liberal views are evident throughout the poem and many poets before him were unable to show the same openness that he did.

"Howl" highlights and rejects numerous social taboos and one which stands out the most when looking into Ginsberg's personal life is homosexuality. In "Howl," Ginsberg openly embraces homosexual male identity while simultaneously recognizing the internal tension of grappling with that very identity. By writing the poem and sharing it in the 1950s when homosexuality connoted mental illness or insanity, Ginsberg proves that he was ahead of his time. By including tormented figures like his own mother and Carl Solomon who were confined in asylums due to their "madness," Ginsberg also shows that many homosexuals and sexually "abnormal" individuals were also considered to be "mad" and thus suffered a similar fate. By providing a graphic description of sexual encounters with both men and women, Ginsberg voices his dissent and his refusal to accept the sexual identity imposed by religion and society at large. In the poem, he

also shows how sexual experimentation was one way in which people explored their sexuality in an uninhibited way and found enlightenment. At that time, anything that went against heteronormativity and sex in the domestic nuclear family setting threatened the moral sensitivities of the "straight" nation. Therefore, Ginsberg celebrated sexual liberty by challenging that deeply entrenched status quo. He also revealed how sexuality was linked to other aspects of life in the 1950s, such as capitalism, religion, and madness.

Although Ginsberg seems to support homosexuality and sexual liberty, he also shows a contradicting stance at times by using self-deprecating language. Perhaps because his sexual fluidity makes him an outcast in American society, he feels ashamed and insecure about his orientation, causing him to never directly stating his sexual orientation in the poem. Hence, what seemed at first to be an unapologetic celebration of homosexuality may not be as unapologetic as it seems. Whether this is because of his fear of admitting his preference or not cannot be said for sure, but it can be said with certainty that Ginsberg had an identity crisis. Therefore, Ginsberg uses "Howl" to pour out his feelings in order to resolve this crisis and to come to terms with his own sexuality and identity. In doing this and in reading this poem out loud in public, Ginsberg becomes completely naked and vulnerable.

## II. LITERATURE REVIEW AND METHODOLOGY

In Sigmund Freud's *Three Essays on the Theory of Sexuality*, the first essay called "The Sexual Aberrations" discusses what is considered to be abnormal sexual behavior. Freud states that homosexuality is a product of a psychological condition in early childhood. According to Freud, young boys who become later homosexuals or "inverts" often deal with the Oedipus complex which is associated with an intense fixation on their mothers (Freud, 2017, p. 16). After overcoming the Oedipus complex, "they identify themselves with the woman and take themselves as the sexual object; that is, proceeding on a narcissistic basis, they look for young men resembling themselves in persons whom they wish to love as their mother has loved them" (Freud, 2017, p. 16). Freud then proceeds to say that these homosexuals are not completely repelled by women or indifferent to the attractiveness and charms of women, but whatever excitement they feel with a woman is shifted to a male object. Therefore, Freud sees homosexuality as a developmental inhibition. Although many of his contemporaries believed homosexuality to be a sin or a

vice, Freud was ahead of his time. This is shown when in a letter to the mother of a young homosexual man, he states that “homosexuality is neither a vice nor an illness” (Friedman & Downey, 1998, p. 249). However, this is contradictory to what he said previously. He believes that homosexuality is the result of a psychological issue in childhood, but he also states that it is not an illness.

In *The History of Sexuality*, French philosopher Michel Foucault discusses the constructed nature of sexuality and how sexuality functions within a system of repression and constraints. He claims that up to the eighteenth century, “breaking the rules of marriage or seeking strange pleasures brought an equal measure of condemnation ... As to the courts, they could condemn homosexuality as well as infidelity, marriage without parental consent, or bestiality” (Foucault, 1990, p. 38). This means that homosexuality was criminalized for being a threat to the institution of marriage. In the nineteenth century, “homosexual became a personage, a past, a case history, and a childhood, in addition to being a type of life, a life form, and a morphology, with an indiscreet anatomy and possibly a mysterious physiology” (Foucault, 1990, p. 43). Therefore, according to Foucault, homosexuality first “emerged” in the nineteenth century, and during this time various observations were made to figure out whether homosexual tendencies are innate or culturally acquired. Either way, this emergence led to unfortunate views that considered homosexuality as a pathology. Thus, he shows how the discourse on sex and sexuality has always been repressed or demeaned. Foucault presents the bitter truth that any non-heterosexual sexual behavior furthered the normalizing processes that repressed sexual expression. In addition, instead of seeing sex as an act, Foucault was more focused on how sexuality is a staple to who we are and it becomes a part of how we define ourselves.

*Epistemology of the Closet* by a renowned queer theorist Eve Kosofsky Sedgwick discusses how “many of the major nodes of thought and knowledge in twentieth-century Western culture as a whole are structured — indeed, fractured — by a chronic, now endemic crisis of homo/heterosexual definition, indicatively male, dating from the end of the nineteenth century” (Sedgwick, 2008, p. 1). She argues that much of the attention, controversy, and demarcation that surrounds the issue of homosexuality since the late nineteenth century in both Europe and the United States has “been impelled by the distinctively indicative relation of homosexuality to wider mappings of secrecy and disclosure, and of the private and the public, that were and are critically problematical for the ... heterosexist culture at large” (Sedgwick, 2008, p. 71). In addition, she posits that the closet represents gay

oppression. To “come out” of the closet means to face hate and rejection from other members of society and to stay in the closet means to conceal one’s true self. Therefore, like Foucault, Sedgwick presents the notion that homosexuality has always been historically subordinate to heterosexuality.

In his article “Homosexual Signs,” Harold Beaver contends that “Homosexuality poses a uniquely peculiar challenge to cultural stability because it seems to threaten the genetic cycle itself and the whole elaborate coding of binary sexuality” (Beaver, 1981, p. 109). Deeply rooted in Western cultural tradition is the abhorrence of homosexual practices due to the fact that “it transgresses against breeding” (Beaver, 1981, p. 99). This means that homosexuality goes against the interests of the nation and is considered as a threat to the various institutions of capitalist nationhood such as marriage and family. However, Beaver also brings up an interesting notion that only partners in a marriage can undermine the institution of marriage by incest or adultery. Since homosexuals do not enter the contract of marriage, they are excluded from all social bonds.

According to American writer and activist Jeffrey Escoffier in “Homosexuality and the Sociological Imagination: The 1950s and 1960s,” immediately after World War II, “homosexuality emerged into the American public consciousness with an unanticipated vigor” (Escoffier, 1997, p. 249). The issue of homosexuality became more controversial than ever before in America. The controversy was exacerbated by the fact that Senator Joseph McCarthy started a witch-hunt in the 1950s to fire homosexuals and communists from government jobs. Escoffier also states how “The threat of homosexuality to the postwar social order as well as the plight of homosexuals were extensively examined in novels, plays, and popular magazines” (Escoffier, 1997, p. 250). Moreover, he discusses how before the 1950s and 1960s, all discourses related to homosexuality were situated within the framework of psychoanalysis. Most of these discourses also stigmatized the sexual deviants by considering the deviancy to be a “psychological maladjustment” (Escoffier, 1997, p. 250).

Gore Vidal was among the first in the United States to write openly and seriously about homosexuality. Published in 1948, his novel *The City and the Pillars* shows his defiance towards the period in which being gay meant being effeminate, being powerless, and being an outcast (Vidal, 2005, p. 90). However, this defiance destroyed his political career (Vidal, 2005, p. 16). Vidal was adamant in his belief that being gay was a sexual act rather than a sexual identity. As a result, he insisted that most people were bisexual. Therefore, although he was involved in

many sexual relationships with men and even wrote about homosexuality, he never openly identified himself as gay.

From the above discussion in the literature review, it can be said that societal attitudes toward homosexuality or “abnormal” sexual behavior have changed significantly over the past two centuries. There have been various debates regarding homosexuality such as whether it is genetic or caused by upbringing and environment. Although the cultural perception of homosexuality underwent a profound change after World War II, homosexuals continued to be belittled and oppressed by American society at large. All the writers mentioned in the literature review were ahead of their time. Although they have different views on homosexuality, none of them were homophobic despite the fact that many of their contemporaries were. Freud focused on understanding sexual aberrations from a psychoanalytic perspective while Escoffier criticized the idea of how homosexuality is considered to be the result of a psychological problem. On the other hand, Foucault and Sedgwick both dissected the concept of sexuality and how it has been conceptualized in history in different cultural contexts. They mainly emphasized how homosexuality has always been looked down upon as a threat to social institutions such as marriage and society in general. Beaver goes beyond this by saying that homosexuals are detached from production in a capitalist society and since they do not belong in any social bonds or contracts, they should not be judged or blamed for their sexuality. Vidal was included in the literature review because he openly wrote about homosexuality in the mid-twentieth century like Ginsberg. However, unlike Ginsberg, Vidal did not admit that he himself was a homosexual. Furthermore, unlike Foucault who believed that sex and sexuality are part of a person’s identity, Vidal considered homosexuality to simply refer to the act of having sex with a person of the same sex.

This paper will be divided into three sections. The first section, “Capitalism and Sexuality,” looks at how “Howl” portrays the division between homosexual subjectivity and national identity in a capitalistic society. By talking about sex that is not approved by society, Ginsberg demonstrates the detrimental effects of capitalism. The second section, “Religion and Sexuality,” examines how Ginsberg demeans religion by describing sexual acts explicitly while simultaneously showing his openness and acceptance of various religions by referring to them. Finally, the last section, “Madness and Sexuality,” focuses on how Ginsberg criticizes the way in which society considers any sexuality other than heterosexuality to be the sign of insanity.

To recapitulate, this paper will focus on how Ginsberg celebrates sexual expression and uses his poem to represent the forbidden voices of the marginalized sexual deviants. It will examine how sexuality is linked to capitalism, religion, and madness, and it will also explore how Ginsberg felt about his own sexuality.

### III. CAPITALISM AND SEXUALITY

By swimming against the strong waves of social norms in capitalist America that promoted marginalization, Ginsberg was able to strengthen his own identity as a homosexual man. In the 1950s, when industrial capitalism was at its peak, American individuals’ national identities were based on their conformity to their society. Consequently, their sexual identities were consumed and stifled by the oppressive capitalist machine. Thus, homosexuals were forced to the margins of society. Social inequality and the oppression of homosexuals, as well as other social, political, and economic issues, are deeply rooted in the capitalist society.

In “Howl,” Ginsberg conveys the message that sexuality is a commodity of the prevailing capitalist system. The growth of the population is necessary in a capitalistic society to increase the number of proletariats or working class people to accumulate profit for the system. Since maximizing profit requires productive labor, a growing working class is crucial to the system. Furthermore, capitalism requires property holders such as workers who have managed to amass small sums of savings, and these property holders can pass their property to their children as an inheritance. This task requires having children. Hence, heterosexual relationships are vital to capitalist development. In “Howl” (2001), Ginsberg mentions how the best minds of his generation “lost their loveboys to the three old shrews of fate the one eyed shrew of the heterosexual dollar” (p. 51). This quote refers to how homosexual men in American society lose their lovers because they are often pressured to get married, settle down, have a well-paid job, and become a breadwinner for their family. When he refers to the “heterosexual dollar,” Ginsberg shows how capitalism enforces heterosexuality and heteronormativity. Thus, he believes that capitalism is heterosexual, homogenous, and not individualistic. Then, he proceeds to say that the second one eyed shrew “winks out of the womb” and the third “does nothing but sit on her ass and snip the intellectual golden threads of the craftsman’s loom” (Ginsberg, 2001, p. 51). Therefore, the second shrew represents the children that homosexual men are expected to provide for, and the final shrew represents the wives who are responsible for homemaking and are

economically dependent on their husbands. Accusing the capitalistic society of being exclusively heterosexual, Ginsberg depicts a picture of the average American life in which individuals are enslaved by the dollar. Essentially, he is saying that capitalism drives people into creating heterosexual families out of sheer social expectations. He rejects the traditional heterosexual formula with one wife, two kids, a car, a steady income, etc. Moreover, by alluding to the Greek fates, Ginsberg could also be defending his sexual orientation by saying that his homosexuality is his fate and hence cannot be changed. Whatever the case, his aversion for capitalism is evident.

Furthermore, Ginsberg uses Moloch in the poem to portray how capitalism and sexuality are inexorably linked. Moloch, in the Old Testament, is a Canaanite god of fire to whom child sacrifices are made during a blood ritual. In "Howl," Moloch is the embodiment of the evils of capitalistic society since it suppresses sexuality and marginalizes sexual deviants. When he says "Cocksucker in Moloch! Lacklove and Manless in Moloch," Ginsberg insinuates his own marginalization in society as a result of his sexuality (Ginsberg, 2001, p. 54). Capitalism lacks love because it is fueled by hatred. It scorns individuality and free expression. As children sacrificed to Moloch, homosexuals in America were trapped in a suffocating and oppressive system. They were forced to sacrifice their thoughts and beliefs for the sake of the industrial machine. As victims of Moloch, Ginsberg and his circle of friends rejected the notion of sexual conformity that was imposed on them and began a discourse on sexuality. Sex in mid-twentieth century America is largely political as it deals with discipline and control of appetite and body. Sex was considered only as a means of reproducing and nothing else. By releasing their repressed sexual hunger, members of the Beat Generation deviated from the established order of sexual behavior and embraced sex that is free from politics. They wanted to consider sex not as a means of reproduction but as an enjoyable and pleasing experience in itself. By having short-lived relationships, engaging in intercourse with multiples partners of both sexes, and doing it in public space, they supported a hedonistic culture marked by promiscuity and decadence. They relished in engaging in a homosexual, bisexual, or pansexual sex or relationship. Thus, Ginsberg tries to denounce capitalism by dispelling the negative stigma associated with sexual fluidity. In a capitalist society, the bourgeoisie controls the economy and the political power and mercilessly exploits the labor of the proletariat. In "Howl," the jazz musicians, drug addicts, alcoholics, bohemians, and homosexuals, while not always proletarian, are nonetheless identified as members of the oppressed and exploited classes. Thus,

these people sought social and political revolution. Moreover, by saying "Moloch in whom I am a consciousness without a body," Ginsberg describes his loss of sexual identity (Ginsberg, 2001, p. 55). Therefore, he conveys the message that sexuality is vital to selfhood.

Consumerism, one of the defining factors of capitalism, can also be linked to sexuality. The capitalist system disseminated the belief that because a person's neighbors had things like television, microwave, or car, it was that person's obligation to purchase those things. The previous "I think, therefore I exist" mentality has transformed into "I purchase, therefore I exist" mentality. Because everyone was infatuated with over-consuming the same mass-produced products, Ginsberg and the other members of the Beat Generation believed that this consumer culture was enforcing conformity, rejecting individualism, and ostracizing anyone who did not follow the status quo. The best minds' dissatisfaction with the consumerist American society caused them to attempt suicide as they "cut their wrists three times successively unsuccessfully" or "jumped off the Brooklyn Bridge this actually happened and walked away unknown and forgotten" (Ginsberg, 2001, p. 52). When suicide attempts failed, they often turned to drugs or sex. When it came to sex, the best minds always experimented as they had sex with multiple partners of the opposite sex or the same sex. This shows that even though the Beats rejected consumer culture, they were influenced by it immensely. To put this into perspective, it can be said that consumerism mainly deals with commodification and with purchasing goods for pleasure. Thus, the Beats also followed this ideology of buying or choosing something and discarding it after they made use of it. Instead of material goods, what they "bought" or chose was sex. As homosexual, bisexual, or pansexual outsiders to the status quo, they slept with multiple partners solely for the sake of pleasure. After they achieved pleasure, they moved on to the next one. Therefore, they resisted the traditional notion of consumerism by shifting their focus from material goods to sex. The spiritual emptiness and emotional turmoil that resulted from capitalism and consumerism caused some people to seek human connection and sex. This proves that sexuality and American national identity are deeply entangled.

#### **IV. RELIGION AND SEXUALITY**

Ginsberg's marginalization in American society was not only caused by his sexuality, but also by the fact that he grew up in a Jewish family and was raised as a secular Jew. He was a new kind of Jew who never limited

himself to his parents' Jewish outlooks. While maintaining his Jewish identity, he explored different cultures and underwent many experiences which allowed him to become more open-minded and accepting of different views. Thus, religion plays a large role in Ginsberg's life and consequently, in the poem as well. "Howl" demonstrates how religion shapes people's attitudes about sexuality and prescribes what is considered to be acceptable and appropriate sexual behavior.

Throughout the poem, Ginsberg criticizes religion by referring to various religious or holy things such as angels and god in an obscene way. At the beginning of the first section, he refers to the best minds of his generation as "angelheaded hipsters," implying that they have halos and bestowing them a sacred feature (Ginsberg, 2001, p. 49). However, although he considers the best minds to be holy and sacred, the rest of the society would disagree. Therefore, he shows how everything is a matter of perspective. In addition, he claims that the madness that destroyed the best minds is a state of mind that is god-like. The "angelheaded hipsters" were driven to this holy state of mind by their society. Their madness is holy because it provided them with higher spiritual knowledge. Ginsberg also describes how he saw the best minds of his generation "dragged off the roof waving genitals and manuscripts ... let themselves be fucked in the ass by saintly motorcyclists and, screamed with joy ... blew and were blown by those human seraphim, the sailors, caresses of Atlantic and Caribbean love" (Ginsberg, 2001, p. 51). Here, Ginsberg's use of religious imagery when he says "saintly" motorcyclists and his portrayal of sailors as angelic beings contrast against the vulgarity, perverseness, and explicitness of the poem. Thus, motorcyclists and sailors, who were demeaned by American society at large in the 1950s, are portrayed as divine beings. Hence, Ginsberg criticizes religion for being homophobic and anti-erotic by explicitly describing underground homosexual practices.

Ginsberg also uses "Howl" to reveal the sexual deviants' vacillating mixture of acceptance and self-hatred or shame regarding their own sexuality. When saying "the blond and naked angel came to pierce them with a sword," the word "naked" proves that even angels who are the epitome of purity are associated with sex (Ginsberg, 2001, 51). Furthermore, the line, "who fell on their knees in hopeless cathedrals praying for each other's salvation and light and breasts," shows that the best minds sometimes seek forgiveness for their sins (Ginsberg, 2001, p. 53). Here, Ginsberg makes the readers think about what the Beat members are seeking forgiveness for. Perhaps they are seeking forgiveness for their non-normative sexualities and are asking God to save them from damnation. The use

of the word "breasts" in the line also suggests that religion is hopelessly and inevitably linked to sex. In "Howl," Ginsberg shows the influence religion has over the Beat members and how religion can be toxic since it makes nonconformists feel guilty about the fact that they are different.

The fact that Ginsberg makes multiple religious references may also be interpreted as his attempt to portray the Beat generation's openness to religion and consequently, their openness to sexuality. When he says that the best minds "bared their brains to Heaven under the El and saw Mohammedan angels staggering on tenement roofs illuminated," Ginsberg uses the word "El" to refer to either the subway in New York or the name for God in Judaism and the word "Mohamedan" refers to the believers of Islam (Ginsberg, 2001, p. 49). Thus, by bringing in references from different religions, specifically Christianity, Judaism, and Islam, Ginsberg is indicating that he has no specific or direct religious preference. The fact that he does not ascribe to one religion proves his nonconformist and open-minded attitude. This is the opposite of his portrayal of American society as narrow-minded and intolerant. Ginsberg and the rest of the Beat generation's openness to religion relates to their openness to sexuality. Due to the hostility of many religions in the mid-twentieth century against "abnormal" sexual behavior and relationships, many Beat members did not embrace any single religion. Rather, they embraced no beliefs or numerous beliefs. Thus, it is pertinent to point out that Ginsberg did not diminish the power of religion. He is simply trying to say that many non-heterosexual people do not find a place of acceptance and belonging in religion. Many religious people believed that they must help sexual deviants by steering them away from sexual immorality and they also condemned any sexual behavior outside the marriage of a man and a woman. Ginsberg is criticizing people who are blindly adhering to beliefs prescribed by their religion. It is ironic that many Beat members were accepting of various religions that did not accept them in return.

Moreover, by equating the "best minds" to Jesus Christ in the poem, Ginsberg portrays how the Beats are the heroes of American society. All the "best minds" including Cassady and Solomon are like Jesus Christ in the sense that the poem depicts them as meeting after death and reincarnating as jazz musicians. In addition, they asked the same question as Jesus "Eli eli lamma lamma sabacthani" which translates to "my God, my God, why have you forsaken me?" (Ginsberg, 2001, p. 54). The best minds were forced to suffer for their beliefs, even their sexual orientation. Because of their different stance on

various things from drugs to sexuality, they were abandoned by and alienated from the mainstream society. Deserted by society and God, the Beats symbolize salvation. This idea is further portrayed in the poem when Ginsberg says to Carl Solomon, "I'm with you in Rockland ... where you plot the Hebrew socialist revolution against the fascist national Golgotha" (Ginsberg, 2001, p. 56). By referring to the American government as the "fascist national Golgotha," Ginsberg is comparing his government's rejection of communism to that of the Roman authorities' act of crucifying Jesus Christ at Golgotha. The Roman government executed Jesus because they feared that Jesus, who preached and performed miracles, was becoming a more powerful and influential figure. Similarly, the American government feared that the spread of communism would lead to a revolution. As an anti-capitalist and a supporter of communism, Ginsberg depicts Solomon as a communist Jesus Christ who sacrifices himself to bring salvation to the American society. In the United States, leftist political activists were among the "earliest advocates of homosexual rights" (Escoffier, 1997, p. 106). Since the whole concept of communism is based on economic and social equality, people with different sexualities would also be treated equally from a communist perspective. Thus, the Beats like Solomon are advocates of equality. In advocating equality, they become both the victims and tragic saviors of American society.

