



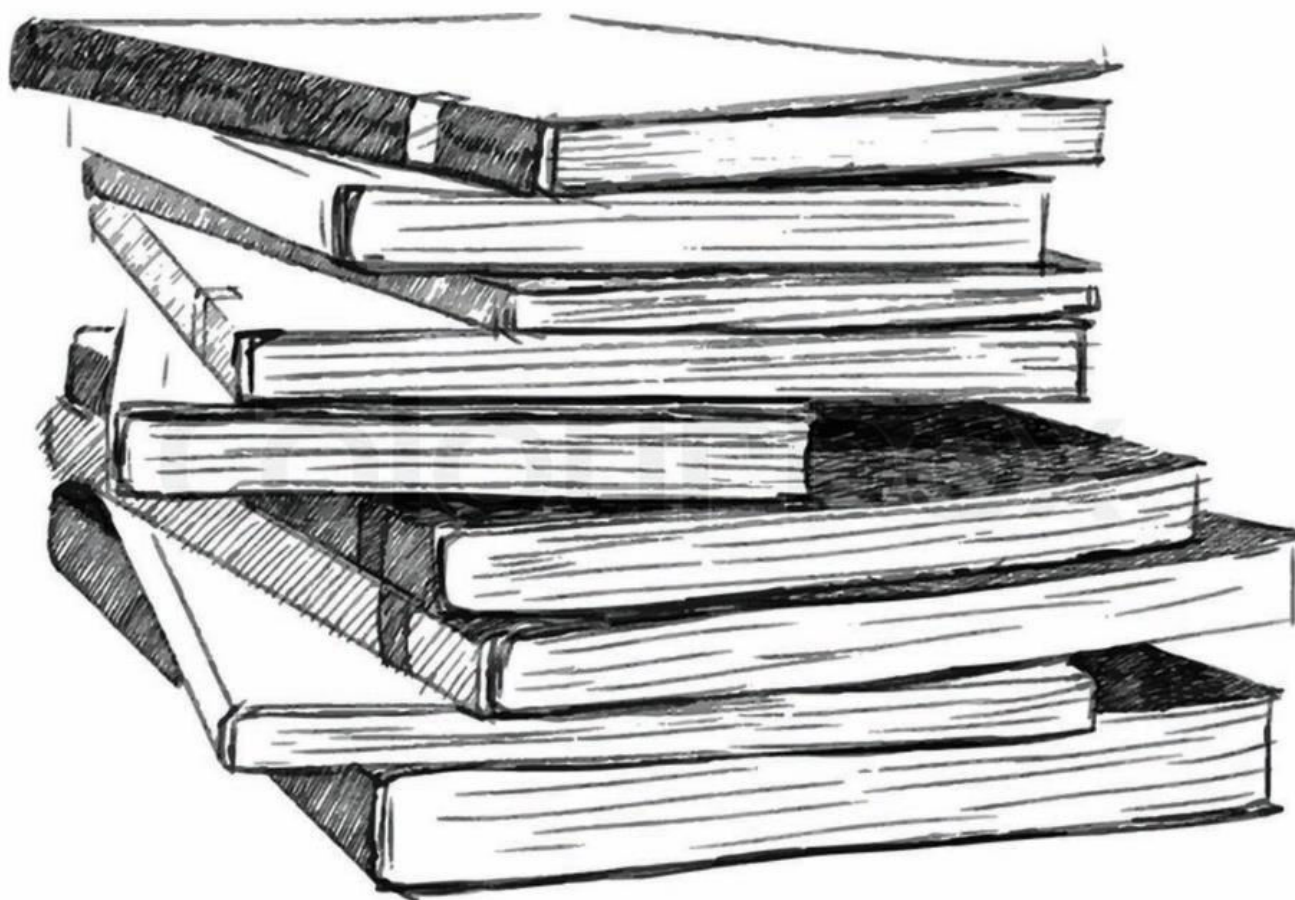
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# Quest for Accessibility and Inclusion in Disabled Women's Autobiographies in India

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**Abstract**— Disability has been widely misunderstood by Indian society due to constant social marginalization and a lack of sensitization and awareness. People often view disability with disgust, suspicion or sympathy. Disability has historically been conceptualized in terms of biological abnormality or dysfunction necessitating medical intervention and rehabilitation. Till recent years, there has been no cognizance of disability as a social construct. A major part of the work on disability in India has been at the level of practice, governmental and non-governmental agencies working for the rehabilitation of the disabled people, there haven't been many efforts to study disabled people within their socio-cultural and economic contexts and to understand the experience of disablement from the perspective of the disabled person. A review of the literature shows that disability and the lived experience of persons of disability as depicted in autobiographies hardly received any attention. In this paper, I propose to examine two autobiographies written by disabled women in India. They are *One Little Finger* (2011) by Malini Chib and *No Looking Back* (2014) by Shivani Gupta. An autobiography is an important form of life writing about disability, written from inside the experience in question, it involves self-representation by definition and offers the best-case scenario for revaluation of that condition. My analysis will mainly follow theories that put forward the social model of disability. These approaches view disability as an important dimension of inequality in the social and economic structure and culture of the society in which it is found, rather than in the bodies of individuals with disabilities. I will attempt to situate the politics of disabled women's autobiographies in the Indian cultural context and the specific challenges posed by our social environment.

**Keywords**— Disability, Inclusion, Accessibility, women's autobiographies, India.

## I. INTRODUCTION

Disability has been widely misunderstood by Indian society due to constant social marginalization and a lack of sensitization and awareness. It is often stigmatised in the narratives surrounding religion and mythology. People tend to view disability with disgust, suspicion or sympathy. Disabled people are systematically excluded, separated and socially disempowered. The socio-cultural environment in India still lacks adequate amenities for the disabled. Disability studies is still an emerging discipline in India. There is very little research available on the lives of disabled women in India, except for some studies conducted by voluntary agencies or NGOs. These were

concerned mostly with the objective conditions of women with disabilities and the ways in which they were doubly discriminated against in a sexist and ableist society. However, such an objective understanding of gender and disability does not allow us insights into the life worlds of disabled women, their joys, sorrows, motivations, anxieties, social pressures and individual manifestations. There has been very little effort made to study disabled people within their socio-cultural and economic context and to understand the experience of disablement from the perspectives of a disabled person. The thrust remained on normalization through medical or therapeutic interventions

to enable disabled people to function as 'normally' as possible in society (Ghosh,2)

Disability life writing is a highly flexible category; it includes first-person and third-person accounts as well as collaboratively written works about a wide range of experiences about disability. According to Couser, Autobiography is a particularly important form of life writing about disability, written from inside the experience in question, it involves self-representation by definition and thus offers the best-case scenario for revaluation of that condition (605). Internationally, the array of disability writing is now vast, as are the types of disabilities represented by them. But in India, people with disabilities have only recently assumed the initiative in representing themselves. Through the medium of life writing, disabled people have begun to challenge their marginalisation and inscribe themselves in the cultural mainstream. In this paper, I propose to examine two autobiographies written by disabled women in India. They are *One Little Finger* (2011) by Malini Chib and *No Looking Back* (2014) by Shivani Gupta. Though these autobiographies write about many aspects of the disability experience from a gendered perspective, in the main, they present a strong case for inclusion in the mainstream as a productive, valuable member of society. In this context, the texts foreground a demand for an enabling environment and equal opportunities rather than concessions and reservations to nurture their abilities to become equal members of society.

Both Gupta and Chib write about surviving challenges of disability in a country that takes little account of the daily difficulties and indignities faced by them. *No Looking Back* is a moving and quite inspiring story of a young, independent girl full of life, who developed tetraplegia after an accident at the age of 22. *One Little Finger* is the autobiography of a woman with very severe cerebral palsy. Cerebral palsy is a neurological condition that affects motor skills and makes walking, talking, and eating difficult activities. The book took almost two years to write, due to her physical state. In the first case, disability resulted from an injury to the spinal cord in a freak car accident, in the second case, a result of umbilical cord getting stuck around the neck during delivery, lack of oxygen to the brain of the baby caused a lifetime of a severely disabling condition. Both women were confined to wheelchairs for life as a consequence. There is a tendency to celebrate autobiographies of marginalised, disadvantaged persons as individualistic stories of triumph against insurmountable adversities. Valorisation of individual achievements takes precedence over the rigid social structures and cultural barriers that have been instrumental in marginalising groups in the first place. It is important to understand

disability as a socio-cultural and political phenomenon to counter the notion of disability as an inherent unchallengeable trait located in an individual. The narratives are indeed much more than stories of triumph and 'overcoming' adversities. Both Chib and Gupta put forward a rights-based approach to disability and seek reorganization of society to include disabled people. The autobiographies consistently reject the 'charity framework' and prefer the discourse of human rights and dignity of individuals to frame their arguments.

## II. NO MISERY LITERATURE

Contrary to the general expectation that the autobiographies of disabled women would give detailed accounts of the physical pain they experience on daily basis, a sense of victimhood or helplessness, these writings primarily focus on the pain experienced because of their mobility impairment. They are negotiating with the limitations imposed by disability every day. The central focus of the narratives is on the pain caused to them by society. In the main, these narratives seem to direct our attention to the fact that the problem of disability lies not only in the impairment of a function and its effects on an individual but also, more importantly, in the area of their relationship with 'normal' people. Both Chib and Gupta write from their location as members of middle/ upper-middle-class families in an urban, cosmopolitan milieu. They highlight the importance of familial ties and the constant encouragement and support of their parents as the most crucial factor that sustained them through the uphill struggle. Malini's parents moved from India to England when she was young, leaving behind a good life because they knew her needs would be better met in England. Gupta was a hotel management graduate planning to go abroad on the eve of the accident. They also give a fascinating account of changing family relationships in the process of growing up, becoming independent and negotiating with their respective impairments.

## III. COLLISION BETWEEN TWO WORLD VIEWS

In general, disability is a very negatively valued condition in India. the popular belief is, that it's better to be dead than to be disabled. Disability in everyday thought and language is associated with failure, dependency, with not being able to do things. However, the view that death is better than disability is rather extreme. The disabled people certainly do not think so. Though disability does involve some indignity, physical discomfort, and pain, there are relatively few accounts of pain in autobiographies. rather they dwell on a different kind of suffering derived from the

collision between two different world views: the world view of the non-disabled and that of the disabled. What makes them suffer is a clash between what they see and what the rest of the world insists on seeing.

Gupta writes, "I had never thought of disability before my accident. Neither had I known anyone who was disabled. Disability had meant social work sessions at school and a feel-good factor from having assisted a disabled person in crossing the road. Disable for me, until now, had been 'them' (45). However, "With my first-hand experience, there appeared to be a strong contradiction between what I thought disability was, and how I felt like a disabled person. I did require assistance to do things, but I didn't feel completely helpless. Despite my impairment, there was still a lot I thought I could do. I felt like the same person inside; it was just my physical appearance that made me uncomfortable about facing people... It was difficult to fit myself into the picture of a disabled person painted by society. I was determined to draw a line between my physical condition and my spirit, which seemed stronger than the body" (52-54). Chib writes, "A so-called able-bodied person manages to slip into multiple identities, so can people with disabilities. My disability is one of the components that make up my identity. I am a disabled, heterosexual, and Asian upper-middle-class woman. My disability is only one part of my identity, yet sadly, that is the only part the society decides to see or even acknowledge" (Chib, 2015, 106). Thus, one cannot view an individual exclusively through the prism of disability, that is not how they understand themselves. Being wheelchair-bound is simply one piece of their lives, one that while significant, is certainly not the core of their identity, nor their principal motivation.