Organized religion serves as a convenient tool by which the upper class elites keep the masses from revolting. Religion also allows people to escape from the struggles they face in a capitalistic society. However, in "Howl," Ginsberg portrays capitalism itself as a religion. Moloch, the embodiment of capitalism, becomes the deity of the mainstream culture in America. For most Americans, the pursuit and attainment of wealth were their true religious doctrine. When Ginsberg says "Moloch whose skyscrapers stand in the long streets like endless Jehovahs," he shows how the buildings and skyscrapers became the temples, their place of worship (Ginsberg, 2001, p. 54). This means that capitalism is also a religion for some people in the mid-twentieth century American society. Like religion, capitalism allows people to escape the troubles of their life. Skyscrapers became the new churches and money became the new bible. People sacrificed their human values in exchange for material gain. Thus, in "Howl," Ginsberg shows how capitalism became a religion and how this new religion has been used to disseminate negative ideas about unorthodox sexuality.

Many Beat members suffered from mental breakdowns as a result of the repression of their true selves or as a result of social exclusion. Much of the activities that the Beat members were involved in – drinking, drug use, and sex with members of the same sex – were considered by the mainstream society to be the cause or the effect of insanity. Although they plunged themselves into these activities to escape the reality of the mid-twentieth century American society, they were misunderstood by the rest of the society as being insane. Ginsberg celebrated sexual freedom and he also celebrated madness because sexual freedom represented madness during his time. In the 1950s, American postwar psychoanalysts saw non-normative sexuality as psychotic, neurotic, and insane. Thus, heteronormativity was promoted during this time. On the other hand, homosexuality was largely viewed as a mental illness or as a "clinical pathology that fell under the realm of medical expertise" (Chiang, 2010, p. 112). Therefore, homosexuals received harsh indictment from their society and they were treated as if they were insane.

In "Howl," whenever Ginsberg mentions psychiatric hospitals, he does not specifically mention sexuality. However, when reading the poem, one must take into account that in the 1950s, homosexuality connoted insanity and vice versa. When mentioning "Pilgrim State's Rockland's and Greystone's foetid halls," Ginsberg is referring to psychiatric hospitals (Ginsberg, 2001, p. 53). Although the hospital is often considered to be a place of conformity with all of the patients wearing the same gowns, it becomes more like an erotic prison in "Howl." By describing characters who "threw potato salad at CCNY lecturers on Dadaism" and gave "harlequin speech of suicide," Ginsberg makes a caricature of the popular belief that homosexuals or sexually fluid people are criminally insane (Ginsberg, 2001, p. 53). The over-exaggeration, humor, and self-parody shown in the lines allowed Ginsberg to belittle and criticize the repressive power of the American society that considers deviancy to be dangerous. Trapped in the prison-like hospital rooms, the patients find comfort and solace when they are "rocking and rolling in the midnight solitude-bench dolmen-realms of love," finding delight in the sexualities for which they are being confined and chastised (Ginsberg, 2001, p. 53). Ginsberg also compares bodies to stone and says that these stone bodies are "heavy as the moon" (Ginsberg, 2001, p. 53). Thus, he is saying that the patients are motionless like a stone. The fact that he compares bodies to stone can also be interpreted as the patients having no control over their bodies and as a result, having no control over their sexualities. Therefore, Ginsberg

## V. MADNESS AND SEXUALITY

shows how societal expectations cause people to repress their sexualities and eventually drive them mad.

Furthermore, Ginsberg describes how patients in psychiatric hospitals often undergo intense and inhumane treatments that attempt to correct their abnormality or insanity, including their sexual deviancy. When Ginsberg talks about how the patients receive “the concrete void of insulin Metrazol electricity hydrotherapy psychotherapy occupational therapy pingpong & amnesia,” he is referring to the shock therapy which was administered to Solomon. Shock therapy is a medical treatment for mental illnesses that attempts to get the patient who is displaying “insane” thoughts to adopt new ways of thinking or new patterns of lifestyle. Thus, it tries to force the patient into acting in a more sane and proper manner. In addition, Ginsberg mentions how Solomon was physically restricted as he says “I’m with you in Rockland where you scream in a straightjacket that you’re losing the game of the actual pingpong of the abyss” (Ginsberg, 2001, p. 56). Here, Ginsberg perhaps wanted to emphasize the word “straight” in “straightjacket” to imply that Solomon was physically and sexually restrained. Therefore, Ginsberg believes that shock therapy and many other treatments were a kind of torture that caused Solomon to become more insane instead of curing him. This idea of forcefully changing people’s thinking and lifestyle can be related to how homosexuals also received intense shock treatments and faced lobotomy or castration in mental hospitals during this time. However, people cannot just suddenly decide to fight against sexual repression by performing differently, that is to say, by changing their sexuality like they change a shirt. Of course, they can pretend to be of different sexuality but their sexual preference does not change easily. Therefore, throughout the poem, there is the threat of the controlling and “normalizing” forces of the psychiatric hospital.

During his hospitalization, Ginsberg’s sense of reality began to blur as he dealt with anxiety. This becomes especially apparent in the third part of the poem. In the final section of “Howl,” Ginsberg is shown as being both distressed and excited by mental illness. He worries that he would end up like his mother who had been lobotomized. However, he also seems energized and inspired by the madness of other patients, specifically Solomon. At some points in the poem, Ginsberg even seems to be implying that insanity is synonymous with genius. By stating “I’m with you in Rockland where we hug and kiss the United States under our bedsheets the United States that coughs all night and won’t let us sleep,” Ginsberg directly mentions that he and Solomon had a sexual relationship (Ginsberg, 2001, p. 56). Thus, they are united in their homosexuality or “insanity” as incarcerated inmates. Although Ginsberg

fears his sexuality or madness and its consequences, he feels comforted by the fact that he is not alone. By meeting Solomon who was more unhinged than him, Ginsberg realizes that unity is necessary for the Beat generation to rise up against the oppressive capitalist society. In Ginsberg’s mind, psychiatric wards destroy genius by cloaking it as madness. Madness, therefore, is a gift and a curse.

## VI. CONCLUSION

The intersection between sexuality and capitalism, religion, and madness in “Howl” shows that the poem cannot be analyzed from just one lens. Every theme in the poem is interrelated. “Howl” depicts how the Beat members experimented with various facets of their identities. By exploring and experimenting with their sexuality, they showed how people are diverse in their desires and they attempted to break social taboos regarding sexuality. Although they were persecuted by mainstream American society, they remained steadfast in their belief that people should have sexual freedom. While “Howl” expresses many themes regarding capitalism, religion, and madness, the theme of sexuality is indispensable to the meaning and message of the poem as a whole because it can be linked to every other theme. First, the poem portrays how capitalism distorts individuals’ sexuality. The growing number of homosexuals in the mid-twentieth century challenged the capitalist system because they had the possibilities of relationships and sex without procreation and the passing down of inheritance. Homosexuality or any other non-normative sexuality threatened the family and household system and in a broader sense, it threatened the moral fabric and national security. The connection between capitalism and sexuality raises the question of whether the fight to end oppression against homosexuals is synonymous with the fight to end capitalism. Secondly, Ginsberg weaves different religions together. In the poem, there is a collision between religion and sexuality. As Karl Marx states, “Religion is the sigh of the oppressed creature, the heart of a heartless world, and the soul of soulless conditions. It is the opium of the people” (Marx, 1844, p. 1). Unlike the twenty-first century when rampant and diverse sexuality permeates the popular culture, in the 1950s, followers of many religions believed “abnormal” sexuality to be a sort of cultural degradation. Finally, Ginsberg depicts the inhumanity of psychiatric hospitals that try to repress the sexualities of patients, causing them to become mad. Overall, the poem shows how instead of hiding and trembling in fear, the Beats fought by releasing everything that they were repressing. They howled.

Not only does “Howl” reflect the time in which it was written, but it also transcends it. The spectrum of human sexual behavior and activity is wide and multifaceted and perhaps it is not even fixed to this date. Thus, issues regarding sexuality continue today. Certainly, progress has been made since the 1950s as the majority of the American society today supports gay marriages as well as many different sexualities. Yet, there are still countless problems within American society such as the increasing gulf between the upper class and the lower class or the growing number of suicides committed by homosexual youths due to bullying. In a world where people are being marginalized and excluded for being different, “Howl” will continue to be relevant. Therefore, the content of the poem continues to resonate with people in the twenty-first century.

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# Cosmopolitanism and Dissent: The Concurrent Rise of the Subaltern in India and the United States

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*Abstract*— There is an indistinct history that binds the two largest democracies of the world, India and America. Through the 1960s, the boundaries of nation and race were vanquished in order to propel the two nations towards accomplishing their democratic ideas. African Americans and Indians established bonds at the heart of this shared struggle. Various activists initiated, what is known as, Colored Cosmopolitanism that transcended the racial discriminations for the emancipation of the ‘colored world’. The American Declaration of Independence was unavailing when the crimes of slavery were set against it. Similarly, the anti-imperialist eloquence was inefficacious to those referred as ‘untouchables’. The historiography focuses on the confrontations of governments and political leaders of America and India wherein it is sharp but narrow. This paper aims at traversing through the relations of the two nations as being far more than just political bodies. The purpose of this study is to examine the transnational encounters of the neglected historical figures and provide an acute portrait of the renowned bridge-builders, such as Gandhi and Luther, of the two cultures. Moreover, it poses questions on multicultural confrontations with normative cosmopolitanism. It has become increasingly instrumental in understanding cosmopolitanism through the lens of dissent.

*Keywords*— Color, Cosmopolitanism, India, Multiculturalism, U.S.

## I. INTRODUCTION

The relationship between cosmopolitanism and border is generally assumed to focus on the capability of a cosmopolitan to traverse a border. This corroborates with the notion that the rising cosmopolitanism is equivalent to the dissolution of a nation-state. However, this is too simplified an idea, which has its foundation in ‘new cosmopolitanism’ that places too much faith on the competence of cosmopolitanism to uproot a nation-state. What is skipped while concluding such accounts is the constantly altering nature of borders. Besides, what sort of freedom gets defined when, under the vast expanse of globalization, national borders are nothing but signposts adjacent to an open road?

On a spring day of 1941, Kamladevi Chattopadhyaya seated herself in the ‘whites only’ division of the train that travelled through South America. On account of the racial exclusion, she was commanded to move by the ticket collector. Her repudiation to switch places strengthened when the displeased collector asked which land she hailed from. At that moment, she could

have unfolded her influential position, and clarified her office, that of a colleague of Mahatma Gandhi, and notified him about her activism in the rights of Indian women. On the contrary, she retorted, “It makes no difference. I am a coloured woman obviously and it is unnecessary for you to disturb me for I have no intention of moving from here.” Through her refusal, Chattopadhyay challenged the legalised prejudice in South America. By declaring herself as ‘coloured’, she demonstrated solidarity with millions of African-Americans who were suppressed with inhumanity as a part of their daily routine. Coloured cosmopolitanism, therefore, transcended the discriminations established on racial grounds.

## II. MULTICULTURAL CONFRONTATIONS

In the late nineteenth century, along with the race and class parallelism, racism exhibited by America and imperialism by British were equated by various scholars. India and America were often paired. However, their connections in the struggle for freedom were as

diverse as the struggle itself. It is not sufficient to understand the subjectivity of freedom struggles and how it meant differently to different people at varied times. To a certain extent, the task lies in comprehending how social activists utilised these key words in order to accomplish transnational unity. The relationship between the struggles of these two nations may be comprehended within the larger framework of empire and imperialism, of racism and anti-racism, and chief historic, global events as the First and Second World Wars and the Cold War. However, such transnational events do not abandon nations for the very ability to forge connections depended on the way each nation understood itself and the delicate histories of the United States, the United Kingdom, India and Pakistan.

Notions of a 'coloured world' were less of an immediate purchase in India which was brimming with the intertwined class, caste and religion issues that masked the colour bias. On the other hand, United States' very foundation was the extermination and enslavement of Blacks. Post the Civil War, the situation remained much the same. Though the European immigrants were oppressed with insidious treatments, they came to benefit from their whiteness. The striking disparity between the ways in which such immigrants and blacks related to the American identity was best understood through the appropriations of different analogies relegated to them. Where the European immigrants were inspired to assimilate in the 'melting pot' of American identity and relinquish the earlier ethnic background, 'one drop' of the black blood exterminated the individual from acquiring the identity. One may conclude, therefore, that the American history, unlike Indian history, was a white affair. India, on the other hand, acted as a dubitable subject for theorists who either bunched them with 'dark coloured' Africans or classed them with Europeans, under the notion that the high-caste Indians were Aryan descendants and the low-caste Indians, 'Negroids'. The links that these nations forged aided in disassembling the tyranny of the British Raj and Jim Crow segregation.

Jotirao Phule, a persuasive critic on caste prejudice, in 1873, invoked the racial exclusion in America to condemn the caste bigotry in India. The gravity of a transnational comparison triggered from the demands of the local impacts. *Hunt's Merchant's Magazine*, that promulgated the goods produced by the slaves in America, declared Hindus as "the most enslaved portion of human race." However, Phule's akin comparison was aimed at rebelling against the caste oppression rather than gloating over the achievements of the British Raj. As Phule drew from abolitionism to challenge caste issues, so did the abolitionists voice against the legitimization of slavery by

using examples from India. An antislavery activist, Adrienne Moore, inspired by Ram Mohan Roy, declared him to be "one of the most enlightened and benevolent of the human race now living, though not a white man" before the U.S Congress (*Ram Mohan Roy and America*, Satish Chandra Chakravarti, 1942, 164). Gandhi, later, applauded David Thoreau's Civil Disobedience as a tool against slavery. He translated an anti-slavery passage into Gujarati and published it in *Duties of Disobeying Laws*. Samuel Clemens, known by the pen name Mark Twain, witnessed the transition from slavery to empire. His writings on his visit to India expose the key affinity between slavery and empire, that of racial hierarchy. Witnessing the physical abuse inflicted upon a worker in a Bombay hotel made Clemens compare the incident with the one where a slave was murdered "for merely doing something awkwardly, as if that were a crime." Comparing the color line in the two nations, he writes in *Following the Equator*,

It is curious—the space-annihilating power of thought. For just one second, all that goes to make the *me* in me was in a Missourian village, on the other side of the globe, vividly seeing again these forgotten pictures of fifty years ago, and wholly unconscious of all things but just those; and in the next second I was back in Bombay, and that kneeling native's smitten cheek was not done tingling yet! (Twain 29)

A multitude from West Coast visited India and checked on Indians for they were assumed to be a cultural threat. In 1907, Indian mill workers were thrown out from Bellingham by a gang of five hundred men. 1908 began with a 'San Francisco Call' that suspected a "Hindu Invasion". Asiatic Exclusion League hindered the immigration of Indians to The United States and curbed the rights of those already inhabiting there. India was relegated to the "barred zone". Estate brokers were committed to not sell properties to "Hindoos and Negroes". The party involved in such anti-immigrant acts failed to acknowledge the fact that only a few generations ago, the West Coast was a Mexican territory. The 'openness' that is mandatory but not a sufficiently defining element of cosmopolitanism indicates not just a nonchalance for difference but a potential for humans to alter their perception as they confront alternative schemes. Also, it is not a necessity to move in order to acknowledge the form of cosmology one is best suited for or the world one would wish to inhabit. The non-admission of Indians in the American lands indicates towards a similar idea of cosmopolitanism.

Shridhar Venkatesh Ketkar, around this time, was pursuing a PhD in Sociology at Cornell and he, in *History of Caste in India*, gave an account of how most of

the states declared some as 'non-whites' if one-eighth of their blood was 'coloured'. Ketkar mocked such a form of 'scientific' discrimination. He gathered that racial distinctions, like class and caste, had their foundation in artificial beliefs which were "arbitrarily administered". He claimed that the racial bias was deeply embedded in the nation and it added to the misunderstood notions and application of the Western practises to the history of India. In his words, "White races came in contact with dark races in America as they did four thousand years ago in India and attempts were made to discover the 'colour prejudice' in every document of this ancient land." He criticised the racialized concepts of caste and asserted that such notions had persuaded them to discriminate with fellow Indians, not only based on caste, but colour now. Witnessing the situation in America, Aryans felt encouraged to distinguish themselves from the Dravidians. Bhartan Kumarappa, a student cum activist in the Indian National movement, was imprisoned for dissenting against the British when he was working on *My Student Days in America*. His unity with "those who suffer at the hands of the whites" indicated not only of the 1940s but the times he spent in America. Racial theories, however, fulfil a very small fraction of the purpose of dividing people. Many activists employed a language of racial pride in order to bring forth the people of these nations together in solidarity.

### III. COSMOPOLITAN UNIVERSALISM

Cosmopolitan universalism saw the light of the day because of the capability of Indians and African-Americans and many alike to accommodate intense diversity but this new way of sorting the affairs arose due to a self-driven motive. Instead of oversimplifying the intertwined relationship of universalism and particularism, Ernst Troeltsch, while addressing the First German Congress of Sociology in 1910, contested that there exists a gulf between the historical crisis that propels such a form of universalism and its admittance among people who believe it shall work out in ideal situations. He argues that the congruity remains neither in an ideal perception of beings nor in the socio-historical conditions that lead to a form of political unity. Troeltsch points out that universalism triggers from a desire for unity *because* the present scenario reinforces differences and conflicts. Central to this idea was not the demand of a world government or a single political entity for the world but a philosophical stance that helped us reconstruct our understanding of who we were as beings and the notion of a singular species that was established via its diversity.

A succinct summary, of how the battle that African-Americans and Indians were waging was not against people who were intoxicated with the pursuit of power and "endless bull-fight of politics" (Tagore, *Nationalism*, 175), can be understood through the multidimensional words of Gandhi on Non-Cooperation movement, "Our Non-cooperation is neither with the English nor with the West. It is with the system the English have established, the material civilization and its attendant greed and the exploitation of the weak." Gandhi attacks, not the individuals, but the exploitation of systems set up globally. The universal nature of his words prove that the rebellion is not only with a particular regime of power that resides within the boundaries of India but with all-encompassing forms of injustice which include empires, industries, technology, trade, commerce that dehumanize arbitrarily. The act of Indians burning clothes marked the rebellion against the hegemonic nature of tyranny. Spinning and wearing *khadi* marked not only an advertisement of indigenous products but their commitment to self-mastery, to author their own pursuits rather than being bound to collectivities, to accomplish their capabilities as far as it did not trespass the rights of others.

However, I shall advance a contention in this view. Such forms of multicultural confrontations, more often than not, tend to be a breeding ground for dissent, political or otherwise, which are disposed to contradict cosmopolitanism and the way it is normatively understood. It leads to re-nationalization or reinforces the nationalistic sentiments. As migration gains pace, as the population becomes more heterogenized, multi-colored and multi-cultured, such people come in a direct contact with one another. People with a difference, who might not appreciate the difference, put up with one another in a fairly confined space. So, what is observed is an entwining and antagonism of religions. The 'other' is not elsewhere but amidst us because we are enmeshed with the cultural other. The universalistic claims collide which leads to a potential for violence. However, nations are barely ever culturally homogenous so to dismiss cosmopolitanism on the grounds of heterogeneity is naive. Ulrich Beck, in 'Global inequality and human rights', poses a discursive question,

The crucial question is how the hegemonic meta-power games of global domestic politics can be shaped and interests pursued in such a way that they serve the realization of common cosmopolitan goals. In short, how can private vices be transformed into public, cosmopolitan virtues? (Beck 313)

Plausibly, one must rework on the way one defines cosmopolitanism and understand it through the lens of recognizing the interests of others and their inclusion while calculating self-driven motives.

Very often, African-Americans compared their situation of belonging to a minority in a white country with the Indian experience of belonging to a majority suppressed by a minority. However, theorists dismissed the contrast on the basis of African-American diaspora. The latter were held to be 'Negroes' and, therefore, complemented, like the Indians, an enormous group demographically. In the wake of the First World War, African Americans were motivated to participate in the hope of advancement in their socio-economic conditions. However, the massive surrendering of lives did not, in any which way, lead to an abatement in racial hostility. Likewise, such unfulfilled, keen desires were experienced by the Indians who faced immense repression after the war and the notorious Rowlatt Act which curbed their civil liberties, otherwise granted to them. The first chief wave of African-American engagement with India thus began with the latter's wake of Non-Cooperation. Horace Mann Bond in *The Servant of India*, points out that nationalism and race-consciousness can both be a tremendous aid in liberation of its people, but only when it is moderate and the core idea is universalistic humanism. He highlights the fine difference between race-consciousness and racial chauvinism thus, "Too strong a race-consciousness maybe as disastrous as none at all. What we should value as more enduring and important than any race-consciousness is a realization of ourselves as simply and wholly human."

The commonalities of struggle among the people were constantly sought for by theorists in order for them to promulgate ideas that could bring them together in solidarity. Pratap Bhanu Mehta, in *Cosmopolitanism and the circle of Reason*, positions cosmopolitanism between "the logic of assimilation that eroded difference". David Hollinger, likewise, locates it between a universalism that would shun the differences away and a pluralism that essentializes the difference against universality. Colored cosmopolitanism, then, occupies the middle ground that Hollinger and Mehta take. Their colored cosmopolitanism is inclusive in nature that opposed chauvinistic ways of understanding nation, religion or race while at the same time reinforced unification. As opposed to the impenetrable notions of unity that omitted the hardships of women, poor, Dalits and homosexuals, colored cosmopolitanism acknowledged how multiple repressions intersected and formed associations across social and political movements and borders. Often, the transnational bonds between United States and India served as a prism,

refracting a single issue into a larger, much broader, concern for the varied struggles of suppressed groups, both at home and outside.

The dissolution of white hegemony and the advancement of the darker races was anticipated in the wake of the First World War. Du Bois, in 1914, asserted, "considering the fact that black Africans and brown Indians and yellow Japanese are fighting for France and England it may be that they will come out of this frightful welter of blood with new ideas about the essential quality of all men." The relegation of color had already become a Bois hallmark by then wherein he emphasized on the idea of unity in diversity. Towards the end of the twentieth century, cracks in the establishment of white supremacy could be observed which led to the widening of how 'we' was earlier known. Racial hostility was no longer legally supported, the public sphere stood to be secularised and women were granted the American citizenship. Much similar forms of freedom were fought for in India that resulted in de-colonization.