#### IV. NEGATIVE CULTURAL CONCEPTUALISATION OF DISABILITY

Whether it is a textual representation of disability or the way it is understood in popular culture, the very conceptualisation of disability is negative in India. Often, they are looked upon as objects of pity. Karmic conceptualization of disability sees it as suffering that disabled people have to go through as a result of misdeeds committed in their past life. Due to this, disabled people have to face attitudinal issues in terms of abuse in their everyday life (Chakravarty, 72). Anita Ghai writes that labels such as *Bechara* (poor/ unfortunate) accentuate the victim status of the disabled and that the root of such attitude lies in the cultural conception that views disability as a result of an individual's fate, and thus beyond redemption. Destiny is seen as the culprit and disabled people are seen as the victims. (Ghai, 2001). Such

conceptualisation undermines the agency of the individual whose life is not restricted to such formulation.

Gupta writes about how, once in a queue for darshan at Haridwar, she was mistaken to be a beggar by a poor middle-aged woman and handed a twenty-five paisa coin. She was casually dressed in nice t-shirt and trousers. "This was something that had never happened to me before, and I had not imagined that it would ever happen—she had thought that I was a beggar!" (63) The only thing that distinguished Shivani from everyone else there was her using a wheelchair. The woman had thought her a beggar simply because she was disabled. "She had assumed that because I was disabled, I was needy. With her one little 'charitable' act, the woman had managed to make me question my being... It was a reaffirmation of what I had always been aware and conscious of—that people judged me on my outward appearance alone. No one seemed to have the time or inclination to get to know me as a person with my strengths and weaknesses, just like anybody else. Providing me with charity was probably much easier than trying and understanding what I needed" (ibid)

Though outwardly, Gupta took that incident in good humour, it made her recognize fully the need and importance for her to be self-reliant, "the taste of charity was so bitter that it was not something I wanted to experience ever again. Economic dependence on anybody meant that I needed to have that person support my decisions. I wanted to someday become completely independent—and the only way to do so was to take responsibility for myself and stop relying on anybody for anything" (65)

#### V. THE DIFFERENCE IN ATTITUDE TOWARDS DISABILITY IN INDIA AND THE WEST

The difference in attitude towards disability in India and the West is a recurring theme in both books. In India, one is not used to seeing disabled people out on the roads. Most of them remain cooped up in their homes. Each time Gupta went out in Delhi, she had to face bystanders being curious about what happened to her and feeling sorry for her. It was during her training in Salisbury, that she saw several people using wheelchairs and going about their lives most routinely. The most important learning for her from the Salisbury trip was the realization that disability was not the end of the road, it was just an obstacle to be overcome through rehabilitation. In Bangkok, she saw how non-handicapping environments addressed the needs of all kinds of disabilities. It was there that she truly understood the importance of accessibility



for the inclusion of disabled persons in society. Thereafter, implementing these insights and working in the field of accessibility for disabled people became her passion.

Chib writes, "In India, if you are disabled, you are simply not welcome", and "Societal perceptions in India are as fractured and potholed as its infrastructure. Till today, I regularly catch people staring at me as if I were a monkey in a zoo. The polite amongst the masses whisper pointing at me. The rude ones talk disparagingly and pityingly about me right when I am there as if I don't exist or I exist only for their amusement and ill-informed judgement" (Chib, 2015, 97). Moving around outdoors is not an easy task in India. The pavements are not rounded and hence not accessible to wheelchairs, the roads are full of potholes. Most shops, libraries, cinema halls, museums, book shops, and restaurants are inaccessible and she feels paralysed at home. Due to multiple trips for treatment and education, England has almost become a second home for her. There, in her motorised wheelchair, she could easily access book shops, do window shopping, buy groceries, and medicines, and do the laundry. She felt useful as she could contribute to the household chores in England. People were helpful, nobody asked rude questions. Nobody stared. She feels free and can be independent there.

Her visit to Berkley after graduation was an eye-opener too! "I have never seen so many disabled adults in my life. Each leads an independent life. In Bombay when I was growing up, I rarely saw a disabled adult. So, I invariably grew up thinking that I would be normal once I was an adult" (86). She was pleasantly surprised to find the place teeming with electric wheelchairs. "Wheelchairs had the right of way, the traffic came to halt just to let them cross the road... all the pavements were ramped and the curves were rounded making it a very disabled friendly place... everyplace was accessible... it gives a disabled person a sense of freedom, making one forget that he or she cannot walk. It was unbelievable for me, coming from a country where most buildings are totally inaccessible to wheelchairs (83).

## **VI. THEMES OF SOCIAL INCLUSION, ACCESSIBILITY, RIGHT TO WORK WITH DIGNITY**

Often, disabled people are denied participation in everyday activities such as going to movies, and banks, entering or leaving restaurants, access to shopping, accessing public transport, socialising with friends, and travelling. It makes them feel isolated, left out and unwanted. Invisibility is imposed on people with disabilities, through ideas about their incapability and

reduced capacities, hostile physical and social arrangements and insensitive and exclusionary institutional setups. A lot of people construe the disabled as a burden and do not want to waste their time and energy on them. Obviously, one doesn't feel good when someone makes you feel left out but this happens almost daily in the lives of disabled people.

In India, children with disabilities often end up in special schools. Proponents of the social model have critiqued these practices because they tend to further stigmatize persons with disability and re-enforce their alienation from the mainstream. Chib writes that her time at a special school in India was 'the darkest period of my life.' She feels that being trapped in a special school was detrimental to her education. From her own experiences, she strongly supports the idea of inclusive education. She strongly feels that disabled children should study with their normal peers from a young age. It would help them to be part of the mainstream and therefore, would find it easier to be included in all spheres of life.

Both Chib and Gupta write about many incidents in college or the workplace when their friends or colleagues seemed oblivious to their special needs, made plans for socialising, and movie dates in front of them ignoring them completely as if they were simply invisible. Chib writes about her experience of loneliness when her other friends went to a movie. "They must have assumed that I have no feelings and, thus, how could I feel left out?" (55) Gupta writes about a picnic she had gone with her colleagues at the Spinal Injury Centre to Ranikhet and Nainital. She enjoyed this chance to be out with friends. Much later she got to know that none of them really wanted to take her along because she was disabled and would be accompanied by her carer. She writes, "I was of course, heartbroken when I learnt of the hypocrisy of the people, I thought were my friends. It seemed my disability overweighed me, even in the eyes of my colleagues who worked with me to help other disabled people" (100). Later, she developed a habit of inviting people over to her place rather than going out with them. That way they wouldn't need to make any 'special arrangements' for her.

Gupta writes about going to watch a movie with friends in a multiplex where the management made her sit alone in a corner in the aisle while her friends sat somewhere else. The whole purpose of watching a movie was defeated. She sat alone through the movie, fretting and fuming over this treatment. "By the time the movie was over, I was shaking with anger for being singled out and treated in this discriminatory manner. On my way out I made a point to bring this poor service to the notice of the



management. Screaming at their manager at the time felt very good, it helped me vent my anger" (93).

Chib writes about her experience on the prom night in college. Prom nights are generally much-anticipated events of fun and frolic in the life of college students. She had gone with her friends and they were having a good time in a corner. She joined her friends in dancing with her crutches. After a little while, one of the organizers came and said rather patronizingly, "why don't you sit down, you are bound to fall, you can't dance with crutches" (65). Neither she nor her friends had any problem with her dancing with crutches, but the organisers somehow couldn't accept the visual of a girl with crutches swaying to the bits of music! Upset and humiliated, she sat down promptly and her friends dispersed to dance with other friends on the dance floor. Fun was over for her. She sadly notes that human beings were obviously averse to and not used to crutch dancing.

It is important to note that both writers are not resentful or angry – at least not in the way other minorities are typically represented as being in the various attacks on identity politics. Gupta or Chib do not want to limit their friend's freedom to enjoy the movie or eating out experience, they do not resent the ease with which other people move through the aisles and choose their seats. They feel angry and hurt because other people surrounding them do not recognize them as human beings. This may seem like an extreme statement. But it exposes the fact that denying participation in everyday activities such as going to movies, banks, entering or leaving restaurants, access to shopping, public transport is an attack on their human status more effective and serious than the insignificance of the activity suggests. For it is in everyday life that we win or lose our right to be recognized as human beings. The point is that both Gupta and Chib understand exactly why their disability limits their participation in the social world. It limits their participation not specifically because they are physically unable to participate, and not because the built environment is inaccessible, although it is. Their disability limits their participation because other people do not welcome their presence sufficiently to make it possible for them to live among them. The non-disabled people resist their efforts for inclusion in the mainstream, either in a condescending patronizing manner or by being outright hostile.

Both, Chib as well as Gupta dwell on how lack of accessibility repeatedly hampered their efforts at inclusion and made them feel humiliated and unworthy at the workplace. Gupta writes that when she was facing interviews for jobs, it was not so much her disability but the anxieties of the interviewers, where she applied for jobs

that proved to be a major obstacle. They questioned her physical ability and perceived it to be a major obstacle in discharging her duty to the fullest. This kind of behaviour made her feel bad about herself. She had got a job as a program manager in a big corporate house in Delhi. They were keen to work towards improving accessibility for people with disabilities in India. Gupta was quite thrilled because she could make a great contribution in this area. However, accessing the office place proved to be the first hazard. Entry to the office was accessible to her from what was designated as a VIP gate, and it took six months to be allowed to use that gate. Soon she started to have problems with the HR department because they were unable to appreciate her special needs. It took a lot of ill-treatment to finally resign after ten months.

The resignation was a difficult decision for Gupta because there was an educational loan to be repaid and she had no other source of income. She writes "the discrimination is often very subtle, and many a time it makes us feel that we are being unreasonable by asking for our rights. As in my case, companies are unable or unwilling to make any accommodations for retaining a disabled employee even though they may not get another person as qualified, experienced or with passion for the job. It was easier for them to let the disabled employee go. My abilities were not appreciated, rather my disability was made an issue" (173). Chib too has shared similar experiences. According to her, the basic problem of working in India was the lack of accessibility. When she worked with the Times group, she was not able to go out on her own. The canteen was out of reach, so she could never join her colleagues for a cup of coffee or lunch. Toilets were inaccessible. The pavements were not rounded to be disability friendly. There are too many people on the streets and the streets have many potholes. So finally, she too had to leave the job. (104)

Chib has worked quite efficiently as an event manager in the Oxford Book store and organised many successful events but here too she couldn't spend the entire day in the office because they didn't have accessible toilets. Something as basic as accessible toilets for disabled people is a pan-India problem. The problem becomes much more acute in the case of disabled women. She asks indignantly, "How are we disabled women to get employed and contribute and be a part of mainstream life if we cannot even find one toilet to go to for miles when we need to do the most basic of human acts which other people take for granted" (Chib, 2015, 98). Lack of access means discrimination due to which they had been humiliated, made to feel sorry for themselves and torn to pieces countless times.