#### IV. CONCLUSION

Societies that withhold from the opportunities of transcending the nation-state model cannot serve the democratic purpose in its fullest possible way, nor can it feign to safeguard and advance the human rights. It is favourable, therefore, to bridge theories and actions for both the universal and the particular, the self and the other, the national and the international, and the local and the global and channelize dissent while acknowledging the complex, intertwined repertoires of identity and interests.

Vivekanand recited the following lines on the anniversary of the American Declaration of Independence which resonate universally,

Move on, O Lord, in thy resistless path!  
Till thy high noon o'erspreads the world,  
Till every land reflects thy light,  
Till men and women, with uplifted head,  
Behold their shackles broken, and  
Known, in springing joy, their life renewed!

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# I am also a We: Archiving the Women's Silence in Partition and Holocaust Narratives

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**Abstract**— *This paper seeks to analyse the women narratives which reside in the shadows of Partition of India (1947) and Holocaust of World War II (1941-1945) which find no acknowledgement within historical folds of the respective events. Doing so raises a pertinent question, as to why women irrespective of their status of being a first world woman or a third world woman share a same fate during moments of crises and even otherwise. There is a widespread criticism that a gendered reading of Partition and Holocaust often deviates one from understanding the history and actuality of the political causes behind such occurrences. But discussing the experiences and memories of women who endured rape, violation, and sexual abuse during these massacres does not belittle the collective suffering borne by Sikh, Hindu, Muslim and Jewish population. Rather, it adds another dimension to history which deepens our understanding of these historical junctures which forces women across the globe to live in silence.*

**Keywords**— *Gender, Holocaust, Partition, Violence, Women.*

## I. INTRODUCTION

Gender as a category of analysis is fundamental to understanding of Partition and Holocaust because both these events were not singular in nature. Rather, a collection of varied events which were experienced differently by people based on their caste, class but mainly due to their gender. During war and crises gender takes on primacy, women experienced Partition and Holocaust differently because they were women. Brigitte Halbmayr, in her book *Sexual Violence against Jewish Women during Holocaust*, discusses the notion of sexualised violence. She argues:

The term sexualised violence makes it clear that male violence against females is not about sexuality but is a show of power on the part of the perpetrator and includes many forms of violence with sexual connotations, including humiliation, intimidation, and destruction. From this we can derive that violent acts can be understood as sexualised if they are directed at the most intimate part of the person, and, as such, against the person's physical, emotional, and spiritual integrity. (30)

Somehow, honour of a man and his family came to be situated in the bodies of women of his house. Consequently, in order to soil the pride of man, the bodies of women were soiled.

Ironically, women were victims of sexual savagery not only at the hands of men of other community and religion but also by men of their own community. In the essay "Nietzsche, Genealogy, History", Foucault argues that the body manifests the stigmata of past experiences as the inscribed surface of events. He describes human body as a space where cultural hierarchies are inscribed and reinforced. He states that the initial components belonging to the domain of history such as desires, failings and errors efface each other or combine and express themselves in the body. Foucault argues that the entire mechanism of power becomes successfully operative only after it comes to be written on the bodies of individuals. The underside of Partition and Holocaust histories reveal this as the bodies of the women were literally marked with permanent ink. While, bodies of women in Indian subcontinent were marked with the religious symbol of the 'other' community; the Jew women were marked with numbers in concentration camps and systematically killed. Women in both the subcontinents were mutilated, raped, stripped naked and paraded down the streets. Hence, in times of war and conflict women and their bodies become the means through which national, racial, religious and ethnic identities are reproduced. The status accorded to them by the virtue of birth in any country be it 'first world woman' or 'third world woman' crumbles into nothingness in times of crisis and emergency

which reveals the true state of gender binaries which exist everywhere.

## II. BODIES OF WOMEN AS SITES OF NATIONAL HONOUR AND REVENGE

Why does a woman's body become a site of nation's honour which ultimately translates into a site for revenge? Why is defiling a woman's sexual integrity synonymous with tarnishing the pride of the family, community, nation and country? In one of the episodes of Indian television show called *Satyamev Jayate*, which focuses on sensitive social issues prevalent in India; Kamla Bhasin, a feminist activist, discusses the issue of rape and woman's honour. She argues: "If I am raped, people will say that she has lost her honour. How did I lose my honour? Who put my honour in my vagina?". She further says:

It is a patriarchal idea that getting raped would ruin my community's honour. I would like to ask everyone right now, why did you place your community's honour in a woman's vagina? I did not place my honour there. If anyone loses their honour when a woman is raped, it's the rapist not the woman who is raped.

These are essential questions which need to be answered in order to understand this regressive patriarchal set up which renders absolutely no agency and freedom to women over her own body. It ultimately becomes a game of power and assertion of pride over the 'other' woman's body.

Silence pervades on the other side of historical narratives of Partition and Holocaust. Women were forced to remain silent on matters of sexual savagery they were subjected to during violence and also they chose to remain silent. The idea of honour and shame has been so intricately linked up in a patriarchal set up that it gives no room for a woman to voice out her side of the story and any woman who attempts to do so is immediately shunned down even by her own family and at times especially, by her family. Any narrative which includes and recounts the events from only one side of the perspective are bound to be incomplete. In *Borders and Boundaries: Women in India's Partition*, Kamla Bhasin and Ritu Menon argue: "The abundance of political histories on Partition is almost equalled by the paucity of social histories of it" (6). They question the authenticity of a national historical account which conveniently drops the narrative of one half of the population that is specifically the accounts and testimonies of women. This stands true for Partition and Holocaust alike, neither of the histories could accommodate women testimonies within its historical fold.

## III. SILENCING WOMEN THROUGH HISTORICAL NARRATIVES

Urvashi Butalia, in her book, *The Other Side of Silence: Voices from the Partition of India*, points out that somehow the 'history' of partition only comprised of the political developments that led up to it. She says, somehow the 'human' dimensions of this history seemed to have a 'lesser' status in it. She asks, "Why then did they live on so vividly in individual and collective memory?" Writing on Holocaust memories and testimonies James E. Young poses the question, "How can we know holocaust except through the many ways in which it is handed down to us?" Young answers his posed question by suggesting that as much as through its 'history', we know the holocaust through its literary, fictional, historical, political representations, testimonial representations for it is not only the 'facts' of any event that are important, but equally how people see those events and how they represent them. Butalia argues that the question posed by Young is well extended to Partition, for how do we know this event except through the ways in which it has been handed down to us: through fiction, testimonies, individual and collective memories, through the communalism it unleashed.

Urvashi Butalia argues that individuals and memories illuminate the underside of history. They are the ways in which we can know this event. In many senses they are the history of the event. She questions, "Is there some way in which history can make space for small, the individual voice?" Oral narratives offer a different way of looking into history, a different perspective because people locate their memories by different timeframes, than the events that mark the beginning and end of histories, their narratives flow above, below through the disciplinary narratives of history. Butalia calls these narratives "the layers of silence" of survivors and their anguish as a result of keeping their secret for decades. Agency was wrested from those women who died a gruesome death and also from those who remained to bear witness.

Jill Didur in her book *Unsettling Partition: Literature, Gender, Memory* demonstrates the relevance of using literary texts, especially women's narratives for understanding the underside and complexities of Partition. She argues for attentiveness to the literary qualities of women's narratives that interrogate the monolithic historical accounts of the period. She argues that the 'silences' of sectarian violence done on women should be understood as a critique of the project of patriarchal modernity which is still unable to acknowledge or understand the language of these silences. Myrna Goldenberg, in *Before All Memory is Lost: Women's Voices from the Holocaust*, points out the absence of female

voices in the narrative of Holocaust and the dominance of male versions of history which are “independent of gender and considered as universal for all victims.” She asserts the need to provide an agency to women who have remained silent throughout the course of history before all the memory and unsaid testimonies are lost forever. Feminist historians of both the subcontinent grapple with the difficulties of finding testimonies by women and inclusion of those testimonies in the main historical account of Partition and Holocaust, respectively.

#### IV. LOOKING AT PARTITION AND HOLOCAUST THROUGH TESTIMONIES OF WOMEN

Nonica Datta in “Reframing Partition: Memory, Testimony, History” recounts that she grew up in a family deeply affected by Partition violence that chose to remain silent about the trauma that devastated their lives. She narrates a story, which her mother told her, about a relative named Nirmal, who was her mother’s first cousin. Amidst the violence of Partition, Nirmal was killed in Sheikhpura (now in Pakistan) in 1947. She was only twenty-two years old and newly married. The attackers shouted the slogan of “Har Har Mahadev” and the family came out hoping that Indian Army had arrived to save them. But they turned out to be Muslims from the Baloch regiment who quickly segregated the men and women. When Nirmal’s husband was about to be shot, Nirmal came in front and the bullet killed both of them instantly.

Nirmal’s story reveals the complexity and ambiguity of narration. Did Nirmal actually die for her husband or did she share the similar fate which a multitude of women did during the savagery of Partition. Was her story also silenced within the historical folds of Partition? One can never tell because Nirmal is dead. Nirmal’s voice will always be absent and she will continue to live in diminishing memories and soon get erased from there as well. She will not be remembered in history amongst other countless women who died and also those who survived but could never tell their stories.

Testimonies of women reveal the unsaid and undocumented traumatic holocaust experience women went through for being a woman and a Jew. Survivor Sara Moses recalls her traumatic rape by German soldiers: “I wish he had killed me instead of doing that to me. The fear inside you feel cannot be described with words- when its night, when he is armed, you do not know who he is, and he makes you take off his clothes.” Throughout history wartime rape of women has been accepted as a by-product of the conflict and women among other commodities as

spoils of war. Experiences and emotional trauma of the woman is not deemed worthy enough to paint the national picture to an extent that she is denied grieving even in personal space and is forced to live in denial. Sara’s experience is documented as a testimony which is not given historical sanctity because historical facts and personal experiences especially those of women during war and otherwise in times of so called ‘peace’ are always in an opposition. Sara and countless other nameless, faceless women shared the same predicament but could not speak out.

Many testimonies of holocaust survivors which scream of sexual savagery are recorded in anonymity because women are afraid to come to the forefront and accept the trauma in a public world because of fear of being called out upon for something which is not their fault. Unfortunately, nothing has changed in this 21<sup>st</sup> century, even after almost odd 75 years, rape victims continue to be ostracized by the community which looks for fault in the victim rather than the rapist and this stands true for first world and third world alike. The guilt and shame that survivors felt in Partition and Holocaust were made to feel, coupled with the possibility of being further marginalised and ostracized by admitting to sexual abuse, caused a culture of silence.

History is played out on a woman’s body but she is not accorded the status of a martyr or even a victim; her experiences of the war are not mentioned in the domain of historical facts then how can her stories and she herself be true? Urvashi Butalia in the *The Other Side of Silence* titles one of the section as “History is a Woman’s Body,” showing how history was played out on a women’s bodies during the Partition and how women became passive suffering subjects of history without being able to claim recognition of their suffering and even ‘martyrdom.’ The nations came into being with much fanfare and the sordid realities of communal violence which was literally inked on a woman’s body was pushed into the shadows of unacknowledgement. The suffering of women at the Partition and Holocaust is rooted in national culture and gendered nationalism.

#### V. CONCLUSION

The experiences and trauma of Nirmal and Sara, though geographically apart bear some likeness. While Nirmal on one hand could not live to tell her tale even within the closed domains of her house; Sara on the other hand recorded her testimony and re-lives the past horrors each day in the present through her memory which has no space in the national history. Sara’s life becomes a living

death because the society forces her to believe so and never helps her out of the trauma. On the other side of the silence, Nirmal and Sara permeate into each other and it is difficult to tell who is who but just that they both are women who continue to live not in history but in memories of other women and will soon be erased from that as well ultimately crumbling into nothingness.

“I am also a We” is not a plea but a demand for inclusiveness in the historical narratives of Partition and Holocaust. Nationalist agendas across the globe conveniently pick and drop the women’s question in favour of the larger picture of freedom and independence. It boasts of including women within the national fold but this “we” is never inclusive of the “I” of the woman. It is time to archive the speech and voices of these women within the historical account and not their silences anymore. Denial of historicity is equivalent to denial of existence which belittles the struggle of countless, faceless and voiceless women who were massacred during political upheaval of Nation carving and ethnic cleansing.

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# Educative value in Ta Sapta Jantraning Urip Sanggar Pasinaon Pambiwara Karaton Surakarta as Nation Character Builders

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**Abstract**— This study describes the educational value in ta sapta jantraning urip which is taught in the Sanggar Pasinaon Pambiwara Karaton Surakarta, the analysis of social practices and educational values in the Javanese Life Ceremony is discussed using the term TA SAPTA JANTRANING URIP (Seven TA of life journeys) which consists of Titis, Titah, Tetes, Tarab, Tatap, Tutug, dan Tutup. Through this research, it is hoped that readers will be able to know and apply good moral teachings that can be applied around Javanese traditional ceremonies and ceremonies along with the development of the times. The urgency of the research is that the results of this research become a reference and guideline for relevant research and as a consideration for one form of Strengthening Character Education. The purpose of this research is to describe the educational values contained in Ta Sapta Jantraning Urip as a character builder of the nation. This study used descriptive qualitative method. The data of this research were taken from the document in the form of writing about the Ta Sapta Jantraning Urip belonging to the Sanggar Pasinaon Pambiwara Karaton Surakarta Hadiningrat.

**Keywords**— Educational value, Ta Sapta Jantraning Urip, Nation Character Builder, Javanese Traditional Ceremony.

## I. INTRODUCTION

Education is a necessity for humans because basically humans are born helpless. God has given human potentials to be explored, utilized, and developed in order to become a quality human being so as to create a dignified future generation. Education is understood as a process of cultural internalization into a person and society so that it makes people and society adapt (Muslich, 2011: 75). In addition, Syahidin argued that education as a social institution has a function as a social change process that is able to accommodate the social character of society, which is not just a transfer of information about knowledge from educators to students, but a character building process that has three main missions. namely, the inheritance of knowledge (transfer of knowledge), cultural inheritance (transfer of culture), and inheritance of value (transfer of value). Therefore, education is understood as a process of transforming values in order to form individual personalities (Nugroho, 2016: 33). However, what is happening in education in the current era is really concerning, there are many cases of violence, bullying,

cheating, and even immoral acts that are considered normal.

In this connection, character is interpreted as unique-good values (knowing the value of goodness, wanting to do good, and actually having a good life) which are embedded in oneself and are manifested in behavior. Character coherently emanates from the results of thought, heart, feeling and intention, as well as sports of a person or group of people (Mulyasa, 2014: 235). Character does not always reflect good behavior, because everyone has different perspectives and life habits. It takes a long time to build character and must be done on an ongoing basis. Character education must be sustainable and never ending in order to prepare a quality generation of the nation. Character education is about how to instill habits about the good things in life, so that someone has awareness, sensitivity, understanding, concern, and commitment to apply virtue in everyday life. Cultivating this habit is not only done in the school environment, the family and community circles also have a significant share. In community life, there are habits, customs, cultures and traditions that are different from one another.

Traditions are habits and values that are passed from one generation to the next. Traditions usually contain a series of habitual elements and values that can be used as learning and knowledge. The values in a tradition will have a positive impact on society if they are properly implemented in people's lives. In the implementation of the tradition, of course there are special rituals or ceremonies that are usually carried out by the local community. From these habits an attitude or behavior is created which will increasingly form a character.

The phrase "the Javanese have lost their Javanese, or in Javanese it is called" *wong jawa ora njawani* "is an expression intended for Javanese people who have forgotten their own cultural traditions. According to Saddhono and Pramestuti, Javanese culture is a system that guides Javanese people in their behavior and attitudes. This is because Javanese culture has local wisdom that serves as a strong driver in the life of Javanese people (Saddhono & Pramestuti, 2018: 15).

One form of Javanese culture that contains elements of local wisdom is the ritual tradition surrounding birth. Some of these ritual traditions include: the *brokohan* salvation ceremony or the ceremony after the baby is born, *separan* (five days), *selapanan* (thirty five days), *telunglapan* (three months and fifteen days), *mitoni* (seven months), and *ngetahuni* (a year) (Risidianawati & Hanif, 2015: 63).

Ritual communication can be interpreted as the process of interpreting the message of a group of religious activities and the belief system it adheres to. In the process there is always the meaning of certain symbols which indicate the occurrence of the ritual communication process. In the process of ritual communication, there is often competition with formal religious understandings which then color the process. Ritual activity is one of the customs in culture. This activity is an activity that is often carried out by a certain community group or community as an effort to care or maintain what they have received or a request for safety, smoothness, convenience in all matters and so on.

A ritual or ceremony is a system or series of actions that are governed by custom or applicable laws in society that are related to various kinds of events that usually occur in the community concerned (Koentjaraningrat, 2002: 190). Ritual is a technique or method that makes a custom holy. Rituals create and maintain myths, social and religious customs. Rituals can be personal or group in nature, they can take the form of dance, drama and prayer. The ritual was first social then economic in nature and then developed into a sacred religious ritual. According to

Hamad (2006: 2-3) ritual communication is a close relationship with activities of sharing, participating, gathering, making friends from a community that has the same belief. The seven-month ritual (*Tingkeban*) is one of the traditions of the Javanese people, this ritual is also called *mitoni*, which comes from the word *pitu*, which means seven. This ceremony is held at seven months of gestation and at the first pregnancy. This ceremony means that education is not only after adulthood but since the seed is planted in the mother's womb. In this ceremony, the pregnant mother is bathed with *Setaman* flower water and accompanied by a prayer which aims to ask God to always be given grace and blessings so that the baby will be born safe and healthy.

Traditional ceremonies and ceremonies are one of the branches of Javanese culture. The existence of traditional procedures and ceremonies coupled with the union of physically and mentally asking for the grace of God Almighty, will foster a beauty that contains requests, reminders, teachings or guidance of the Javanese culture bearer to the Creator. The running of Javanese traditional ceremonies and ceremonies is a picture of the life journey of the Javanese, in which it is used as a reminder of the changing phases of Javanese human life. Accompanied by prayers and hopes that God will always provide salvation and pour out the gifts of love throughout his life.

The warnings in Javanese traditional ceremonies and ceremonies only lead to the desire for humans to remember "*purwa, madya, lan wusananing dumadi*" (beginning, middle, and end of life). About how the beginning of living life, the beginning of life, and the end of life later. All of which can be described in more depth by the term "*sangkan paraning dumadi*". Everything that comes from God will return to God. The procedure for the Javanese Life Travel Ceremony will be discussed using the term *TA SAPTA JANTRANING URIP* (Seven TA of life journeys) which consists of *Titis, Titah, Tetes, Tarab, Tatap, Tutug, and Tutup*. Through this research, it is hoped that readers will be able to know and apply good moral teachings that can be applied around Javanese traditional ceremonies and ceremonies along with the development of the times.

Starting from this background, the writer conducted a study entitled "*Educational Value in Ta Sapta Jantraning Urip Sanggar Pasinaon Pambiwara Karaton Surakarta as Nation Character Builder*".

## II. THEORETICAL BASIS

The data obtained in this study also came from interviews with informants. The selected informants are those who are considered to have knowledge and

experience in the fields of literature and culture and their learning. In this case, education activists are seen to be able to provide the needed information. The data validity test that is commonly carried out in qualitative research is the triangulation technique. Triangulation method and source triangulation is essentially a multimethodal approach that researchers take when collecting and analyzing data. Photographing a single phenomenon from different viewpoints allows a reliable level of truth to be obtained. Therefore, triangulation is an attempt to check the correctness of data or information obtained by researchers from different points of view by reducing as much as possible the bias that occurs during data collection and analysis. Denkin (in Rahardjo, 2010) defines triangulation as a combination or combination of various methods used to study interrelated phenomena from different viewpoints and perspectives. Until recently, the Denkin's concept was used by qualitative researchers in various fields. In this study, the research results were obtained through data collection, document/archive analysis, and interviews. The data were obtained through the analysis stage of the Ta Sapta Jantraning Urip archive belonging to Sanggar Pasinaon Pambiwara Karaton Surakarta Hadiningrat. Which is then collaborated with the data obtained through the interview stage. The two types of data can complement each other so as to produce the right conclusions. Therefore, the type of triangulation used is the triangulation of data sources.

This type of triangulation is considered in accordance with the research carried out, because the object of research is in the form of a drama script archive and the data sources used are documents and informants. The data analysis technique used in this study is a strand or flow analysis technique which includes three components, namely data reduction, data presentation, and drawing conclusions.

### **III. RESEARCH METHODS**

Based on the problems posed, the form of this research is descriptive qualitative. This qualitative research is based on the research object obtained from the research data, namely Ta Sapta Jantraning Urip belonging to Sanggar Pasinaon Pambiwara Karaton Surakarta Hadiningrat. The research strategy used in this research is a single fixed strategy. The single fixed strategy is a qualitative descriptive research strategy whose research focus has been determined based on the aims and interests of the researcher before going into the field of study. The focus of this research is the value of education, and the relevance of Ta Sapta Jantraning Urip belonging to

Sanggar Pasinaon Pambiwara Karaton Surakarta Hadiningrat as forming the character of the nation. The data reviewed in this study are qualitative data. Sources of data in this study are sources / informants, events / activities, places / locations, and documents / archives.

The data collection technique used in this research is literature study technique. This technique, which is also called Library Research, is a data collection technique that is carried out by recording documents or archives related to the problem and the researcher's objectives. In addition, other techniques are used, namely document analysis techniques. Document analysis is carried out by careful examination of the document and its content to draw conclusions. Document analysis does not present a clear methodology but rather covers a variety of approaches to documentary sources. Documents can be defined as artifacts that have written text regardless of their physical appearance. Researchers can use a variety of documents including letters, official reports, administrative records, web pages, diaries and newspaper articles (Afifudin and Ahmad Saebani, 2009: 165). In this study, the document used was the Ta Sapta Jantraning Urip belonging to the Sanggar Pasinaon Pambiwara, Karaton Surakarta Hadiningrat.