Both Gupta and Chib convincingly argue that much of the disadvantage associated with disability stems from social arrangements, environmental barriers and social oppression. They could learn to handle and overcome the problems their disability brought with it but feel frustrated by society's attitudes towards them. Their personal experiences and academic training made them realise the importance of integrating disabled people into society and making society and the environment accessible to them. The impairment of a disabled person was not the reason for their exclusion from society, actually, it was the society that posed handicaps in environments which restrained disabled people from participating in them to the fullest degree.

## VII. CONCLUDING OBSERVATIONS

Disability studies is an interdisciplinary area that aims at politicising the disabled identity to confront the marginalization that disabled people are subjected to. People with disabilities face a range of challenges from dealing with personal experiences of impairment to negative attitudes of family and kinfolk to discriminatory social structures and institutional systems like schools, hospitals, and workplaces. the disabled are relegated to the margins in every avenue of opportunity, be it education, employment, transportation, or any other significant life area. In both autobiographies I studied in this paper, the writers write from their middle-class, urban, cosmopolitan location. This location ensures that they are better-informed, educated, and have the cultural capital to articulate their concerns and talk in the language of rights. However, more than 70% of the disabled population in India lives in rural areas and they are simply not aware of their rights.

While disability advocates in the developed world have progressed from issues of service delivery and rehabilitation to an engagement with the multiple nuances/ meanings of disabled existence, the developing world continues to agonize over securing the very basic elements that disabled people need to survive. Thus, the meaning of disability in India is embedded in this basic struggle for survival. The reality of disability in India is marked by a complex amalgam of class, gender, and caste issues. It is sometimes argued that since the basic struggle in India is for cultural understanding and survival, prevention and rehabilitation models continue to be relevant in such circumstances. However, the charity and philanthropy approach and altruistic paradigm adopted by various governmental agencies and NGOs have proved to be quite a response to the predicament of disability.

Therefore, the concerns regarding inclusion and accessibility as raised in these autobiographies are quite pertinent in the Indian context as well. The writers situate their personal stories in the wider social and cultural context and present a strong case for inclusion in the mainstream as a productive, valuable member of society. Both writers, being pioneering activists in this field, in addition to their first-hand experience of disability, critique the charity/ philanthropy approach to the issues faced by them. They believe that concessions and reservations are far easier to offer than creating an enabling environment and equal opportunities that will help them in nurturing their abilities to become equal members of society. They present a compelling argument for inclusion in the mainstream by creating enabling environments for the disabled community.

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# The image of Dystopian fiction and the cultural dialogues that they represent

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**Abstract**—The image of fiction over the years has taken human understanding into multiple perspectives though it is not a popular statement. While ‘the fact’ remains the key to understanding any time period, all the other genres of writing that contribute to the same time period should also be considered relevant. Dystopian fiction revolves around times of great pessimism and struggles but on keen observation, their existence seems to be calling out certain important aspects of the period. The article focuses on the question of the prominence of dystopian fiction within the cultural environment it represents.

**Keywords**—dystopian fiction, ideologies, the importance of literature, facts, fiction.

## I. INTRODUCTION

Edward Said the Palestinian American literary theorist and public intellectual best known for his substantial contribution to the post-colonial critical theory states in *The world, the text and the critic* that “literature is produced in time and in society by human beings who are themselves agents of, as well as somewhat independent actors within their actual history”. The best literary texts have come into existence from the very fact that the authors had experienced something or their anticipation giving rise to some of the greatest works of the time. A dystopia is a community or society that is undesirable or frightening. The word was first used by JS Mill in 1868 in his political speech on the state of Ireland, where he used the word in contrast with the term utopia. Dystopia is often defined as the opposite of Utopia; a fictional village created by Thomas Moore in his book. It represents his concept of an ideal society. The concept of utopia and dystopia have differed over the years according to the perception of the individual writers as each portrays what they believed in the vagueness of what is being defined as ideal and vice versa. Throughout the years however dystopian fiction has in a way ensured its existence within the history of the time, the article tries to give an insight into the topic.

## II. DYSTOPIAN FICTION

Humanistic geographer Kenneth Olwig argues that ‘when literature does achieve a faithful depiction of reality in this wider sense of what it ought to be and become, then it may indeed have some impact upon what reality becomes, although it cannot, of itself, change reality’ (Olwig 1981: 53). Fiction has often taken strong criticism for imposing its imaginations on reality while its more factual side when included is ignored mostly. The dystopian construct or imagination as Kolson Schlosser formulates is that ‘spatial imaginaries of the apocalypse are as commonplace as ever’ (307). The public domain is often a direct representation of the outcome of the personal spaces of the stakeholders involved. Within the development of more global and much sought-after media representations, it has often been recorded that those narratives within the social constructs get the representation due, thereby questioning an already existing image. But this wasn’t always the condition. The 1980s saw the rise of genres that criticized the geography of the political, economic, and social structure of the time. The recorded evidence suggests a gradual but steady growth in the genre, which points to the favour it has been gaining over time. From the previous century from the beginning of the greatest wars, the great depression the genre saw a rise in its popularity. And the

only viable explanation is that the genre was an indirect representation of the human mind and its pragmatic approach protesting through writings. We live entirely, especially if we are writers, by the imposition of a narrative line upon disparate images, by the "ideas" with which we have learned to freeze the shifting phantasmagoria which is our actual experience '(Didion, Joan - *The White Album*). Dystopian fiction has often given narratives very true but equally a product of fiction combined with political representations of the times. The culture developed and represented from these formed images are often much different from their historical and written narratives. While fiction remains the foremost important premise, the facts enclosed cannot be ignored. The portrayed truth and the portrayal of the truth debate within a cultural domain answer the question of the significance of dystopian fiction.

In his famous essay *On Liberty* (1859) JS Mill argues that a state should permit the publication of error because its publication might act as a powerful incentive to the forces of truth. The images formed through fiction are said to bring the readers different perspectives. While politics and religion get major representation in the texts, recent times have seen a rapid increase in ideological aggression when media, film, or write-ups are concerned. The cultural dialogues that are rising seem to be changing the premises to more aggression as it grows. The twentieth century witnessed the emergence of literary dystopia to a wider extent. The rapid changes in power strategies, political ideologies, and technical advancements prompted the writers of different periods to warn the society about what could be the near future adding their tinge of fiction to it. Tom Moylan states that "Dystopian narrative is largely the product of the terrors of the twentieth century. A hundred years of exploitation, repression, state violence, war, genocide, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination". The collapse of socialism in the Soviet Union, and the model utopian experiment also contributed to the dystopian writings. The focus of the dystopian writers was always on the social crisis that they witnessed which they believed was paving the pathway for greater destruction. Erika Gottlieb attempts to define the western model of dystopia by stating that "the writer offers militant criticism of specific aberrations in our present socio-political system by pointing out their potentially monstrous consequences in the future".

### III. THE RELEVANCE

While realistic films and books seem to be on the top trending favourable genres, a genre that is entirely said to be out of imagination seems to be growing and does indeed look confusing. But when a closer look is taken at books like George Orwell's *1984*, it's all about the close monitoring of the people by the government, 'big brother is watching you'. Margaret Atwood's *Handmaid's Tale* talks about a patriarchal society where religion is a primary tool to manipulate the society. *Brave New World* questions the existence of truth among all the chaos. And then we realize that they all seem to be representing things that we have already seen or can easily be made possible in the future.

As an in-depth reading of the cultural dialogues that happen with a discussion of fiction. The audience always seems to be correlating to the fact that dystopian fiction is indeed something that they all relate to. When modern-day adaptations like Suzanne Collins's *Hunger Games* came around, their nature seemed to be enticing as well as engaging to the audience. Books like *1984* and movies like them are used daily to question the foundation of multiple social situations that we often witness including politics and religion. The stupefied populace can any day be one of us or us as a whole and that is the triggering point of the functioning of the image of dystopian fiction.

### IV. CONCLUSION

Fiction indeed will always be fiction. Over the years, we have witnessed on multiple occasions how the smart usage of the available resources has had the right impact on society. All genres of writing contribute to different aspects of society and thus none remains superior nor does none deserve to be left out of the discussion. Dystopian fiction holds a powerful voice in the representation of the cultural climates but the reading depends on the reader and the discussion that follows. If a particular genre seems to have the power to change the course of the reading of the cultural dialogues, then in fact it deserves a bigger platform to be discussed and understood.

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# A Study of Dissimilarities in the Pronunciation of Same Letters/Combinations of Same Letters Initiating with Alphabet 'S' in Distinct English Words

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**Abstract**— The present research article puts forth the dissimilarities in the pronunciation of same letters/combinations of same letters initiating with alphabet 'S' in distinct English words. The same letters/combinations of same letters initiating with alphabet 'S' in distinct English words, having dissimilarities in the pronunciation, are seventy-two in total which have been focussed with four hundred and thirty-five samples consisting of words plus phonetic transcriptions which will stimulate the English language learners to become supreme in the chosen fragment of presentation. This article consists of introduction, hypothesis, objectives, methodology, significance, limitations, 'S' alphabet and explanations with samples. The conclusion as well as references are the important parts of any research and they have been incorporated in the final part of the article.

**Keywords**— Analysis, Fragment, Same, Stimulate, Supreme.

## I. INTRODUCTION

This research article puts forth the dissimilarities in the pronunciation of same letters/combinations of same letters initiating with alphabet 'S' in distinct English words. The same letters/combinations of same letters initiating with alphabet 'S' in distinct English words, having dissimilarities in the pronunciation, are seventy-two in total, i.e., s, sa, sca, sce, schi, sci, sco, scou, scra, scri, scru, se, sea, sei, sh, sha, shea, shi, shou, shri, si, side, sie, sig, sign, ske, ski, sla, sli, slo, sma, smi, smo, sna, snee, sni, so, soa, sou, sow, spa, spe, spea, spi, spli, spo, squa, squi, ssa, sse, ssi, sso, ssu, sta, stai, ste, stea, stee, sti, stia, sto, stra, stri, stro, stu, su, sue, sui, swa, swea, swi and sy. These seventy-two same letters/combinations of same letters initiating with alphabet 'S' in distinct English words, having dissimilarities in the pronunciation, are focussed with four hundred and thirty-five samples consisting of words plus phonetic transcriptions.

## II. HYPOTHESIS

There are dissimilarities in the pronunciation of same letters/combinations of same letters initiating with alphabet 'S' in distinct English words.