### **IV. RESULTS AND DISCUSSION**

#### **1. Educative Value on Ta Sapta Jantraning Urip**

In Ta Sapta Jantraning Urip, there are several things related to educational values which contain moral messages and educational values that are useful for life. From the content analysis contained in Ta Sapta Jantraning Urip, the following educational values were obtained.

##### **a. Religious Values**

In Ta Sapta Jantraning Urip contains Islamic divine values that are contained in Javanese traditional ceremonies. In every part of the Javanese traditional ceremony, it contains a divine value that is poured into the meaning of symbols such as offerings, traditional ceremonial equipment, Javanese make-up, clothing, all of which contain the meaning of prayer to God.

##### **b. The Value of Honesty**

The value of honesty contains good behavior, attitudes and words that can be trusted and able to convince someone. In Ta Sapta Jantraning Urip teaches people to say and behave honestly as it is and tell the events experienced as it is in accordance with the facts and reality that is happening. There are in the parental advice/advice to their children when they are getting married.

#### c. Value Curiosity

The value of curiosity provides information that the community must be given concrete education to increase curiosity so that their knowledge and experience will increase. The value of curiosity also means an action that always tries to find out more deeply and extensively about what is being learned. As regarding the Javanese traditional ceremony in Ta Sapta Jantraning Urip it is important to be studied by the community

#### d. Appreciate achievements

The value of appreciating achievement is an act of always respecting and appreciating the services of someone who has made a positive contribution to life as well as an aspect of respecting others. In Ta Sapta Jantraning Urip also implies this. Respect for others is a sense of respect for achievement and being appreciative of others because of the good service and exemplary you get. In every series of traditional ceremonies everyone must work together to help each other.

#### e. The Value of Hard Work

The value of education that instills hard work is also the material discussed in the Ta Sapta Jantraning Urip. In Ta Sapta Jantraning Urip, it can be seen that to teach the value of hard work in society by adapting customs. In holding a traditional ceremony it requires complicated and difficult preparation, so there is value in working hard to prepare and carry out the traditional ceremony procession.

#### f. Independent Value

Independence of thinking and acting is also conveyed in Ta Sapta Jantraning Urip which explains about independence and human nature in the world. This can be seen in the meaning of makeup, traditional clothing and teachings contained in a series of traditional ceremonies, every human being must be able to position himself and position himself as an individual creature and a creature of God. Humans are required to be patient when living life in the world because it is also stated that in the real world humans are racing against certain times and conditions. Therefore, humans must be able to be independent in thought and behavior in life.

#### g. Creative Value

Educational and creative values are always related because educational values also go hand in hand with human creativity values. The value of education will be more meaningful with the existence of human creativity in doing something or producing new ways or objects that can be used in applicative life.

#### h. The Value of National Spirit

One of the values contained in Ta Sapta Jantraning Urip is the spirit of nationality which puts forward the value of the homeland rather than personal interests. For a leader, the interests of the people in the realm of nationality are very important. Unity and unity are the main ideals that must be realized so as to create a high national spirit in social life based on noble religious values. This is reflected in the history of traditional marriages which were originally only worn by the king and the royal family. As a gift for the people, the king allowed his people to wear the king's clothes during traditional wedding ceremonies.

#### i. The Value of Love and Peace

The value of learning to love peace does not only come from direct speech in words, but can also be manifested in thoughts and actions. Many want peace in social life.

#### j. Friendly and Communicative Value

Ta Sapta Jantraning Urip also provides educational value to be friendly with anyone and have good communication with others. Interaction and communication must be carried out in the community so that life is more lively and respects each other with good behavior, including in terms of language.

#### k. Value of Social Care

Every individual who lives in society must interact with others and carry out life activities that are in line with the values of social care. Ta Sapta Jantraning Urip also has social care values that can be adapted in everyday life. We have to remind each other. A life that is enjoyable or miserable must be treated with maturity and must not be lulled by the realm of the false and temporary world. Therefore, ideally, we should care for each other. In addition, we should not simply forget the services of the people who have helped in our lives.

## 2. TA SAPTA JANTRANING URIP

### A. Titis

The first Ta Sapta Jantraning Urip is Titis. Titis is a sign of the start of life when a man and a woman are united. After they have intercourse, then the water drops from a man who falls into the wiji (egg) in a woman, starting from where a woman becomes pregnant and will become a mother. As a form of Javanese gratitude to God Almighty, and a request that their pregnancy is always given safety without any obstacle, every odd month in a matter of Javanese months a Wilujengan is held, such as: one month salvation, three months salvation, and salvation. Seven months (Mitoni). Selamatan or wilujengan which are

commonly used by Javanese people in their lives is to use petangan lapan (count of eight / 35 days).

#### B. Titah

The second Ta Sapta Jantraning Urip is Titah. After nine months and ten days in the womb, the child is born into the world. With this a new human being is born who is still physically and mentally pure, like a sheet of white paper. The next action of the child depends on who educated him and what was taught to him, and what education he received. So that the child has a good personality and is always blessed with health, a wilujengan weton ceremony is performed, starting from the age of 35 days to 7 months of age.

#### C. Tetes

Drops or drops is a procedure that is carried out only for girls who are sawindu (8 years old). And the procedure for boys is the pagas purusa (supitan) procedure. At this time, there have been changes which can be seen in the form of the body, changes in attitude, character, and habits. The most important supitan traditional ceremony is to get rid of bad things in life and maintain health. Therefore, the supitan traditional ceremony is carried out using siraman and drinking herbal medicine, so that all the changes will be good and always be blessed with health.

#### D. Tarap

Tarap is a ceremonial procedure that is only carried out for women who have had their first month. This means that the girl has started to mature. The running of the traditional taraban ceremony is not much different from that of the traditional tetesan ceremony, which is drinking herbal medicine, siraman, and in this traditional ceremony there is a discourse which contains women's obligations from today onwards. Starting from the first period, pregnancy, child care, homework, and others. So a traditional ceremony of salvation was held in the hope that the child can live out his nature as an adult woman properly from today onwards.

#### E. Tatap

Starting from changes in life, all humans have things to like. Men began to like girls, women began to like boys. This is a journey of human life that cannot be avoided, because in human life, humans must continue their life by having offspring. Humans cannot be said to be perfect if they do not have children, because by having children there will be offspring who will continue and inherit the story of their life in the world. Having offspring can occur by marrying a boy and a girl. Therefore, in the stage of life it is called gaze. Starting from getting to know men and

women, being talked about by parents, until marriage and living a household life until having children.

#### F. Tutug

When humans live in the world starting from birth, supitan, tarab procedures, marrying and having offspring, and have lived a lot of life in society, it can be called tutug or finished. Obligations as men and women have begun to be sidelined. Every night is only filled with worship to God. In order to get physical and spiritual salvation, and just waiting to die, if at any time it is called by God then it is ready with the deeds and worship it brings.

#### G. Tutup

Tutup, all obligations in the world have been done. Just waiting for nature in the grave means waiting for the afterlife. So wilujengan or salvation is held by the children and grandchildren so that the ancestors who have died are always protected by Allah in the grave, have their graves cleared, are guided to the right and bright path, and are given forgiveness for all mistakes in the world. Starting from one to the goal of this traditional ceremony, is a guide to human life according to Javanese culture. All of this does not contradict any religion which in principle teaches and contains teachings to always remember and worship God.

## V. CONCLUSIOS

Based on the discussion of the Educative Value in Ta Sapta Jantraning Urip Sanggar Pasinaon Pambiwara Karaton Surakarta as a Nation Character Builder, it can be concluded that, the form of strengthening the value of character education in Ta Sapta Jantraning Urip Sanggar Pasinaon Pambiwara Karaton Surakarta for the community. The background of this research is the strengthening of the character education values associated with Ta Sapta Jantraning Urip Sanggar Pasinaon Pambiwara Karaton Surakarta. Strengthening educational values include moral values, social values, and cultural values. Moral values are obtained in the meaning of every Javanese traditional ceremony and all the offerings therein which have a teaching meaning to always be in the way of goodness. Social value is obtained from several examples in maintaining good relationships with others. The cultural values found are in terms of thinking and actions that have in common in society.

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# Telco-Ads: Double Fetishism and Commodification of Values

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**Abstract**— *Technology is a trend of postmodern culture and one of the instruments of this culture is media where a within weapon is advertisement. The study examines telecommunication advertisements of this age from a Critical Discourse Analysis (CDA) perspective with a view to exploring how the capitalist group uses advertisements to manipulate, exploit and influence their consumers to buy their product by 'commodifying' national and social values. A qualitative research was conducted, on telecommunication advertisements of Grameen Phone and Banglalink that are made based on nationalist, cultural, personal emotions of the country and of individuals, in five popular local television channels in Bangladesh. This study is guided by Marxist theory of 'Commodity Fetishism' to explore the underlying agenda of the projection of the advertisements. The findings of the study suggest that telecommunication advertisements of this era are using exceedingly heartrending incidents as the marketing policy to shape our ideology and belief to buy their products. Thus, commodification multiplies from product to values.*

**Keywords**— *appearance and totality, commodification, fetishism, false-consciousness, hegemony, ideology.*

## I. INTRODUCTION

The word 'technology' is no longer a trend; rather it has become an inseparable as well as an essential part of our existence. This existence is shaped by technology, 'made' for technology and is ruled by technology. However, in this postmodern civilization one of the apparatus of cultural hegemony is media where a within weapon is advertisement. Here this paper excavates to understand the underlying politics of how telecommunication advertisements of this age get a fetish life to sell a fetish "commodity" by being a fetish character itself through 'commodifying' our beliefs and values. Parallely it also inquires the hypocritical discourse of media politics. Thus, Tele-communication advertisements, in real, are promoting consumerism under the mask of patriotism and other national, social even individual values.

According to Alan W. Watts, "*We seldom realize, for example that our most private thoughts and emotions are not actually our own. For we think in terms of languages and images which we did not invent, but which were given to us by our society*" (Watts, 2011) in other words culture is not what we do; rather it is an interpellation that is forced upon us by (the ruling class or bourgeois of) the society. Accordingly, anything and everything around us is a reflection of the interests of the ruling class, and is named

as 'culture' just to give 'us', the mass, a sense of inclusion. This pseudo sense of inclusion is created to dominate and oppress the interests of the proletariat class. To rephrase it, culture is a new form of slavery as we become the slave of our simulated creation; i.e. culture. This bourgeois culture is everywhere as we cannot deny its presence in our social, political or apolitical, economical life. We ensure our everyday existence by performing and obeying a set of culture. Therefore, it can be easily said that through study of culture one can submerge into a deeply ingrained existence of inequality in the society. However, technology has become a principal weapon to manifest this modern slavery of the postmodern culture where an in between assassin is advertisement. This essay inquires that how telecommunication companies are using television advertisements to sell their products by using our beliefs and values. In order to sell their products, the companies are 'thingifying' an abstract thing into a product; a product which gets exchange value to compete in the market. Nevertheless, this fetishistic behavior of the telco-ads is making us the 'subject of our subjugation'. In the entire essay reader will repeatedly encounter the terms: 'commodity', 'commodification', 'thingification', 'reification', 'appearance', 'totality', 'fetishism', as well as various CDA tools such as: fallacy, implicatures,

intensification, mitigation, and agenda are conscientiously used to analyze the central objective of the paper. Each of these terms and tools will be explicated and coupled to the core context of the paper.

### **1.1 Scenario**

Culture Industry often generates illusions of autonomy and reality. This paper intends to discover how contemporary Telco-ads promote consumerism under the mask of patriotism and other social values such as; family orientation, social gatherings, festivals, occasions etc. It is, therefore, important to explore how ideological concepts like nationalism or patriotism and different social values are misused and 'reified' by the culture industry to support the culture of consumerism. This paper foregrounds the politics inherent in any product of the culture industry. However, the politics is almost always dubious and ambivalent.

### **1.2 Objectives**

The objectives of the paper are (i) to study the current trend of Telco-ads with a view (ii) to explore if and how the values like nationalism, patriotism and other social values are getting fetish character through reification and (iii) to inquire if these fetish products are giving birth to another fetish product which apparently are promoting different values; which is meant for boosting up consumerism.

### **1.4 Significance of the Paper**

Advertisements have evolved themselves and have turned into skits and short stories or biography of certain social or motivational figures to grab the attention of the viewers. They are made in such a way which conceals the reality of the commodities. Culture industry is spreading in a mode that collective morality, emotions, different types of social issues are now "commodified" in order to sell the actual product. According to Marx, one thing becomes a commodity when it has got a use value along with an exchange value (Lawrence and Wishart, 2010). These abstract ideas such as morality and emotions are being 'commodified' in order to hide the actuality of their intention, and are rather used in fulfilling their agendas, i.e. money making for private corporation.

## **II. METHODOLOGY**

Qualitative and descriptive method has been used in this paper. The concern of this paper is to read the visual (the moving images that constitute a film) in the context of visuality (the discursive regime in which visuals are culturally constructed and consumed). In reading film visuals, such as television advertisements, this paper adopts one visual methodology: discourse analysis. To garner the

argument reached through discourse analysis, the project incorporates, various CDA tools such as fallacy, implicatures, intensification, mitigation, and agenda and a short non-participant observation of recent time Bangladeshi Telco-ads, especially advertisements by Grameen Phone and Banglalink (two of the renowned telecommunication companies in Bangladesh). The advertisements are critically dissected in the discussion chapter.

A number of theoretical frame works have been used to foreground the underlying politics of Telco-ads constructed by culture industry. The theoretical frame works include: Marx's idea of 'appearance' and 'totality' along with his theory of 'commodity fetishism', Hegel's idea of 'false-consciousness', Gramsci's idea of 'hegemony'.

## **III. DISCUSSION**

The idea 'appearance' may emerge as simple but it holds in a grander meaning within it. 'Appearance' means the concrete experience of the world. Things are essentially different from how they appear. It is always difficult to understand the actuality of something. Actuality or essence is always different from appearance. According to Marx, appearance always conceals the reality (Goldway, D. 1967). Through proper analysis we can reach to the bottom of the problem to sort out the actuality or the reality of the thing which has been 'commodified'. Physical commodity is not the actual thing rather it hides the essence and the actuality of the real character of that commodity. Appearance of a commodity is made in such a way which leads to mystify. However, through philosophical meditation it is possible to reveal the actuality of a commodity. To understand appearance we need to understand how commodity hides the real problem of 'commodification' as well as, how Capitalism helps to hide the reality of a commodity. Furthermore, 'Totality, on the other hand, is another term which refers the meta-narrative as well as the base structure of today's world, i.e. Capitalism. Looking into Hegel's time, it is seen that his major observation was on "Ontology" which means the philosophy of "self"; meaning construction of "self" and knowledge of "self". According to Hegel "the rational alone is real" (Hegel, 1831). However, Marx talked about content and form to understand totality. Content means the subject matter and structure means the narrative conjunction of the text. In philosophy as well as in the society, there are structures of experiences. Often these forms or structures are localized and are interconnected to each other, which create a massive form, a labyrinth of [f]orms. The general idea about this massive form is called

the “Totality”; a bigger structure which produces life and is similar in the entire globe, for example Capitalism is the “Totality” of today’s world. Telecommunication companies are the best example of the torch bearer of this ‘Totality’.

Now one may wonder how these are connected to this paper. In order to understand fetishism, appearance should be understood clearly. When a product is made fetish, it hides its actuality and becomes a strange thing. A fetish commodity has its own life and own language. In the electronic media the advertisements of this era are given this fetish character. These products have their own language and own life as these products create their own new world where this fetishism becomes a totality. As defined by Marx, ‘commodity fetishism’, it, is simply mistaking the “thing”—first of all commodity, and later all the other “things” of which capitalism consists (Goldway D., 1997). Moreover, when this commodity attains fetish character it starts spreading on the consumer of the commodity. Then it becomes a law or an ideology. It starts its journey by creating certain ideologies. Consumers start consuming the products by accepting the ideologies and thus, they become the slave of their own consumption or creation: become the subject of their subjugation. This ideology works as the way Althusser’s ISA (Ideological State Apparatus) works (Althusser, 1970). This implicit ideology is everywhere not only as a discourse for the consumers, it works but also as a ‘panopticon’ (Jeremy Bentham, 1700) -- constant surveillance – for the consumers of the products.

Marx says in his *The Fetishism of the Commodity and Its Secret* that “A commodity appears at first sight an extremely obvious, trivial thing” (Fowkes, 1979, p.163). In other words, before taking the valuation process the commodity remains as an obvious thing. However, when the valuation process takes place, it goes out of the control of human being. It achieves a ‘mysterious’ character, and when a thing, which has its use value, is ‘thingified’, it becomes a fetish character. Through valuation process commodity attains fetish character. When a commodity attains fetish character it also attains metaphysical subtleties and theological niceties. “So far as it is a use-value, there is nothing mysterious about it” (Fowkes, 1979, p.163) but when it gets an exchange value it attains its strange fetish character. Instead of human controlling commodity, commodity starts controlling human. When a product is ‘thingified’ the amount of labor cannot be equalized with its exchange value. When it is tried to be equalized with an exchange value it becomes mystified. According to Marx, when quantification creates the norm, it creates its own world. He says that the form of valuation

process is historically determined. The production and the ‘thingification’ of a commodity have done in such a way that it has to be co-opted in the capitalist world. For this estrangement, there occur many conflicts; conflicts between the forms of production, conflict between the labor and the amount of labor, and conflict among the fetish products in the market. It is, therefore, revealing the strange relationships between one commodity to another commodity as well as, between commodity and human being. Surprisingly this commodity fetishism determines the social relation of human being in a society.

In accordance to the above discussion, Telco-ads, which are made centering the idea of our local customs and values, can be analyzed from CDA perspective to identify the underlying meaning of the politics of corporation.

Considering few of the recent advertisements created by the Giants, Grameen Phone and Bnaglalink, it can be seen that their advertisements are made in such a way they conceal the actuality of their product. As for example, the advertisement named “Aunubhuti” by Banglalink, a baby girl is complaining about her close people to her dead mother by sending her mother a letter through balloons. It is a real sensitive advertisement; nevertheless, the intention of this advert gets clear when it reveals the real intention of this ad, i.e. to sell their talk time. The add advocates fallacy, as it is not creating a bond or connection between the departed mother and the saddened daughter, rather they are marketing their product. They are mitigating their hidden agenda, i.e. making money, by showcasing and intensifying the death of a dear one. That is rather a bizarre way of showcasing the product if we truly deconstruct it. However, people tend to buy their emotions through advertisements since these ads indirectly create a substantial impact on human emotions. Nevertheless, under this sensitive expression of the child what has been exposed is the brand name Banglalink. Through the physical [a]pppearance of a commodity, the total idea has been made mystified. While we are viewing these delicate matters in front of our eyes we forget to sort out the actuality of their ambition and become a target of their products. Indeed, these advertisements are successfully working as an instrument of capitalism.

Another marketing strategy was created by Banglalink through a series of festival oriented and wedding themed ads. These ads displayed the colorful culture of Bangladesh along with the rich tradition of weddings. They were termed as ‘Banglalink Desh’, the word ‘desh’ means ‘country’. In accordance to the name of their ad series, they made sure that the ads were appealing to the mass. They used catchy tunes, easy rhythmic words and well synchronized dance sequences, good looking male and

female models. They pulled out all the tricks from within their sleeves to turn this 'Banglalink Desh' series into a massive tool of exposure for Banglalink. That is exactly what happened, as people all around the country were humming their tunes, dancing on their choreographies and even ended up using them in real weddings. The entire package was dazzling and blinding. It was blinding to an extent that it did not seem like an ad of a telecommunication company, but rather a trailer of an upcoming family drama / movie. The viewers could barely connect it with the product. That is how through 'caricature' the reality was exaggerated and the reality of the product was concealed. Also, the entire process of making the ads and marketing the product is executed through a hidden agenda of selling their product by creating a doubly commodified identity of our emotions through merging it with value exchange.

A range of emotional, motivational and biographical advertisements have been made under the popular telecommunication company Banglalink. The ads promote a sense of hope and try to sell the audience the idea that change is possible if you put your unbreakable effort into it. The ads focused on portraying the life struggle of different entrepreneurs who started their career from nothing and through hard work and dedication they slowly but surely climbed up the ladder of success and how their sob stories turned into success stories. The examples of such ads are the ads made on, one of Bangladesh's biggest food chain owner, Fakruddin Baburchi from Fakruddin Foods Limited and Mr. Abul Kalam Azad from Azad Products. They both have a similar back story full of struggle, tragedies, odd jobs, shifting from rural areas to urban areas. They were showcasing the life stories of these two individuals but they associated their struggle and their success by connecting it with the product of Banglalink. They focused on the adamant nature of these two entrepreneurs and highlighted how Mr. Fakruddin and Mr. Azad changed their lives. The key word was 'change' and then the company added their tag line 'jekhanei din bodoler cheshta shekhanei Banglalink' (wherever there is a desire to bring change there is Banglalink). The company associated the promotion of their product with human struggle and determination. They did not sell or promote the products of the companies that the individuals own but rather they took the struggle of their lives and gave their product a human life. This is how a commodity gets a fetishistic transgression.

Also, there is a range of ads solely dedicated towards the dreadful and extensive war of independence of Bangladesh. Each and every individual of this country feels a great sense of emotion towards the liberation war and

regardless of their age, gender, race, and religion. The telecommunication companies target this vast emotion of patriotism to make ads, surrounding the heart wrenching stories of what life must have been like during the war. People could easily associate themselves with these ads because they can feel the catharsis from these spectacular representations. One ad specifically strikes the heart that is called "Babur Babuta Kemon Hoto?" (How would have the baby of Babu been like?). In the ad a sister describes how she lost her brother at a very young age as they were crossing the river during the war period, where a boatman asked for the young girl and women to crossover first. The moment they crossed the river the 'hanadar bahini' opposition attacked the men and young boys standing by the river bank. That was the last day she saw her father and younger brother. She imagines how her brother would have been like, he would have been 45 years old, how many babies would he have had, and how would they have looked like. The ad ends with these emotional questions and a voiceover appears saying 'the sacrifice of yours motivates us to move forward' and a writing appears on the screen saying "amra tomader bhulbona" (we will not forget you). Banglalink successfully attached their agenda of promoting their brand with the emotion stricken story and saddening sacrifices surrounding the liberation war. A similar type of ad was made 'Salam Bangladesh' based on the event of 16<sup>th</sup> December. The ad targets the same patriotic notion within the people, however, at the end promoting their brand and product at the expense of the emotion of people.

Now, let's take a look at the other known and popular telecommunication company of Bangladesh that is Grameen Phone. They must have gone into another path right? Well that is where the fascinating fact starts. They also took on a similar approach as their competing group. They also focused entirely on bagging in money, based on the expense of the mass emotion. They focused on similar subject matter centering around 1971. They have a mentionable number of advertisements where the focal point is 1971 and the patriotic sentiment of the people. One mentionable ad from this genre is "Prothom Bijoy Ullash" (First Victory Celebration) where they focused on "Enclaves" of Bangladesh who received their independence in 2015. People living in those areas got to celebrate their victory on 16<sup>th</sup> December, 2015. Grameen Phone partnered with a popular local TV channel 'Channel i' and streamed the celebration live all around the country. They promoted their brand throughout the program with their tag line "Cholo bohudur, Grameenphone" (Let's go far, Grameenphone). A noticeable element in the ad was the music used in the background. A tune of a very popular

patriotic song was used in the background of this advert. This tune itself invokes a sentimental essence in the ad and also in the hearts of the audience. A similar approach was taken while making another ad based on patriotism. This ad also grabs the attention of the audience with a very popular patriotic song. This ad centered around 21<sup>st</sup> February, which is the International Mother Language Day. A day every citizen of Bangladesh is proud of and connects themselves profoundly with it. The ad shows that everyone is singing or humming or playing one tune or one song about our country Bangladesh. Regardless of the race, gender, profession, place, everyone is singing the same song in the ad, and at the very end they bring in their tag line 'kachey thakun' (stay close). This concept creates a sense of togetherness and belongingness among the audience as they can relate to the concept. Through this intensification of national or patriotic sentiment they are targeting the entire mass. Also, they are mitigating their product in a subtle way so that the focus does not fall upon their product, rather to gain faith for their product. One more advertisement named "shobai diyechhe anek, aneke diyechhe shob"(everybody has sacrificed something, but many have sacrificed their everything). This is an advertisement, also made based on the situation of the war period of 1971. The advertisement highlighted the sacrifices we, the mass, make in our daily lives. We have sacrificed so many things for the sake of our country. So we can call ourselves patriotic. However there are some people who have sacrificed everything for the country. Through our minor sacrifices if we call ourselves 'patriot' then what should we call those who have selflessly sacrificed everything? Grameen Phone remembers those who are the real patriots. They are offering proper and the pure respect towards them. The idea they chose is brilliant. The concept they produce is heartwarming, nostalgic and factual. The question is not towards the idea or execution; rather the question is why? Why are these sensitive patriotic emotions used to promote as a medium of branding of their products? They came to this country with the intention to do business, not for arousing patriotism. Why are they observing social responsibility, where as there are lots of social institutions to look after these issues? In reality they are taking the advantage of the social emotion of the people of the country. 1971 is such an issue on which all the people of this country are equally emotional. Grameen Phone is taking advantage of this delicate and raw emotion of the people of this country. They are advertising their SIM card and talk-time under this false manifestation of patriotism.

One of their recent works includes an ad based on the isolated or quarantined life of the people. They show in the

advertisement that even though we are all captivated in our households and some are living alone in the city while their families are in their village homes, we are all connected. We are connected by heart and emotion and these emotions always find a way to reach our loved ones regardless of the devastating pandemic. The background song that they chose for this ad talks about how our dreams will go home. The repetitive line is "shopno jabey bari amar" (my dream will go home). At the very end of the ad they promote their 4G internet. That regardless of how far you are, even if you cannot physically go home, we can help you reach your loved ones with our fast 4G internet. That was the selling point of the advertisement. They intensified the isolation of people and mitigated their agenda, which is promoting and selling their internet packages.

There are plenty of TV-adverts which are made by the telco-groups on the different national occasion. They made advertisements on Pahela Baishakh, 21 February (The International Mother Language Day), 16 December (National Victory Day), 26 March (National Independence Day) Bangladesh Cricket Team, several ads on 1971 – Liberation War.

The multinational telecommunication companies like Banglalink and Grameen Phone are looking forward to do the best business in an under developed country like ours. They are hiding the reality of their ambition in front of us. We the ordinary people are kept under a false consciousness and gravitate towards their products. By wearing a pseudo mask of different social and personal emotion they are actually marketing their products. When they do it, the advertisements attain fetish character as it hides its reality and reveals something else which creates a conflict as it goes entirely against the aim of the product. Above all, the product itself turns into a fetish product as it has been made to gain capital in the "multinational capitalistic" world. Furthermore, these products start to compete with each other to prove them as the best in the market. The more they conceal the reality from the actuality the more they become successful. This is how a commodity based market creates its own world where they – the products communicate with themselves, contend with themselves but in a very strange and peculiar way. This commodity based fetish market transcendent itself to the new world of the fetish product, and gains its own metaphysical and theological footing. Yet again, these advertisements are working as ISA works. Althusser in his essay that "*Ideology and Ideological State Apparatuses*" says that "Ideology is a Representation of the Imaginary Relationship of Individual to their Real Conditions of Existence" (Althusser, 1971). He added that to run a state

the reproduction of the productive forces should be there. For reproducing these forces states use Ideology. The advertisements are maintaining a system which can touch the emotional compartment of the people of the country. They make the advertisements in such a manner which essentially compels us to consume the advertisements with open jaws and popping eyes, and let them dominate our minds along with our perception about the appearance of the product. We devour their ideology and help them gain more capital. We consume their products solely based on the emotional impact or engagement created by the advertisements the companies have made. As these multinational Telecommunication companies are selling mobile SIM cards and Talk-time, they fabricated it into fetish as soon as they put an exchange value on it. Alongside this, to attract the masses of the state, they craft their product more as a fetish by making the advertisements fetish, where the advertisements show respect for the emotions of the country, underneath they promote their products. As a result dual fetishism occurs where the deception becomes obvious. Thus, these created ideologies and nurturing shapes the life of general, believing in the false manifestation of truth.

On the other hand, once these fetish products, e.g. the advertisements, make the custom of the state they create their own territory. We are constantly being observed by the multinational companies and thus they are making their advertisements according to our needs. First they create a need or emptiness among us and they supply the object which satisfies our crafted need. Alike ‘panopticism’ they are successfully observing us through their gaze; the gaze of multinational capitalism. “To gaze implies more than to look at – it signifies a psychological relationship of power, in which the gazer is superior to the object of the gaze” (Schroeder, Jonathan 1998).

Now if we focus on the ambiguity that how are they making consumers of their product, we can see that, first of all, they are making their selling product fetish by giving it an exchange value. At the same time as one may wonder that how much money one should to pay for one minute to talk over phone? How would you fix the exchange value in terms of the services they are providing? As we are unable to identify that they are determining the exchange value in terms of the market. They analyze market and keep an eye on the competitors and their services. Side by side they constantly keep an eye over the consumers of their products. Their vigilant takes place for two purpose, first they must create a certain need to consume their services, and second they have to ensure the consumption of their services. Hence this constant surveillance is working as ‘panopticon’, and simultaneously making the product fetish

twice: first, when the companies come up with their services and second, when they bring it in the market in the course of advertisements.

### **3.1 Scenario**

The telecommunication companies are justifying the needs of the mass by pursuing the benefits of using their services. This manifestation creates a discourse which enables the mass to inquire, if they are purchasing the better services or not. To set instances, they create notion through advertisements about the use of their services. Thus, we become nothing but a simulation of their commands.

## **IV. FINDINGS**

This study shows that the current trends of Telco-ads are being ‘thingified’ in order to sell their products. Grameen Phone and Banglalink two of the largest and dominating telecommunication companies in Bangladesh are attaining fetish character of our collective values as well as good practices along with making their products fetish. However, by concealing the reality of their agenda, they are focusing on their presentation of the products to attract the mass people to ensure consumption. The manifestation of their products through advertisements they make the mass a part of their advertisements. Thus, the audiences sense an emotional bond to the Telco-companies’ projection. Thus, they are selling their product by making their product mystified. Though these Telco-companies are wearing a mask of serving the nation by committing themselves into social work by comprehending the sacrifices done by our freedom fighters or the hidden urge to talk to a departed mother – are nothing but the instrument to sell their products. Thus, these companies are becoming the fetish of our collective emotions. Moreover, these products are in a continuous competition with the other products in the market. Therefore, each company has to keep an eye on the consumer society. As a result, products achieve their own language to communicate. To this extent the Telco-companies are transacting with dual fetishism which seemingly displaying of different values and collective emotions but are meant for boosting up consumerism.

## **V. CONCLUSION**

They are providing their consumers free talk time by putting them under a false consciousness, where the consumers are paying money to get free talk-time and are using it by expending money. Thus these private companies are making money as well as power and are turning us into slaves. We recognize ourselves the way

they teach us to be recognized. We are being controlled by their fetishistic ideologies and constantly being observed by the multinational capitalistic gaze. They are providing us the opportunities to perform or to show respect to our collective emotions. However, in return they are compelling us to accept the presentation of the product as real and manipulating us to consume their goods. Hence, we are recognizing ourselves through misrecognition. They have synthesized the situation in such a persistent way that there is no way out of this mystified double fetishism.

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# Metaphorical Role of Animals in Myanmar Proverbs and Myanmar Society

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**Abstract**— This paper deals with discovering how animals are important in building metaphors in Myanmar proverbs and the role of these animals in Myanmar society and culture. The purpose of the study is to investigate which animals are used in Myanmar proverbs, what are the most common animals used in these proverbs and the role these animals play in everyday life of Myanmar People. The findings reveal that there are 291 metaphors used for 40 animals in 251 proverbs. These animals include domestic animals, wild animals, insects and also mythical creatures such as Dragon and Garuda. The most common animals are birds, fish, elephant, cattle, tiger, dog, chicken, cat, mouse and buffalo. Popular and prominent examples of these ten most common animals are put forward for interpretation under The Contemporary Metaphor Theory and it is found out that the animal metaphors describe a lot about the conceptual mind of Myanmar people and Myanmar historical, geographical, cultural, social, economic and religious conditions.

**Keywords**— Animals, Metaphors, Myanmar Proverbs, Role & Society.

## I. INTRODUCTION

There are different types of sayings in human languages such as proverbs, maxims, adages, idioms and clichés. Among them proverbs are of great importance in studying the people and culture of a nation. And not every form of saying is recognized or acknowledged as proverbs. Various scholars try to characterize proverbs in order to differentiate them from other figures of speech. Therefore, Prahlad (1996:33) asserted, “True proverbs must further be distinguished from other types of proverbial speech.” Pe, H. (1962:11) standardized the attributes of a proverb as “the style of a proverb must be epigrammatic and the intention underlying the proverb is to give advice or warning or to hand on a piece of wisdom.” Thus it is obvious that the task of defining a proverb is not easy and straightforward. Proverbs are metaphorical i.e. people understand one thing in terms of another. The things, objects or images in proverbs are representations of people or abstract ideas that we want to refer to. “It is a system of metaphor that structures our everyday conceptual system, including most abstract concepts, that lies much of everyday language.” (Lakoff, 1992:3)

Myanmar is an ASEAN country which is rich in culture and tradition. And this well-off tradition and culture is the breeding ground of abundance of proverbs, sayings and adages in the life of Myanmar people. Myanmar proverbs

come from the experiences of everyday life, traditional folklores and the stories of Buddha’s existences in previous lives because Buddhism is the major religion of Myanmar. These proverbs give a lot of information about Myanmar history, geography, economy, society and religion. Consequently Myanmar proverbs become an indispensable part in learning about Myanmar and its people. Among them, animal proverbs constitute a large portion. Different types of animals are used in Myanmar proverbs to depict human characters, behaviours and relationships. This study aims to investigate the metaphorical role of animals in Myanmar proverb: which animals are used in constructing metaphors in Myanmar proverbs, which are the most common animals in proverbs and how they reflect Myanmar’s conceptual mind in historical, geographical, cultural, economic and religious background.

## II. LITERATURE REVIEW

Pe, H. (1962) put Myanmar proverbs into five categories: human characteristics, human behaviours, human relationships, world and man. But he added that a proverb may have more than one implication.

Sharifi (2012) explored the role of body members in constructing metaphors in Persian political texts. She discovered 15 different parts of human body on which

political metaphors were conceptualized and that ‘head’ is the most frequently conceptualized one.

Kobia (2016) analyzed chicken metaphors in Swahili Proverbs using the Conceptual Metaphor Theory. His study revealed that chicken was associated with positive connotations in Swahili community like caring, protective, motherly, gentle, and peaceful. He also found out some negative characteristics like cowardice, foolishness, deceitfulness, laziness, stupidity, worthlessness, ignorance, being easily manipulated, dullness and promiscuousness.

Ni, T. (2019) compared 11 animal proverbs of Myanmar with their English counterparts to find out the cultural differences in the concept of animals. She discovered that some proverbs in the two languages are identical in meaning but are different in animal images and some are identical in both meaning and animal images.

Thin, P. P. (2019) compared 100 proverbs each from English and Myanmar and found out that there were 52 English and Myanmar proverbs that share similar underlying meaning. She assumed seven of these proverbs to be borrowings or imports.

### III. METHODOLOGY

Animal proverbs in this study were collected from “Myanmar Proverbs and Sayings” by Pyinyar Kyaw (2009), “Burmese Proverbs” by Dr Hla Pe (1962) and Wikipedia. The research was conducted by using both quantitative and qualitative approaches. For quantitative method, the researchers picked out 291 metaphors from 251 animal proverbs (some proverbs contain more than one animal referents) and sorted them into categories in terms of animals to which they belong. Then a frequency table was drawn for ordering these animals according to the number of metaphors used for them. For qualitative method, ten most common animals used in Myanmar proverbs were selected and interpreted within The Contemporary Metaphor Theory by Lakoff (1993) and then their metaphorical importance was explained in geographical, historical, economic, religious and socio-cultural conditions of Myanmar.

### IV. FINDINGS AND DISCUSSION

We analyzed a corpus of 251 Myanmar proverbs that use animal metaphors and it was discovered that there are 40 different kinds of animals comprising domestic animals wild animals, insects and also such mythical creatures as Dragon and Garuda. There are a total of 291 metaphors derived from source domain of these animals. The most common animals used for metaphorical purpose in

Myanmar proverbs are found to be different kinds of birds including mythical ones (31 occurrences), different types of fish (29 occurrences), elephant (28 occurrences), cattle (27 occurrences), tiger (24 occurrences), dog (18 occurrences), Chicken (16 occurrences), cat (15 occurrences), mouse (14 occurrences) and buffalo (9 occurrences). The results are shown in the ‘Table’ below.

Fig.1: Frequency of Animal Metaphors in Myanmar Proverbs

Animals	Number of metaphors	Frequency (percentage)
Bird	31	10.7%
Fish	29	10.0%
Elephant	28	9.6%
Cattle	27	9.3%
Tiger	24	8.2%
Dog	18	6.2%
Chicken	16	5.5%
Cat	15	5.2%
Mouse	14	4.8%
Buffalo	9	3.1%
Rabbit	8	2.7%
Snake	7	2.4%
Horse	6	2.1%
Monitor lizard	5	1.7%
Pig	4	1.4%
Deer	4	1.4%
Frog	4	1.4%
Bee	4	1.4%
Dragon	3	1.0%
Lion	3	1.0%
Goat	3	1.0%
Shrimp	3	1.0%
Snail	3	1.0%
Crocodile	2	0.7%
Muntjac	2	0.7%
Monkey	2	0.7%
Scorpion	2	0.7%
Ant	2	0.7%
Maggot	2	0.7%

<b>Banteng</b>	1	0.3%
<b>Jungle cat</b>	1	0.3%
<b>Mongoose</b>	1	0.3%
<b>Turtle</b>	1	0.3%
<b>Bat</b>	1	0.3%
<b>Chameleon</b>	1	0.3%
<b>Squirrel</b>	1	0.3%
<b>Centipede</b>	1	0.3%
<b>Moth</b>	1	0.3%
<b>Termite</b>	1	0.3%
<b>Fly</b>	1	0.3%

Using the translation in “Burmese Proverbs” by Dr Hla Pe, the most common and popular examples of proverbs for each of these ten most frequently used animals were brought up for explanation and interpretation within the tenets of The Contemporary Metaphor Theory.

#### 4.1. Bird

(1) *A good tree can lodge ten thousand birds.*

This is a proverb that reflects human relationship (Hla Pe, 1962). Here a good tree refers to a wealthy and affluent person and birds are the source domains for another domain “relatives”. It is a Myanmar tradition that a rich and prosperous person looks after other relatives with money or properties. The proverb means that if a person among their relatives becomes rich, the other relatives can rely on him or her.

(2) *Crow-peasant respects crow, and crow respects crow-peasant.*

This is another proverb that portrays human relationship. Crow-peasant and crow are used to refer to human beings of different status. The proverb means that people should respect each other regardless of different social status.

(3) *A parrot is golden on a golden tree, silver on a silver tree.*

The proverb is about reflected glory (Hla Pe, 1962). Here a person who becomes famous or rich not because of his own effort or work or ability but on account of others’ glory or work is talked of as a parrot that shines because of the golden or silver tree that it perches on.

(4) *The sparrow was hit by the stone before.*

In this proverb the sparrow refers to someone who has been hurt once in their life. The meaning is that as one has already faced a danger and suffered a lot, he is cautious not to suffer it again.

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(5) *He is told it’s a crane and he asks: “What kind of bird is it?”*

Ignorance in human character is depicted in this proverb. It’s about people who are stupid or ignorant. Although they have already told about something, they cannot see or understand it because of their stupidity of negligence.

Myanmar proverbs are rich in bird metaphors. This may be because Myanmar has been and is rich in natural tropical forests which home different species of tropical birds. According to Wikipedia, there are a total of 1135 species of birds recorded in avifauna of Myanmar. These different types of birds have played and are still playing an important role in everyday life of Myanmar people. Bird metaphors are used in Myanmar proverbs to depict human nature, character and behaviour. Birds are social animals that lives in flocks and Myanmar people use birds as metaphorical image to talk about human society and human relationships.

#### 4.2. Fish

(6) *At the sight of the fresh fish away goes the roast.*

This is a proverb about marriage life (Hla Pe, 1962). It portrays unfaithfulness in marriage partners and human nature of getting bored easily, not enjoying what he has and looking for a new one. Here the fish refers to a spouse. One who gets rid of an old spouse seeing a new partner is talked of as throwing the roasted fish in the prospect of a fresh fish.

(7) *The whole boat is putrid because of a single carp.*

This is one of the fish proverbs that describe the nature of society and human relationship. The carp in the proverb is a referent of a bad person as with a *black sheep* in English. It depicts how the misconduct of a single person affects the whole society. People who are related to that person can suffer because of his bad reputation.

(8) *Even roasting fish-paste calls for a teacher’s guidance.*

This proverb talks about the role and importance of teachers. Fish-paste is the favourite food of Myanmar people. It always takes its place on Myanmar dining room table. Roasting fish-paste is not such a difficult task. But without the guidance of a teacher, one cannot even roast fish-paste properly. The proverb reflects Myanmar culture in which teachers are highly respected.

(9) *A motherless son is a fish in low water.*

The proverb illustrates how a mother is important for a son. Here the fish is the metaphor of the son. Mother is essentially important for bring up a son. As a fish in shallow water gets trouble with mobility so also is a

motherless son in community. He always has to feel small and unconfident.

(10) *He cast the net only when the **fish** had gone off.*

This proverb teaches how one should grasp opportunity only when it is available. The fish is the source domain for the target domain “chance”. The meaning is that it is pointless agonizing when there is no more chance.

Myanmar is a land of rivers and streams and it is also bounded by the Bay of Bengal in the west and the Andaman Sea in the south. Accordingly it abounds with a variety of fish and fishery has been and is one of the main economies of the country and fish plays a large role in Myanmar food. Myanmar people beat fish into paste and cook it in various ways eat with relish. Fish is used metaphorically in Myanmar proverbs to describe human traits, characters, behaviours and relationships. Fish proverbs not only teach moral lessons on how to live and behave in the world but express truths about the world.

#### 4.3. Elephant

(11) *He leans on the white **elephant** and sucks sugarcane.*

This proverb shows how some people get affluent or famous or powerful on account of the ones they rely on. It is one of the proverbs about reflected glory. The white elephant in this proverb is the image of a superior or great person that is a man of power or fortune or wisdom.

(12) *The black **elephant** dare not look at the royal white elephant's face.*

The black elephant here is a referent of a wicked or crooked person and the royal white elephant is a noble or wise man. Dishonest people feel insecure in front of the good and virtuous ones and so they are afraid of looking into their eyes worrying that their crookedness will be revealed.

(13) *When an **elephant** shrinks it's still a buffalo.*

When an elephant becomes thin it is still as fat as a buffalo. The underlying meaning of the proverb is that even when a man of enormous wealth gets poor, he is still as rich as those of an average wealth. Elephant is the image of wealth or affluence or power in Myanmar.