## III. OBJECTIVES

- To look for distinct English words containing same letters/combinations of same letters initiating with alphabet 'S' with their dissimilarities in the pronunciation.
- To transcribe these distinct English words properly, highlighting the same letters/combinations of same letters for better understanding.
- To make available a fine piece of outcome to the English language learners.

#### IV. METHODOLOGY

Deliberate Sampling Method is adopted while selecting the alphabet 'S' and seventy-two same letters/combinations of same letters. Qualitative Research Method is adopted while presenting the findings and other details.

#### V. SIGNIFICANCE AND LIMITATIONS

This research article is significant as it will stimulate the English language learners to become supreme in the chosen fragment of presentation. This research is limited to look for dissimilarities in the pronunciation of same

letters/combinations of same letters initiating with alphabet 'S' in distinct four hundred and thirty-five English words.

#### VI. 'S' ALPHABET AND EXPLANATIONS WITH SAMPLES

The seventy-two same letters/combinations of same letters initiating with alphabet 'S' in distinct English words, having dissimilarities in the pronunciation, are tabulated with four hundred and thirty-five samples consisting of words plus phonetic transcriptions as follows:

Table - 1 'S' Alphabet and Explanations with Samples

S. N.	Same Letters/Combinations of Same Letters	Dissimilarities in the Pronunciation	Samples	
			Words	Phonetic Transcriptions
1	s	/z/	Gos <u>l</u> ing	/ˈɡɒzliŋ/
		/s/	Gos <u>p</u> el	/ˈɡɒspl/
		/zə/	Sarcas <u>m</u>	/ˈsɑ:kæzəm/
		/s/	Sarcas <u>t</u> ic	/sɑ:'kæstɪk/
2	sa	/zeɪ/	Accus <u>a</u> tion	/ˌækjuːˈzeɪʃn/
		/zə/	Accus <u>a</u> tive	/əˈkjuːzətɪv/
		/sə/	Chrys <u>a</u> lis	/ˈkrɪsəlɪs/
		/sæ/	Chrys <u>a</u> nthemum	/krɪˈsænθəməm/
		/sɑ:/	Dis <u>a</u> rmament	/dɪsˈɑ:məmənt/
		/zɑ:/	Dis <u>a</u> ster	/dɪˈzɑ:stə(r)/
		/seɪ/	Ins <u>a</u> ne	/ɪnˈsem/
		/sæ/	Ins <u>a</u> nitary	/ɪnˈsænətɪri/
		/sɑ:/	Puls <u>a</u> r	/ˈpʌlsɑ:(r)/
		/seɪ/	Puls <u>a</u> te	/pʌlˈseɪt/
		/sæ/	S <u>a</u> bbath	/ˈsæbəθ/
		/seɪ/	S <u>a</u> cred	/ˈseɪkrɪd/
		/sə/	S <u>a</u> distic	/səˈdɪstɪk/
		/sɑ:/	S <u>a</u> ga	/ˈsɑ:gə/
		/sa/	S <u>a</u> ndstorm	/ˈsændstɔ:m/
		/zæ/	Trans <u>a</u> ction	/trænˈzækʃn/
		/zə/	Trans <u>a</u> tlantic	/ˌtrænzətˈlæntɪk/
		/sæ/	Uns <u>a</u> turated	/ʌnˈsætʃəreɪtɪd/
		/seɪ/	Uns <u>a</u> voury	/ʌnˈseɪvəri/
		/zə/	Us <u>a</u> ble	/ˈjuːzəbl/

		/sɪ/	<b>Usage</b>	/ˈjuːsɪdʒ/
3	sca	/skə/	<b>Escapade</b>	/ˌˈeskəˈpeɪd/
		/skeɪ/	<b>Escape</b>	/ɪˈskeɪp/
		/skaː/	<b>Escarpment</b>	/ɪˈskaːpmənt/
		/skæ/	<b>Scab</b>	/ˈskæb/
		/skeɪ/	<b>Scabies</b>	/ˈskerbiːz/
		/skoː/	<b>Scald</b>	/ˈskoːld/
		/skaː/	<b>Scar</b>	/ˈskaː(r)/
		/skeə/	<b>Scarce</b>	/ˈskeəs/
4	sce	/se/	<b>Ascend</b>	/əˈsend/
		/sə/	<b>Ascertain</b>	/ˌæseɪˈteɪn/
		/ʃe/	<b>Crescendo</b>	/krəˈfendəʊ/
		/s/	<b>Crescent</b>	/ˈkresnt/
		/siː/	<b>Obscene</b>	/əbˈsiːn/
		/se/	<b>Obscenity</b>	/əbˈsenəti/
		/sə/	<b>Scenario</b>	/səˈnɑːriəʊ/
		/siː/	<b>Scene</b>	/siːn/
		/se/	<b>Scent</b>	/sent/
5	schi	/ʃi/	<b>Schist</b>	/ʃɪst/
		/skɪ/	<b>Schizophrenia</b>	/ˌˈskɪtsəˈfriːniə/
6	sci	/sɪ/	<b>Fascinate</b>	/ˈfæsɪneɪt/
		/ʃi/	<b>Fascism</b>	/ˈfæʃɪzəm/
7	sco	/skə/	<b>Microscope</b>	/ˈmaɪkrəˈskəʊp/
		/skɒ/	<b>Microscopic</b>	/ˌmaɪkrəˈskɒpɪk/
		/skɒ/	<b>Scoff</b>	/ˈskɒf/
		/skəʊ/	<b>Scold</b>	/ˈskəʊld/
8	scou	/skaʊ/	<b>Scoundrel</b>	/ˈskaʊndrəl/
		/skaʊə/	<b>Scour</b>	/ˈskaʊə(r)/
		/skɜː/	<b>Scourge</b>	/ˈskɜːdʒ/
9	sca	/skræ/	<b>Scrapbook</b>	/ˈskræpbʊk/
		/skreɪ/	<b>Scrape</b>	/ˈskreɪp/
		/skrɔː/	<b>Scrawl</b>	/ˈskrɔːl/
10	scri	/skraɪ/	<b>Describe</b>	/dɪˈskraɪb/
		/skɪ/	<b>Description</b>	/dɪˈskɪrɪpʃn/
		/skraɪ/	<b>Inscribe</b>	/ɪnˈskraɪb/
		/skɪ/	<b>Inscription</b>	/ɪnˈskɪrɪpʃn/
		/skraɪ/	<b>Subscriber</b>	/səbˈskraɪbə(r)/
		/skɪ/	<b>Subscription</b>	/səbˈskɪrɪpʃn/
		/skraɪ/	<b>Transcribe</b>	/trænˈskraɪb/