(14) *The prospect of getting a white **elephant** is cancelled by the receipt of a single (white) cotton thread.*

This reflects Myanmar People's belief that how one's luck of receiving a big gift can spoil if he accepts a small one. Here again the white elephant is a connotation for prosperity.

(15) *The price of the hook (goat) is higher than the price of the **elephant**.*

This saying portrays the contradiction of how the extras are more expensive than the main object. The elephant is the referent of the main item we want to buy and the hook denotes the accessories we need to buy as supplements. Sometimes it is paradoxical that supplements cost more than the main object.

Myanmar possesses a large population of Asian elephants in South East Asia being between 4,000 and 5,300 (Sukumar, 2006). Therefore elephant metaphors influence Myanmar language and literature. Elephant proverbs of Myanmar mirror the history, culture, beliefs and economy of Myanmar. Myanmar people use elephants for various purposes: logging, agriculture, transportation tourism and religious ceremonies. Elephant is the image of strength and prosperity. White elephant is highly valued by Myanmar people as a royal treasure. The main religion of Myanmar is Buddhism. It is believed that Buddha reincarnated as a white elephant in one of his existences before he became a Buddha (Hla Pe, 1962). In Myanmar history, Myanmar monarchical kings used to be proud of the number of white elephants they possess as they believe these animals will make them more powerful and add glory to a kingdom. You can see the white elephant's figure on larger notes of Myanmar currency. Elephant in Myanmar culture is the figure of strength, wealth, sacredness, glory and impression.

#### 4.4. Cattle

(16) *If the **cattle** are scattered the tiger sizes them.*

It has the same meaning as “Unity is strength”. Cattle are social animals so also are men. As the herd of cattle is broken, it is easier for the tiger to catch them. When people are not united, it is like inviting the enemy to come.

(17) *The strongest young **bullock** is only as strong as an old bullock with a broken leg.*

The bullock in this proverb is a referent of a man. The word “strong” here probably means mental strength rather than physical strength. For Myanmar people, to be older is to be wiser because they have more experience than younger people. So the wisest youth is only as wise as the old man with little knowledge and wisdom. However this proverb is also used in modern Myanmar society to refer to physical strength when old men are debating with the young.

(18) *A village **ox** never feeds on village grass.*

This proverb is a portrait on human nature of not having interest in familiar things. The village ox refers to a village boy and the grass is the referent of a village girl. Village boys do not usually court the girls of the same village because they have long been friends since childhood. The

main economy of Myanmar village people is agriculture and cattle have long been coworkers of people in rural areas using the traditional method of farming. Therefore it is not unusual that village boys are characterized by ox in rural societies.

(19) *The bullock is handsome if a Shan likes it: a bed is a palace if you fancy it.*

This proverb is equal to “Beauty is in the eye of the beholder” in English. Shan are one of the national races living in Eastern part of Myanmar. “The Shan people are great cattle-fanciers (Hla Pe, 1962)”. Everyone is handsome or pretty for the person who likes them. Here the source domain bullock is used for the target domain marriage partner.

(20) *Old bullocks are partial to tender grass.*

Old bullocks are connotations for old men and tender grass is a referent of young women. In Myanmar culture the proverb is used in negative sense to blame those who want to marry young ladies only when they become old.

Myanmar is an agricultural country and farmers have long raised animals such as cattle, horses and buffalos for farming. Therefore cattle have become one of the oldest friends and coworkers of Myanmar people. But Myanmar people see these animals as dull or unintelligent beings. Metaphors relating to cattle in Myanmar proverbs are usually employed negatively to condemn or scorn other people.

#### 4.5. Tiger

(21) *Being afraid of the tiger he takes refuge with the lord Spirit, but the lord Spirit is worse than the tiger.*

The tiger in this proverb denotes an evil and cruel person and the lord Spirit is an image for the person who is responsible for that evil man. This means that we count on some people for help when we are threatened by unscrupulous ones but we later know that the ones we rely on for help are even more dangerous. Although Myanmar people mainly worship Buddhism, they also take refuge with traditional spirits which are called “Nats”. It is believed that tigers are paraphernalia of the spirits.

(22) *A lucky tiger! When it's running it finds a deer.*

The lucky tiger in this proverb is a lucky man who meets opportunity by chance. Tigers are looked upon as strong and powerful but deer are thought of as meek and mild in the mind of Myanmar people.

(23) *The tiger who courts death moves to another jungle.*

The tiger that moves to another jungle is used to mention a man who, looking down upon one's own country, migrates to a foreign country and faces trouble.

(24) *Where there are bold tigers about you are not justified in blaming your fate.*

The meaning is that you are not to blame your fate when you get into trouble for doing something risky even if you know it. Myanmar people traditionally believe in fate and so the proverb teaches them not to always blindly depend on fate.

(25) *The hero appears only when the tiger is dead.*

The proverb is about cowardice. Here the tiger is the connotation for a dangerous enemy or a dangerous condition. This proverb demonstrates how coward men dare not show themselves up at the time of fighting, battle or struggle but they come out only when the enemy dies or the catastrophe is over to claim to be heroes.

The abundance of tiger proverbs in Myanmar culture proves how Myanmar has possessed a plenty of these wildlife animals throughout history. Wildlife Conservation Society Myanmar (WCS) says that Myanmar is one of the 13 countries in Mainland Asia that continues to have tigers to the present day. Tiger is the representation of danger, cruelty, viciousness and ferocity in Myanmar culture. Tiger proverbs in Myanmar describe human character, behaviour, relationship and belief.

#### 4.6. Dog

(26) *It (dog) sleeps on leather and gnaws the edges.*

It equals in meaning to “To bite the hand that feeds it” in English. Here the dog represents an ungrateful person who does not know or appreciate the gratitude of others.

(27) *The dog may bark but the ant-hill will not run away.*

It is similar in meaning to “The dog barks but the caravan goes on.” The barking dog refers to a loud-mouthed person who is pessimistic towards good and noble people and talks bad things about them. However he is not able to harm the reputation of these virtuous people.

(28) *Fondle a dog and it will lick your face.*

It means that if you favour a dog, it will take advantage of your favour and lick your face. The proverb says that you should not give favour to those do not know the difference in status. If you do, they will not see their inferior status and try to equate themselves with you.

Myanmar people keep dogs as domestic animals mainly for guarding their house and farm and less commonly for hunting. Thus dogs have become friends of Myanmar people for long. Nevertheless, dogs are thought of as dirty, disgusting and lacking in good characteristics and they are only kept at doorsteps or underneath the house or in the compound and they are not welcome at such grand places at living room or bedroom. In conversations of Myanmar's

everyday life dog metaphors are mostly used in the negative sense to condemn or condemn those people who do not deserve good regards of respect.

#### 4.7. Chicken

(29) *A blind fowl came upon the rice-pot.*

The blind fowl in this proverb represents an unable or disable person and the rice-pot is the metaphor of good opportunity. The implication is that although some people are not able, they are lucky enough to meet with opportunity by chance.

(30) *Day will not break for a hen's cackle; it will break only for a cock's crow.*

Here the hen is a referent of a woman and the cock is the source domain for the target domain men. This proverb reflects how Myanmar was and is a male-dominant society. In Myanmar history there was only one Queen 'Shin Sawbu (1454-1471)' and all the others are monarchical kings. In Myanmar society, men are considered superior, abler and more powerful than women. Women were held in the secondary place to men. And their importance was confined to household duties. This attitude is still held by some people today although there have been a lot of changes in social and political views.

(31) *With fowls, the pedigree, with men, breeding.*

This proverb shows how the history of a family is important in judging or evaluating people. Here fowls are identified with men in terms of how their breeding is important in assessing them. In Myanmar culture and tradition when a man is engaging with a woman, the usual question asked by the woman's parents to the man is 'Who are your parents and relatives?'

Chicken proverbs also show human character, human behaviour and relationship. The image of cocks and hens are usually used in Myanmar society to refer to men and women.

#### 4.8. Cat

(32) *Because the cat's away, the mice are at play.*

The cat refers to a person in charge (e.g. a teacher or a parent or a boss) and mice are the source domain for the target domain people who are under the charge of that person (e.g. students or children or employees). The proverb means that people are usually undisciplined in the absence of the one who is responsible for them.

(33) *The snare was set to catch a hare but the cat was caught.*

Cat is the common pet of Myanmar people and it is used as a referent of a member of the family especially one who relates to us by blood. The proverb means that one plans an

action for other people to suffer but it is one's own flesh and blood that is hurt by the action that one plans.

#### 4.9. Mouse

(34) *Setting fire to the granary because one cannot beat the mice.*

This means 'Burn one's house to get rid of the mice' in English. The proverb is about displacement in Sigmund Freud's defense mechanisms "Satisfying an impulse (e.g. aggression) with a substitute object (Freud, 1984, 1896)." When one cannot revenge on a person who is stronger than him, he tries to hurt others who are weaker than him for his satisfaction.

(35) *Mice cease to fear the cat when she is too old.*

Again in this proverb mice represent those who are under the charge and the cat is the one who is in charge. This demonstrates how an old master is less respected by young pupils. The proverb can be employed to talk about the relationship between parents and children, and a boss and employees.

In Myanmar cat proverbs usually include mice metaphors and vice versa. This may be because mouse is cat's food and the main purpose for Myanmar people for having cats at home is to keep the mouse away. Cat is a pet but mouse is a pest for Myanmar people. Mice are the nuisance not only at home by stealing the food in the kitchen, tearing off the clothes and carrying diseases but also on farm by destroying the crops. Mice in Myanmar proverbs are often used to talk about undisciplined and mischievous students, children or employees.

#### 4.10. Buffalo

(36) *Playing a harp before a buffalo.*

It means 'To cast pearls before swine' in English. Buffalo is the source domain for the target domain a dumb or a dull person. The proverb illustrates how it is futile to say serious words to a stupid man who cannot understand or appreciate them or who pays no heed to them.

(37) *He would like to ride a difficult buffalo but hasn't enough courage.*

The buffalo in this proverb represents a dangerous man or a difficult task. The proverb is used to blame those coward men who claim to do a big job but have no courage or ability to do.

As mentioned above Myanmar is an agricultural country and people raise cattle and buffalo as farm animals. Accordingly these animals played an important role in the agricultural sector of Myanmar, whereupon they played a key role in everyday and cultural life of Myanmar as metaphorical images. Despite their usefulness and

helpfulness in work, these animals are characterized as dumb, dull, stupid and naive creatures. This view is reflected in Myanmar proverbs.

## V. CONCLUSION

Myanmar people use a lot of proverbs and sayings in their everyday conversation and literature, and animal proverbs form a large component of them. Thus animals are essentially important in creating metaphorical concepts in language. The results of this study revealed that there are forty different types of animals used in Myanmar proverbs and the most common animals are birds, fish, elephant, cattle, tiger, dog, chicken, cat, mouse and buffalo. The metaphors derived from these animals reflect the conceptual mind of Myanmar people and animal proverbs play an important role in understanding the history, culture, geography, economy, and religion of Myanmar people. This paper will be a good support for those who are studying conceptual metaphors and proverbs and those who are interested in learning about Myanmar culture, tradition and society. However the proverbs in this research were collected from three important sources mentioned in the methodology section and there may be a few proverbs about animals not included in calculation but they may be little-known to Myanmar people. Moreover, only ten most common animals were chosen with selected examples for interpretation and discussion in case the scope of study is too broad. Therefore it is advisable for other researchers to carry on the search with other animals for fuller discovery of Myanmar people and their conceptual mind.

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# Representation of Colonial Bengali Culture as Depicted in Rabindranath Tagore's Short Stories

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**Abstract**— Colonialism especially British Colonialism in India has a great impact on Indian culture especially in Bengal as we know Calcutta is the capital of British India at the colonial period. At the colonial period, undivided Bengal rapidly coloured itself in English, British culture but not every social class rather we find the kind of hybrid culture in so called higher society, economically-culturally rich society. The famous 'Babu' culture is carefully depicted in literature by Rabindranath Tagore. In Tagore's literary writings, we basically find economically-culturally rich society. His most of the male protagonists are from economically rich society and educated that's quite normal in that time. What is abnormal at that time is his representation of female protagonists who are educated at that when society thinks that education is a kind of curse for women because educated women lost their husbands and became widow. In his writings Rabindranath deliberately challenges as well as breaks this social norm and presents a kind of new society where both man and woman are equal, free to choose their own way to lead life. In this paper, I want to show how British culture helps to represent Bengal society newly; how Colonialism influenced Rabindranath to challenge the rotten social norms and to depict a culturally modern Bengal; the importance of myth to reshape Bengali culture in his writings. As a case study, I select few of Rabindranath Tagore's short stories (translated version).

**Keywords**— Babu Culture, Bengal society, Myth, Representation of Women.

Colonialism especially British Colonialism in India has a great impact on Indian culture especially in Bengal as we know Calcutta is the capital of British India in the colonial period. Rabindranath Tagore, one of the leading figures of the great Bengal movement called The Bengal Renaissance, takes a difficult step to depict Bengali culture newly; or rather it's better to say Modern Bengali culture. He deliberately breaks the rotten social norms through his modern thinking that's presented in a form of the literary piece. Rabi Thakur depicts Bengal society in two ways- while in most of his novels he presents economically rich Bengal Society, in most of his short stories he depicts comparatively economically backward Bengal society. This is the basic difference between his novels and short stories. But we find an important similarity both of his novels and short stories is the issue of modernity basically the way his protagonists are depicted with modern thinking and broad-minded. In most of his novels and short stories, Rabi Thakur depicted women characters very carefully, presents them

educated, modern at that time when society thinks that education is a kind of curse for women because educated women lost their husbands and became widow. In his writings, Rabindranath deliberately challenges as well as breaks this social norm and presents a kind of new society where both men and women are equal, free to choose their own way to lead life. In my paper, I am dealing with some of his short stories as a case study. These are- *The Exercise-Book*, *The Golden Deer*, *Grandfather*, *Woman Unknown*- all are translated versions.

In the colonial period, the undivided Bengal society rapidly coloured itself in English that is British culture but not fully rather **hybrid culture**. At that time, Bengal is famous for so-called **Babu Culture**. These so-called Babus create a kind of colonialism in the undivided Bengal as the Britishers did. But Rabi Thakur depicts this so called Babu Culture in his short story *Grandfather* quite differently. In *Grandfather* Tagore presents the **Babus of Nayanjore** sarcastically. The title 'Babu' is just like the title 'Raja' or 'Rai Bahadur' to the

common people. The Babus of Nayanjore, as Rabindranath depicted, **“wore dhotis of Dhaka muslin after tearing off the edges, because the stiffness of the borders hurt their sensitive babu skins. They spent a hundred thousand rupees to celebrate their kittens’ weddings. It was rumoured that once during some festival, vowing to turn night into day, they lit innumerable bright lamps and by that light, simulated sunbeams by showering pure silver thread from above”** (SSS- *GRANDFATHER*: PP-126). In *Grandfather*, Rabi Thakur depicts a kind of difference between **“the declining feudal order and the new capitalism”** based on socio-economic system. Kailaschandra Ray Choudhuri, **“an extinguished lamp of the famous babu family of Nayanjore”** (SSS- *GRANDFATHER*: PP-126), represents **“the declining feudal order”** and the unnamed young eligible bachelor basically the narrator, neighbor in Calcutta, represents **“the new capitalism”**. Although the declining feudal pride is hollow it is harmless than the uncompromising, malicious new capitalism that is comparatively harmful for human beings. We see at the first of the story the narrator doesn’t like Kailaschandra due to his false pride as well as Kailas babu’s family reputation that **“the Babus of Nayanjore never approached anyone with any prayer”** (SSS- *GRANDFATHER*: 130). The narrator’s hostility to Kailas Babu is clearly penned as Rabi Thakur wrote: **“I have already mentioned that Kailas Babu had a granddaughter. I had seen her many times but did not think she was beautiful; hence the idea of marrying her never crossed my mind. Nonetheless I had expected that Kailas Babu, either in person or through emissaries, would initiate the ritual of worship with his granddaughter as offering, seeing that I was such a fine young man. But he did no such thing”** (SSS- *GRANDFATHER*: 130). The neighbours called Kailas Babu as **“Grandfather”**. Though they know the exact present economic condition of Kailas Babu, they never put him down rather they treat him affectionately except the narrator who planned to hurt his feudal pride by presenting his friend as an Englishman better to say the Lieutenant- Governor who will come to see Kailas Babu in his house. What is important in this story is not only to present Babu Culture sarcastically but also to present modernity through his female character. Kusum, Kailas Babu’s granddaughter, is a main key to bridge the two different systems: **“the declining feudal order and the new capitalism”**. One of the important issues of modernity is the representation of women. Here Rabi Thakur depicts Kusum as a source of giving light in the darkness as the narrator said: **“suddenly now, I realized**

**how brutally I had assailed a sensitive spot. Suddenly, the ugly cruelty of my deed blazed before my eyes. I slunk out of the room in shame and remorse, like a dog that has been kicked. Indeed what damage had the old man done me? His harmless pride never hurt anyone. Why then did my pride take on such fierce shape?”** (SSS- *GRANDFATHER*: 132).

Rabindranath Tagore wants to give the women the power to establish their own identity in his writings. He raised his voice against Hindu revivalism, religious and social orthodoxy. At that time it’s quite normal that a man can make himself educated but what is abnormal is that a woman has not any right better to say that the society doesn’t give any right to make herself educated because according to Hindu believes education is a kind of curse for women because educated women lost their husbands and became widows. But Rabindranath deliberately breaks this social rotten norm and to take this challenge, who helped him is British Colonialism. Here’s the importance of British Colonialism to reshape the Bengal mind as well as Bengal society. In the short story *The Exercise-Book*, translated by Supriya Chaudhuri, Rabi Thakur raises his voice against Hindu believes. Uma, the protagonist of this story, wrote a notebook, loves to read and write. But unfortunately, she failed to continue her passion at the end by the hands of patriarchal society. This so- called educated patriarchal society destroys her dream. At the age of nine, Uma got married and went to in-law’s house by taking her note book. The story centers on three note books, belonging to Uma, her elder brother Gobindalal and her husband as well as her brother’s friend Pyarimohan. But there is a difference between these three books: Gobindalal and Pyarimohan’s notebooks represent **“revivalist Hindu rhetoric”** while Uma’s notebook represents nothing but her own heart, her dream, and her belongings. Uma, the alternative name of Devi Durga who was made of by Devs like Brahma, Vishnu, and Shiva and killed Asuras, failed to kill the social rotten Hindu believes that education was considered as a prelude to widowhood that was the thought of her educated husband Pyarimohan. To Pyarimohan, **“If women began to read and write, novels and plays would soon make their way into the home and it would be hard to uphold the household virtues.....he said that, the power of the female and the power of the male together produced the sacred power of the conjugal relationship; but if the power of the female was vanquished through education and study, the power of the male alone would be paramount. Then male power**

would clash with male power to produce so terrible a destructive energy that the power of the conjugal bond would be completely destroyed, and so the woman would become a widow” (SS-*THE EXERCISE BOOK*: 48). Actually, through the character of Pyarimohan, Rabi Thakur presents the common men society or better to say patriarchal society. Here’s the difference between Goddess Durga and a simple housewife Uma. By using the name of Uma, Rabindranath Tagore highlights the different attitude of society towards women: at the one hand, the society worships the female power as the name of Goddess Uma; on the other hand, that society snatches the basic rights of the female as the name of common housewife Uma.

Myth has its own importance in literature. Writers take mythological events as the source materials of their writings. Rabindranath Thakur also takes the mythological event for his short story, *The Golden Deer* (translated by Madhuchuchhanda Karlekar), differently. For *The Golden Deer*, he just takes the essence of the plot from the episode of *The Ramayana* where Sita demanded to give her golden deer to Lakshmana and that golden deer was sent by the Rakshasa Ravana and for that, the war of Ramayana started between Ram and Ravana. But in this story, Rabindranath transforms “this Raksha-made illusion into one devised by the Yaksha- the illusion of wealth” (SS-INTRODUCTION-15). The illusion of wealth separated Baidyanath from Mokshada who sent Baidyanath, her husband to Varanasi where “a certain house contained hidden treasure, or so it was popularly believed” (SS- *The Golden Deer*-91). For Baidyanath, Varanasi, the holy city to die, seems like “his impending death” (SS- *The Golden Deer*-91). The illusion of wealth leads Baidyanath to a hollow world where he found nothing but an empty treasure-jars and old bones: “He gave up at last with a great sigh of despair. His heart-rending ‘O Mother!’....the cries of many such wretches from the past” (SS- *The Golden Deer*-91). The golden deer that represents the illusion of wealth spoils his simple, unambitious joy of life. Here Rabi Thakur shows the real modern sordid life through the images of the old myth of *The Ramayana*.

In the journal of *Sabujpatra (The Green Leaf)*, Tagore basically paints the elite class society. The short story *Aparichita (Woman Unknown)*, translated by Meenakshi Mukherjee) was published in this journal. The story basically centers on an unknown woman named Kalyani who is unknown to Anupam who loves her in his world of imagination and eventually encounters her on a train but that

point he didn’t know who she is. Rabi Thakur deliberately challenges the social customs through the character of Shambhunath Sen, Kalyani’s father, who breaks his own daughter’s marriage just for protecting her respect: “I cannot give my daughter in marriage to a family that considers me capable of stealing her gold” (SS-*WOMAN UNKNOWN*-224). Even Rabi Thakur shows an unusual reversal of custom that Kalyani can get an opportunity to work out Anupam’s photograph during the wedding negotiations but Anupam doesn’t get an opportunity to see her photograph. These events show Tagore’s modern thought at that time when society was surrounded by social rotten dogma. Even at the end of the story, we find both Anupam and Kalyani as unmarried youth. It’s quite normal that a person can do anything what he wants in that so-called patriarchal society. But what’s abnormal is that therein so-called patriarchal society, Kalyani, being a woman, refused to urge married and leads her life own way as she wishes; “I am not going to marry...After the fiasco of her marriage, she had dedicated herself to the education of girls” (SS-*WOMAN UNKNOWN*-230). Both the characters of Shambhunath and Kalyani, as depicted within the story, highlight how the British culture influenced on colonial Bengal society, the elite up growing society.

## CONCLUSION

To conclude, I would like to mention that Rabi Thakur is that casual effect that bridges the East- West thought. Within the colonial Period, he deliberately challenges the social Bengali orthodox. Tagore’s heroines are openly challenging social evils as widow-remarriage, the rigid caste-system and patriarchy at large. In his writings Rabi Thakur presents the women characters as mystic figures as well as educated, as he said: “narir hridoyer ontor rohoshoy ved oti sohojotam bisoy noy” (it’s hard to understand the mysticism of woman character).

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# Level of Understanding in Political Dynasty of College Students: It's Implication on Equal Access to Public Service

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**Abstract**— This study examined the level of understanding in the political dynasty of 145 college students using a descriptive research design. The questionnaire that was utilized to gather information was a researcher-made questionnaire. The findings revealed that the respondents have a high level of understanding with the political dynasty in their places. However, there are practices involved in politics that are not clear to them. On their description of the political dynasty in Nueva Ecija in terms of its advantages/disadvantages, the data showed that the political dynasty would bring more progress and development. The respondents considered the political dynasty as more advantageous to public service. The only disadvantage result of the political dynasty as rated by the respondents were the threats on the constitutional principle on check and balance in the public service and the principle on equal access to public office.

**Keywords**— *Financial capability, nepotism, political clan, political dynasty.*

## I. INTRODUCTION

Politics in the Philippines has been under the control of a few notable families (Coronel, Chua, Rimban, & Cruz, 2007, p.49). It is normal for a politician's son, wife, brother, or another kinsman, to run for the same or other government elective positions. The term coined by Filipinos to describe this practice is "Political Dynasty", the equivalent of an oligarchy in political science. One can trace its roots from the Spanish colonial times where favored families of the mestizo stock or the *Ilustrados* were given responsibilities of *Gobernadorcillo* or *Alcalde*. As such, these men have wielded some influence in their communities, and patronage politics was a common undertaking. During the early years of the American rule of the Philippine Islands, these *Ilustrados* joined the democratic process introduced by the Philippine Bill of 1902. During this period, family names such as *Cojuangcos*, *Lopez*, *Marcoses*, *Osmeñas*, and *Aquinos* started to emerge, later on becoming household names. (Coronel, Chua, Rimban, & Cruz 2007, p.49)

In the 1987 Philippine Constitution, Art II, section 26 provides that "The state shall guarantee equal access to opportunities for public service, and prohibit political

dynasties as may be defined by law" (1987, Philippine Constitution). The intention of the lawmaking body in including political dynasty provision in the fundamental laws of the land is to give equal access of every person to public service.

In the system of politics today in the Philippines, brilliant minded potential leaders are being denied to serve the public for the reason of poverty. Most of the time, persons with financial capability and ability to spend money have the opportunity to enter into public service by virtue of the electoral process. Unfortunately, those who have less in life are denied because they cannot afford to spend money to win in the election.

This financial consideration of politicians was evident in all parts of the country including the province where the researcher lives, Nueva Ecija. A province that is quite popular during the local election period since most of the political candidates in the province belongs to strong political clans who are also wealthy people. Even from the time immemorial, it seems to be accepted by the people in the province and they even voted those candidates that belong to the above-mentioned group.

Most often, Nueva Ecija was headed by political candidates that belong to a political clan. It is therefore a long political practice in the province having leaders under the same family name. Politicians together with their relatives were able to get the vote of the people. Political clans will also be defeated by other political clans. By mentioning the history of politics in the province, it seems that people choose to elect candidates that belong to strong political families thereby creating the continuous existence of the political dynasty.

Despite the fact that people in the province are aware of the prohibition provided by law and the intention of the lawmaking body in the political dynasty, they still choose candidates that belong to the same family to be their political leader. By virtue of these circumstances, it seems that the political dynasty causes a positive effect in Nueva Ecija's political world. This present status of politics in the province contradicts the provision of the constitution. Therefore, it is better to determine what are the underlying reasons why this practice exist as perceived by selected college student residents (Subia, Mangiduyos & Turgano, 2020). Specifically, it aimed to determine the level of understanding of the student respondents regarding the political dynasty, its advantage and disadvantage, and its implication to equal access to public office.

## II. METHODOLOGY

This study utilized a descriptive research design. Descriptive research is a fact-finding study with adequate and accurate

interpretation of data. It describes with emphasis what actually exists such as the current condition of the phenomenon (Calderon, 2000 as cited by Marcos, et.al., 2020). The respondents of the study were 145 students of Nueva Ecija University of Science and Technology (NEUST) with scientific political background. The respondents were chosen purposively based (Subia, 2018 as cited by Ramos, et.al, 2019) on their knowledge and willingness to participate in the study. The questionnaire that was utilized to gather information was constructed by the researcher. The reliability coefficient of the questionnaire is 0.86 designated that it was reliable. Data gathered from the instrument were statistically performed using frequency count, percentage, and weighted mean. The scoring of the responses for the level of conformity of the respondents was: 1.00 to 1.79 Strongly Disagree; 1.80 to 2.59 Disagree; 2.60 to 3.39 Moderately Agree; 3.40 to 4.19 Agree; 4.20 to 5.00 Strongly Agree.

## III. RESULTS AND DISCUSSION

### 1. Level of Understanding on Political Dynasty

Table 1 presents the level of understanding of the respondents regarding the political dynasty existing in their province.

*Table 1. Level of Understanding of the Respondents on Political Dynasty*

Items	Weighted Mean	Verbal Description
1. It is natural that members of the same family serve the Government.	3.61	Agree/High Level
2. Political families having good reputations win the elections.	3.99	Agree/High Level
3. Political clans frequently have a good chance of winning in the elections.	3.59	Agree/High Level
4. The political dynasty is a constitutional provision.	3.47	Agree/High Level
5. The term political dynasty is designed for equal access to public office.	3.16	Moderately Agree/Moderate Level
6. The political dynasty is tantamount to nepotism.	3.20	Moderately Agree/Moderate Level
<b>Overall Weighted Mean</b>	3.50	Agree/High Level

The table revealed that the respondents have a high level of understanding of the political dynasty in their province. They understood that “political families having good reputations win the elections (Wm=3.99)” and they believe that “it is natural that members of the same family serve the Government (Wm=3.61).” In contrast, they have a moderate level of understanding with "nepotism" and "political dynasty for equal access to public office". These findings revealed that also the respondents are familiar with the political dynasty in their places, there are terminologies and practices involved in politics which are vague for them.

**2. Respondents' description of the political dynasty in Nueva Ecija in terms of its advantages/disadvantages.**

As shown in Table 2, the respondents describe the political dynasty in Nueva Ecija with the weighted mean of 3.54 with the verbal interpretation of Agree or the respondents most often than not agree to the questions given to them in terms of advantages and disadvantages of a political dynasty. The table also shows the pulse of the respondents as to the question on the political dynasty encourages faithful and honest rendition of public service. The total verbal interpretation of the respondents is agreeing because they obtained a 3.47 weighted mean.

As to the topic of prevention of the electorate to elect those who do not belong to the political clan, the total weighted

mean of the respondents in the question is 3.32 with the verbal interpretation of moderately agree. With respect to the question of the political dynasty prevents poor deserving leaders to public office, the respondents answered it as moderately agree with a total weighted mean of 3.29.

The table also shows that respondents are not really convinced that a family of the political clan can manipulate government operations. Their response to that question is moderately agree with a total weighted mean of 3.32. As to the question that the political dynasty breaks the check and balances in the government, the total weighted mean of the respondents is 3.45 or agree. In the improvement of the delivery of public service, the respondents agreed that it is advantageous. However, the respondents strongly agreed that the political dynasty would violate the principle of equal access to public office as guaranteed by the Philippine Constitution as reflected on the table with a weighted mean of 4.48.

The finding clearly shows that the respondents are clearly not against the political dynasty in the province of Nueva Ecija for the table shows that the perception of the people in the province was they gained more advancement in the system of politics in the province.

*Table 2. Advantages and Disadvantages of Political Dynasty*

<b>Advantages/Disadvantages of Political Dynasty</b>	<b>Weighted Mean</b>	<b>Verbal Description</b>
1. The political dynasty ensures an abundant supply of public servants belonging to the same family.	3.71	Agree
2. Prohibition of ordinary leaders to access public service.	3.26	Moderately Agree
3. Promotion of development of the governmental programs.	3.60	Agree
4. Encourages Faithful and honest rendition of public service.	3.47	Agree
5. Prevents the electorate to elect those who do not belong to the political clan.	3.32	Moderately Agree
6. Prevents poor deserving leader from public office.	3.29	Moderately Agree
7. Breaks check and balance in the government	3.45	Agree
8. Allows one family to manipulate government operations.	3.32	Moderately Agree
9. Improves delivery of public service.	3.49	Agree
10. Violates equal access to the opportunity to public office.	4.48	Strongly Agree
<b>Overall Weighted Mean</b>	<b>3.54</b>	<b>Agree</b>

### **3. The implication of Political Dynasty on Equal Access to Public Office**

The political dynasty is a constitutional prohibition on serving public office under the same names to the same positions. It restricts equal access to public office to those potential political leaders who have less in life but have a good reputation and intention to serve the public. The Philippine island is a democratic state where the government is a rule of law and has the power to choose their leaders. The political dynasty limits the right of the electorate to choose their leaders for the reason that they cannot choose leaders because only a few can win the election process. Only fortunate candidates can influence the people or even has the power to coerce the electorate to vote them for they have resources to do it. Less privileged candidates are usually left behind. Electorates do not usually recognize names of less privileged politicians for they are underestimated by the electorate with respect to capability and ability to serve the government for the reason of lacking money and reputations. Reputations in politics usually determine by money. Poor politicians are hard to prove their reputations by reason of poverty. Should the government implement the prohibition on the political dynasty the intention of the law on equal access to public office will be attained. Despite the fact that the result of this study favors political clan as an advantage to public service, it doesn't mean that the government should allow the continued existence of political clans to rule the nation. Since the political dynasty is a constitutional prohibition the government should not set aside these prohibitions for the constitution is the real will of the people and the latter are the authors of it. The will of a few should not be regarded if the will of the people will be violated. Electorates are just members of the people. The people are the citizens of the Philippines and it includes those who have just been born, those who have sentenced by final judgment whose right to vote is deprived while serving sentence and those who cannot vote because of age. Therefore, since the constitution is the will of the people it is the highest power in the land than the right of the electorate to vote.

### **IV. CONCLUSIONS AND RECOMMENDATIONS**

On respondents' level of understanding of the political dynasty, most of them are highly aware and have a high level of understanding that the political dynasty is a constitutional provision. However, they were in doubt as to the true

intention of the provision in the political dynasty as to the purpose of equal access to public office. The respondents were also in doubt in the issue of equivalency of dynasty to nepotism. The respondents considered the political dynasty as more advantageous than disadvantageous to public service. The only disadvantage result of the political dynasty as showed were the threats to the constitutional principle on check and balance in the public service and the principle on equal access to public office. Based on the findings and conclusions, the researcher offers the following (Subia, Mina, Diaz, Campos & Quijano, 2019): other researchers should conduct related research similar to this one with people in the community as respondents. Universities and Colleges must have a participation in information dissemination about the present definition of political dynasty provision so that the people will not leave behind the belief that persons under the same name are members of the political dynasty. Likewise, a direct and simple (Subia, 2018 as cited by Rodriguez, et.al, 2019) research on the same discipline with more respondents should be conducted to further validate the findings of this study.

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# A Tracer Study of Bachelor of Science in Information Technology (BSIT) Graduates of Nueva Ecija University of Science and Technology (NEUST), San Isidro Campus

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**Abstract**— It has been a practice of every higher educational institution to follow up on their graduates through tracer studies. This study generally aimed to trace the up-to-date status and employment of the BSIT graduates of Nueva Ecija University of Science and Technology, San Isidro Campus for the Academic Year 2016–2017 and Academic Year 2017–2018. The descriptive method of research was used with a modified questionnaire as the major data-gathering instrument. There were 249 total graduates but only 219 of them responded to the study which involved 122 males and 97 females. Descriptive statistics such as frequency counts, percentages, and ranking were used in this study.

This study aimed to determine the general profile, educational background, professional examinations passed after college, employment profile, and reasons for unemployment of the unwaged respondents. Based on the tallied results, there is a high rate of employability with regular/permanent status among BSIT graduates. This means that the BSIT curriculum is aligned with the needs of the industry. The researchers have suggested an establishment of a partnership with the Civil Service Commission and other IT companies to assist the BSIT graduates in applying and passing eligibility for them to get the security of tenure and a higher salary.

**Keywords**— Employment, graduates, information technology, tracer study.

## I. INTRODUCTION

In the Philippines, holding a diploma is a huge achievement. It is considered the ultimate dream of every parent for their children. Acquiring that piece of paper reflects one of the parents' hidden desires to be recognized by others (Klein, 2014). It is deemed as a symbol of hard work being paid off. A diploma is more than just a piece of paper; it is the most valuable thing a graduate will receive during his graduation rites. That "simple piece of paper" is a badge and confirmation of a student's success and achievement (Fortich-Poblete, 2019).

The biggest challenge comes after receiving a college diploma; it is employment. Making the shift from university to post-graduation life is one of the most electrifying stages of life (Petersen, 2016). Most of the graduates frequently face difficulties when making the transition from student life to the career world. The workplace is ever-changing. At the current state, employers typically offer short-term contracts and project-based work, while applicants are more particular on job security, higher wages, and better work conditions (Ow, 2019).

Everyone has experienced the complexities in job searching, but it does not end there (Ponce, 2019). When hired, the challenge goes along during training, and the integration into

the workforce of your new job arises. But as graduates of higher educational institutions, they must show the world that job-hunting is not a dilemma (Balingbing, 2014).

As there are fewer assurances about what career a college degree will lead to, employers want graduates who are better prepared for the workplace (Docherty, 2014). Student-graduates are expected to earn a sense of expertise in their chosen field and must build confidence to discover newfound possibilities and brand-new employment especially nowadays that competition has become a daily breakfast (Mathed, 2008).

According to the Philippine Statistics Office (2019), the employment rate in April 2019 was estimated at 94.9 percent. The unemployment rate in April 2018 was 5.5 percent. Among the regions, Autonomous Region in Muslim Mindanao (9.0%), National Capital Region (6.3%), Ilocos Region (5.9%), and Bicol Region (5.8%) were the regions with the highest unemployment rates. Luckily, Region III where Nueva Ecija is located was not part of this highest unemployment rate.

From the aforementioned figures, it is evident that every university should conduct a tracer study to assess if the programs being offered are matched within the labor force and at the same time, to verify if the graduates are competent

enough in their respective disciplines. On the other hand, a tracer study is a perfect tool in providing an obvious indication of course outcomes as it permits universities to map the paths of their graduates (Fisher and Chapman, 1995). Thus, the findings of this study will enable the institution's curriculum planner to evaluate the effectiveness of the academic programs being offered by the university (Kongmanus 2016).

The Nueva Ecija University of Science and Technology (NEUST) San Isidro Campus started offering a Bachelor of Science in Information Technology (BSIT) program since the year 1999, and every year the campus is producing nearly hundreds of graduates. Thus, this study aimed to determine the employability of BSIT graduates of A.Y. 2016–2017 and A.Y. 2017–2018. This study was conducted because it is believed by the researchers that producing graduates equipped for their future is every higher education institution's (HEI's) key responsibility (Aclan, Saban, Famerong and Francisco, 2018).

## II. OBJECTIVES OF THE STUDY

The main objective of the study was to trace the BSIT graduates of NEUST San Isidro Campus of A.Y. 2016–2017 and A.Y. 2017–2018.

Specifically, this tracer study sought to answer the following questions:

1. What is the general profile of the respondents in terms of:
  - 1.1 Year Graduated;
  - 1.2 Gender;
  - 1.3 Civil Status; and,
  - 1.4 Present Location.
2. What is the educational background of respondents in terms of:
  - 2.1 Professional examination/s passed.
3. What is the employment profile of the employed respondents regarding:
  - 3.1 Duration to land their first job;
  - 3.2 Present employment status; and,
  - 3.3 Monthly Salary.
4. What is the employment profile of the unemployed respondents regarding:
  - 4.1 Reason/s for unemployment.

## III. METHODOLOGY

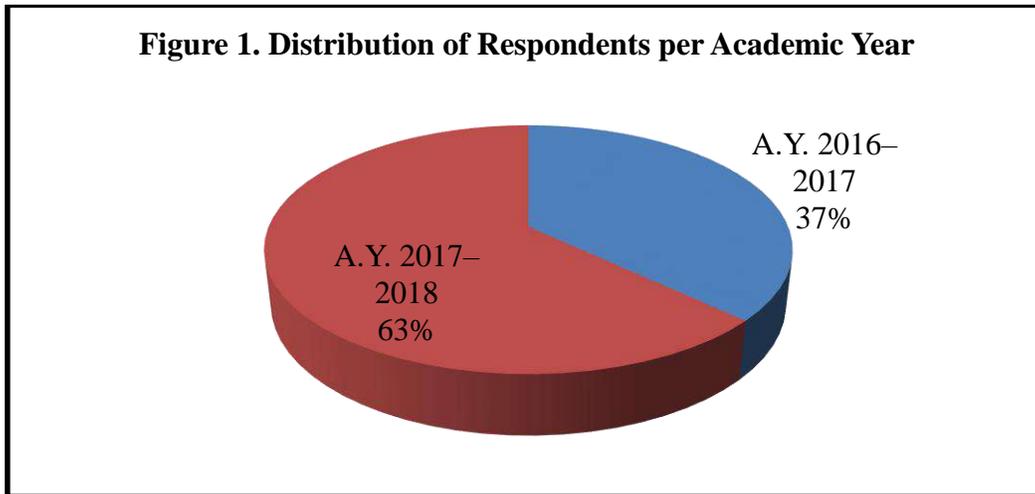
The researchers used the descriptive method of research. Descriptive research can be explained as a statement of affairs as they are at present with the researchers having no control over variables. Moreover, this type of study can be characterized as simply the attempt to determine, describe, or identify what is (Ethridge, 2004). In addition to that, descriptive research is directed at casting light on current issues or problems through a process of data collection that enables them to describe the situation more completely than was possible without employing this method (Fox and Bayat, 2007).

The respondents of the study were the eighty-one (81) BSIT graduates of A.Y. 2016–2017 and one hundred thirty-eight (138) graduates of A.Y. 2017–2018 with a total of 219 graduates. The researchers used a modified Commission on Higher Education Graduate Tracer Survey designed in Google form. The modified questionnaire consists of four parts namely: general information, educational background, employment profile, and reason/s for unemployment. The modified questionnaire was planned and created by the researchers. Suggestions for modifications and improvements were done and it was set for a dry run and got tested by selected BSIT students.

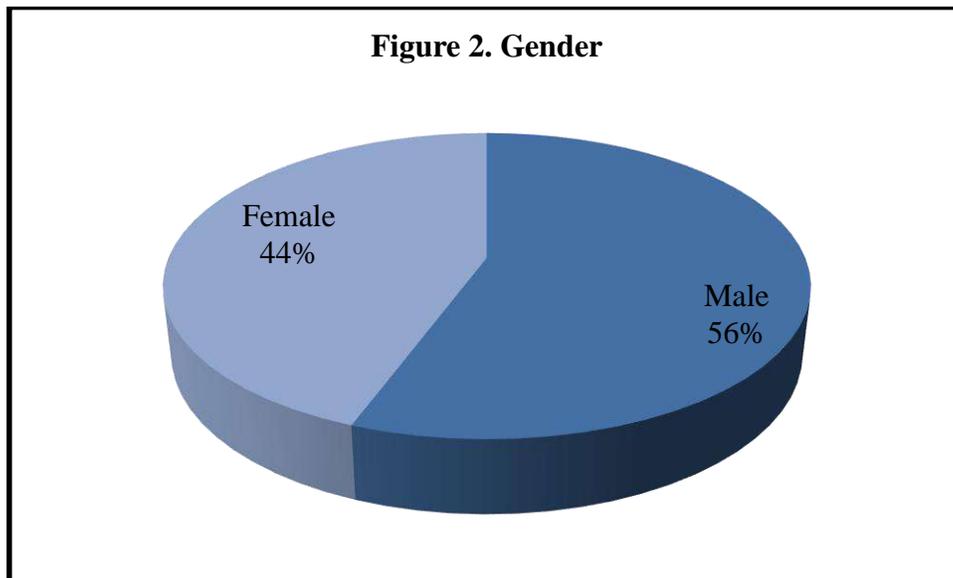
The researchers extract the data of BSIT graduates with personal information from the Registrar's Office of the campus. After getting the list, the link <https://tinyurl.com/bsit-tracer16-18> was disseminated to CICT NEUSTSIC closed group, graduates' email account, group chat, and messenger to gather data. Upon completion of the data gathering procedure, responses were tabulated to facilitate the analysis during the interpretation of data. The data gathered were tallied, analyzed, and interpreted. Descriptive statistics such as frequency counts, percentages, and ranking were used in this study.

## IV. RESULTS AND DISCUSSION

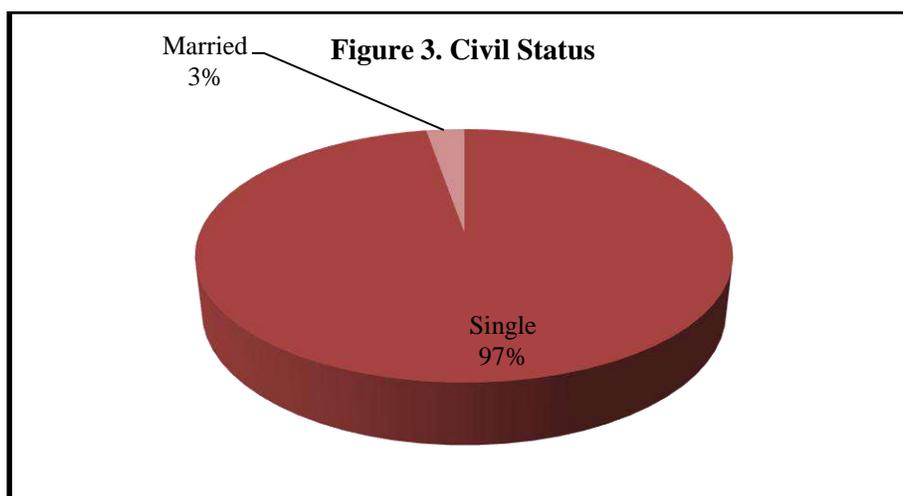
This part provides the presentation of data relevant to the objectives of the study. Corresponding analysis and interpretation regarding the presented data were discussed using the above-cited statistical tools.



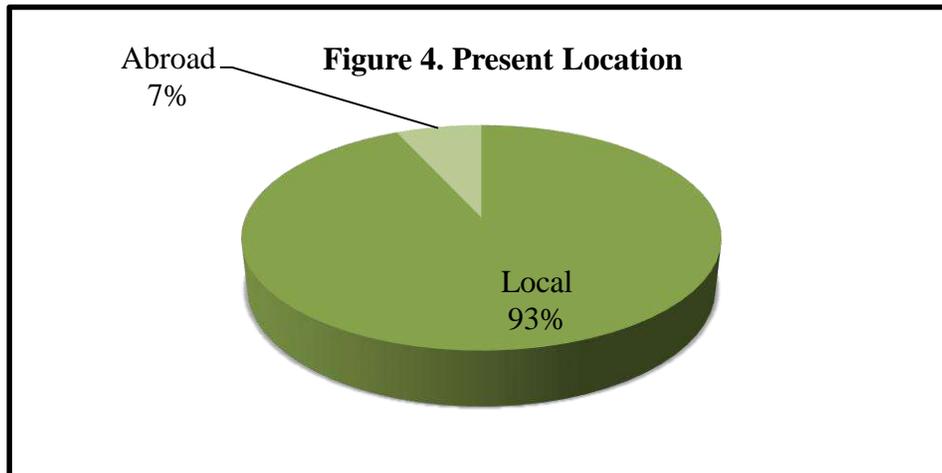
The distribution of the respondents per academic year is shown in the illustration above. It can be observed from the data above that majority of the respondents who answered the survey were from the graduates of A.Y. 2017-2018 which is 63.00% of the population and it is believed by the researchers that this figure is enough to represent the whole population and give a well-rounded employability results which can be used in the assessment of BSIT curriculum for future improvement and development.



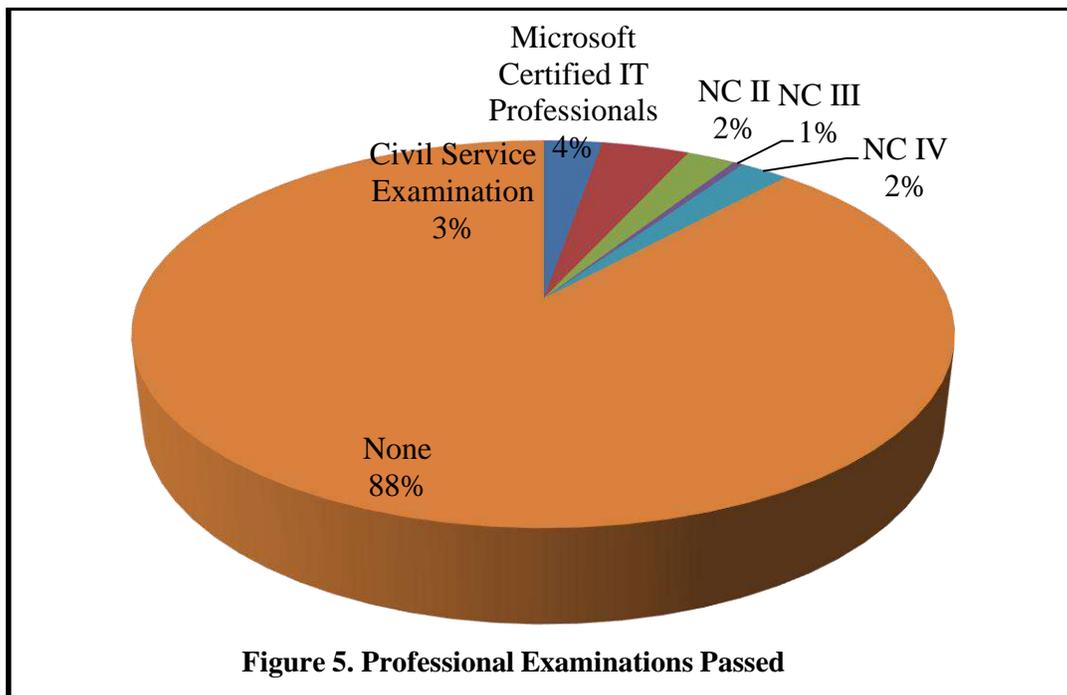
The illustration above has shown the gender of graduate-respondents. It can be noted that majority of the respondents or 56.00% were male but it is also noticeable that the composition of the respondents is favorable as both sexes are sufficiently represented considering that the distribution is almost equal (Sagarino, Moreno, Juan, Langomez, Tagiobon, Palmes and Cabigas, 2017).



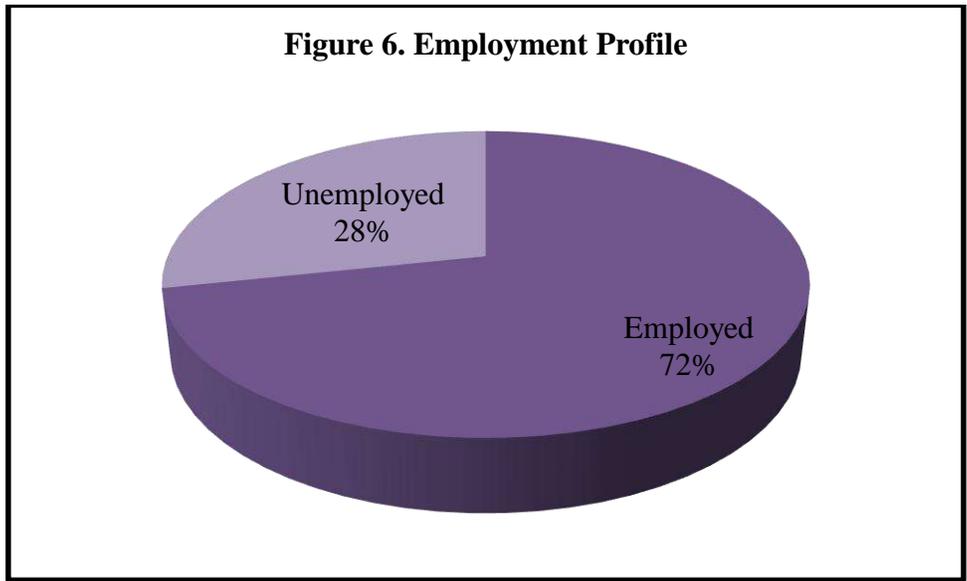
The illustration above has shown the civil status of the graduate-respondents. Notably, the majority of the respondents, or 97.00% were still single. The graduates are ruled by singles for the reason that most of them are still in the age bracket of 20 to 30 years old (Sagarino, Moreno, Juan, Langomez, Tagiobon, Palmes and Cabigas, 2017). Since most of the respondents are millennials, it is considered that the reason behind being single is they are focusing on their careers (Lusinski, 2018).



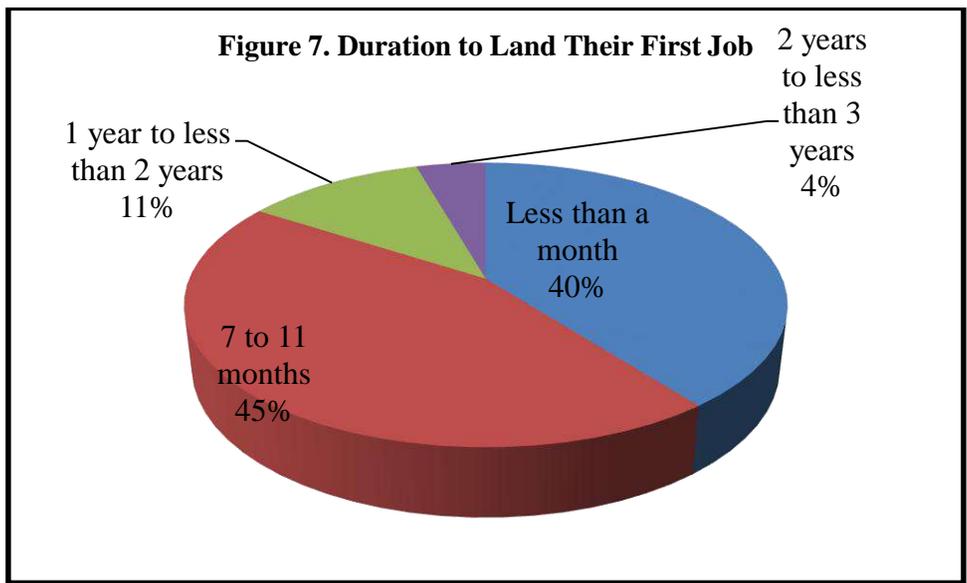
The illustration above has shown the present location of the graduate–respondents. It is noteworthy that the majority of the respondents or 93.00% are currently staying in the country. It is revealed that there is a huge increase in IT opportunities in the country (McAuliffe, 2015). Results of an online survey showed that three out of four locally employed Filipinos would accept jobs in their home region rather than work in another part of the country (Uy, 2016).



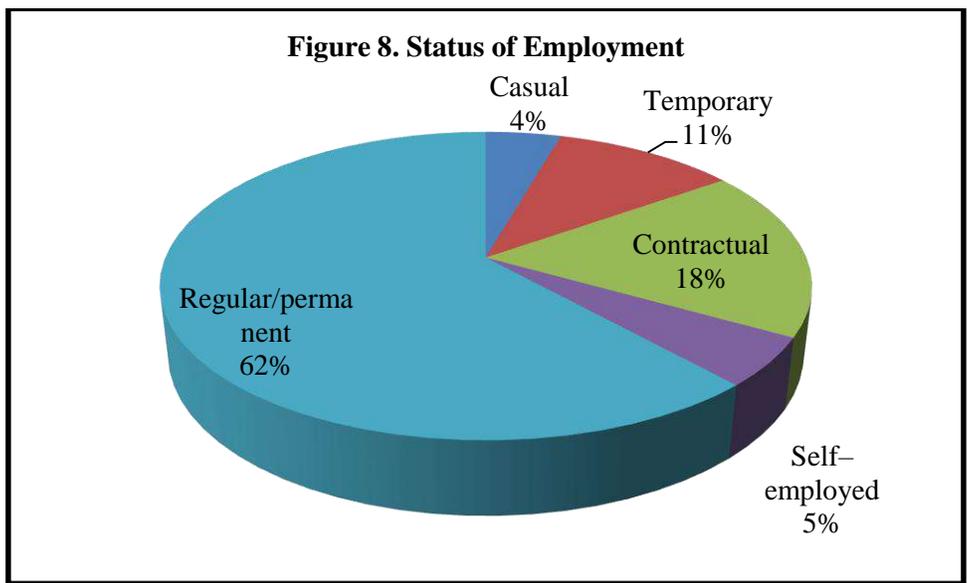
The illustration above has shown the professional examinations passed by the graduate–respondents. A great number of graduates or 88.00% did not take or pass any professional examinations. It is advised by the university that graduates take professional examinations that may be used for securing employment in the government (Balingbing, 2014).



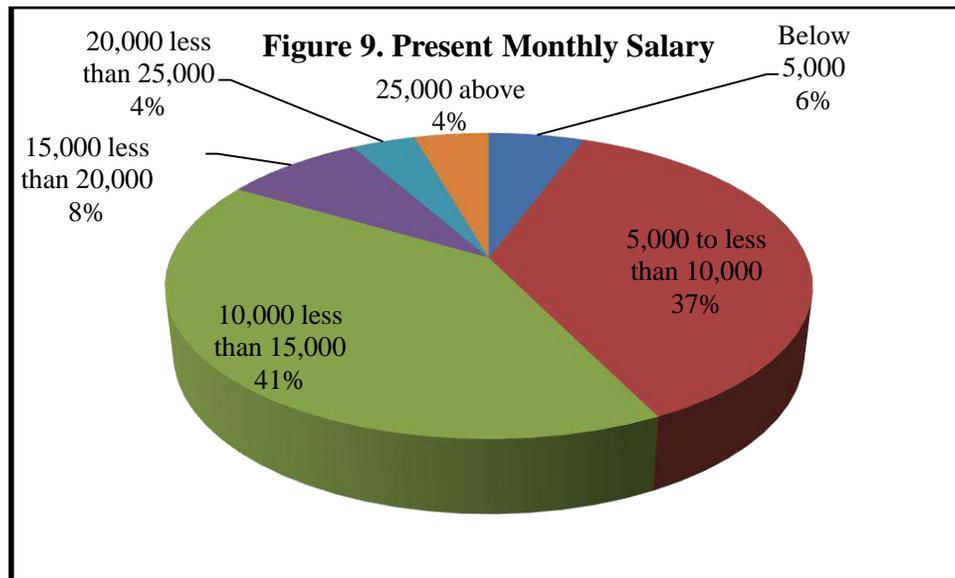
The illustration above has shown the employment profile of the graduate–respondents. The majority of the graduates or 72.00% are currently employed. This implies that the majority of the graduates tried their very best to employ themselves after receiving their college diploma (Galila–Infante, Junco and Marquez, 2014).



The illustration above has shown the duration before the graduate–respondents got hired in their first job. The majority of the graduates or 45.00% had to wait 7 to 11 months before they finally get hired. Graduates took a long time before they landed on their first job. In this case, it can be inferred that the period of seeking a job depends also on the availability of vacancies and the industry (Aydinan, 2019).



The illustration above has shown the status of employment of the graduate-respondents who are presently employed. The majority of the 157 employed graduates or 62.00% are currently in permanent/regular status. This denotes that majority of them are enjoying the regular status or full-time job (Laguador and Dotong, 2013).



The illustration above has shown the present monthly salary of the graduate-respondents who are presently employed. The majority of the 157 employed graduates or 41.00% are receiving a monthly salary which is ranging from P 10,000.00 to P 15,000.00. These results imply that these employed-respondents are currently receiving a meager salary, compensation, and other privileges that cannot cover all their daily expenses. As quoted, “a family of five needed at least P 5,590.00 on the average every month to meet basic food needs last year, and at least P 8,022.00 on the average monthly to meet both basic food and non-food needs, for the current year” (Rappler, 2014).

Table 1. Reasons for Unemployment

No.	Reasons for Unemployment	Frequency	Percentage	Rank
1	Advance or further study	9	14.52%	3.00
2	Family Concern	11	17.74%	1.00
3	Health-Related Reason	9	14.52%	3.00
4	Lack of Work Experience	9	14.52%	3.00
5	No Job Opportunity	4	6.45%	7.50
6	Did not look for a job	6	9.68%	6.00
7	Left my last job to pursue better opportunity abroad	2	3.23%	9.00
8	End of Contract	4	6.45%	7.50
9	I have my own business	8	12.90%	5.00
<b>Total</b>		<b>62</b>	<b>100.00%</b>	

When the unemployed graduates were asked for their reasons why they were not employed at the time of the conduct of this study, the majority of them mentioned family concern related reasons (17.74%). This was followed by advance or further study; health-related reasons and lack of work experience (14.52%). It was also stated by some unwaged that having their own business (12.90%), did not look for a job (9.68%), no job opportunity and end of the contract (6.45%), and just recently left their last job to pursue better opportunity abroad (3.23%) as other reasons why they were unemployed. This implies that those who were unemployed cannot perform dual-tasks and they need to prioritize one from the other (Galila-Infante, Junco and Marquez, 2014).

It’s impossible to be a great parent and a great employee or entrepreneur at the same time. One should pick either a career or a family (Financial Samurai, 2020). This is true to everybody unless one is capable of paying a caregiver. In reality, there are many difficulties every graduate may come across in their quest towards landing in a job related to their field of specialization. What is sure about it is that graduates are ought to meet these challenges along the way.

## V. CONCLUSION AND RECOMMENDATION

The employment rate of the Bachelor of Science in Information Technology at San Isidro Campus is a great

manifestation of the effectiveness of the program being offered by the university. BSIT graduates are found to be employable and this study aimed to enhance the program to increase the future employment rate of the students who are also taking the same course. After collecting all the data needed, the researchers found out that the majority of the graduates were male, single, locally employed, and did not take or pass any professional examinations. It was also realized by the researchers that the majority of them landed their job seven to eleven months after graduation. It is also good to know that employed graduates were regular/permanent in their current job. Unluckily, a great number of respondents were just earning P 10,000.00 to P 15,000.00 monthly salary. It was also understood that some respondents were unemployed and most of them gave family-related concerns as their reasons.

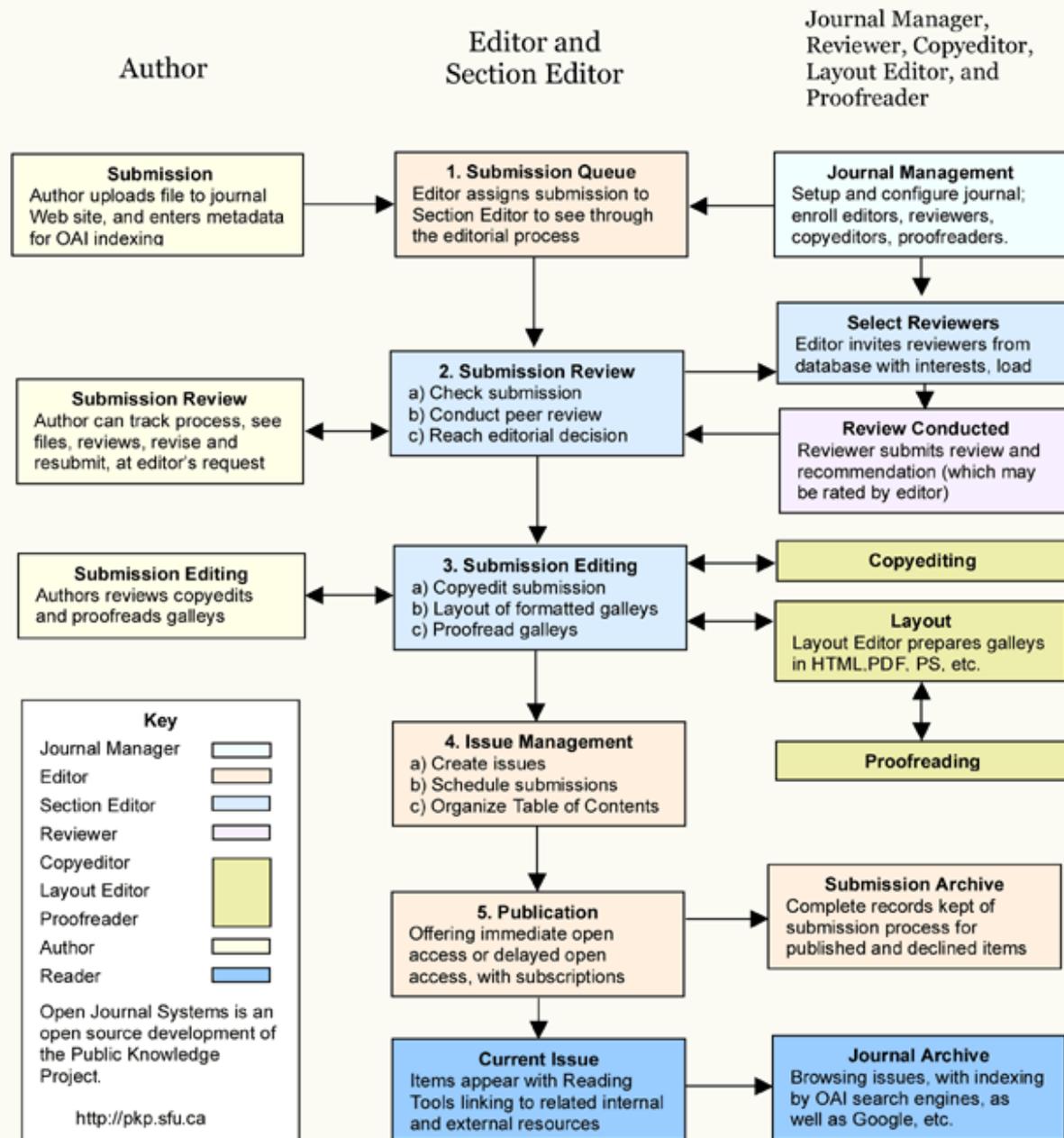
It is therefore recommended that the campus specifically the College of Information and Communications Technology must strengthen the functions of the existing student organizations to boost student's participation and cooperation in taking the lead to plan, organize, direct and implement programs that are essential for the growth and development of the students (Mina and Aydinan, 2019) as a preparation for their future employment. It is also suggested by the researchers to create career guidance and placement program for students before taking up to their major fields and initiate forums with the students before admission together with their parents and teachers for the right career choice. The university should establish a partnership with the Civil Service Commission and other IT companies to assist the BSIT graduates in applying and passing eligibility for them to get the security of tenure and a higher salary. Also, a qualitative tracer study for purposively chosen (Subia, 2020) participants who rise from rags to riches may be conducted to further strengthen the research output in this program. Lastly, the university should continue conducting grand alumni homecoming and per campus alumni homecoming to consistently keep in touch, to enhance the interests (Subia, 2019) of the graduates and be updated on the alumni of the BSIT program consistently.

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