		/skrɪ/	Trans <u>script</u>	/'trænsk <u>ri</u> pt/
11	scru	/skrʌ/	<u>Sc</u> rum	/skrʌm/
		/skru:/	<u>Sc</u> ruples	/'skru:plz/
12	se	/se/	Ab <u>se</u> il	/'æb <u>se</u> il/
		/sə/	Ab <u>se</u> nce	/'æb <u>s</u> əns/
		/z/	Ab <u>se</u>	/ə'bjʊ: <u>z</u> /
		/s/	Ab <u>se</u>	/ə'bjʊ: <u>s</u> /
		/z/	Ad <u>se</u> rtise	/'ædvətai <u>z</u> /
		/s/	Ad <u>se</u> rtis <u>se</u> ment	/əd'vɜ:tɪ <u>s</u> mənt/
		/z/	Cl <u>se</u> d	/kləʊ <u>z</u> d/
		/zɪ/	Cl <u>se</u> t	/'klɒ <u>z</u> ɪt/
		/sɪ/	De <u>se</u> crate	/'desɪk <u>re</u> ɪt/
		/zə/	De <u>se</u> rt	/'dez <u>ə</u> t/
		/zɜ:/	De <u>se</u> rt	/dɪ'zɜ:t/
		/z/	Diff <u>se</u>	/dɪ'fju: <u>z</u> /
		/s/	Diff <u>se</u>	/dɪ'fju: <u>s</u> /
		/se/	In <u>se</u> ctivore	/ɪn's <u>se</u> ktɪvɔ:(r)/
		/sɪ/	In <u>se</u> cure	/,ɪn <u>s</u> ɪ'kjʊə(r)/
		/zə/	M <u>se</u> rer	/'maɪ <u>z</u> ə(r)/
		/z/	M <u>se</u> rerable	/'mɪ <u>z</u> rəbl/
		/s/	Non <u>se</u> nse	/'nɒn <u>s</u> ns/
		/se/	Non <u>se</u> sical	/nɒn's <u>se</u> sɪkl/
		/zɜ:/	Ob <u>se</u> rvant	/əb'zɜ:vənt/
		/zə/	Ob <u>se</u> rvation	/,ɒb <u>z</u> ə'veɪʃn/
		/s/	Prem <u>se</u>	/'pre <u>m</u> ɪs/
		/sɪ/	Prem <u>se</u> s	/'pre <u>m</u> ɪsɪz/
		/z/	Pres <u>se</u> nt	/'pre <u>z</u> nt/
		/ze/	Pres <u>se</u> nt	/prɪ'z <u>se</u> nt/
		/z/	Pro <u>se</u>	/prəʊ <u>z</u> /
		/sɪ/	Pro <u>se</u> cute	/'prɒ <u>s</u> ɪkju:t/
		/z/	Ref <u>se</u>	/rɪ'fju: <u>z</u> /
		/s/	Ref <u>se</u>	/'refju: <u>s</u> /
		/ze/	Res <u>se</u> nt	/rɪ'z <u>se</u> nt/
		/zə/	Res <u>se</u> rvation	/,rez <u>ə</u> 'veɪʃn/
		/z/	R <u>se</u>	/rəʊ <u>z</u> /
		/zeɪ/	R <u>se</u>	/rəʊ <u>ze</u> ɪ/
		/ze/	R <u>se</u> tte	/rəʊ'z <u>se</u> t/
		/sɪ/	<u>Se</u> baceous	/sɪ'beɪʃəs/
		/se/	<u>Se</u> cateurs	/. <u>se</u> kə'tɜ:z/

		/sɜ:/	<b>S</b> erf	/sɜ:f/
		/sɑ:/	<b>S</b> ergeant	/'sɑ:dʒənt/
		/sɪə/	<b>S</b> erial	/'sɪəriəl/
		/si:/	<b>S</b> ecret	/'si:kɹət/
		/sa/	<b>S</b> eismology	/sɑɪz'mələdʒi/
		/sɪ/	Sub <b>s</b> equent	/'sʌbsɪkwənt/
		/sɜ:/	Sub <b>s</b> ervient	/səb'sɜ:viənt/
		/z/	U <b>s</b> e	/ju:z/
		/s/	U <b>s</b> e	/ju:s/
		/zə/	U <b>s</b> er	/'ju:zə(r)/
		/z/	V <b>s</b> e	/vɑ:z/
		/se/	V <b>s</b> ectomy	/və'sektəmi/
13	sea	/ziə/	Na <b>s</b> ea	/'nɔ:ziə/
		/zie/	Na <b>s</b> ea <b>t</b> e	/'nɔ:ziət/
		/si:/	<b>S</b> eam <b>a</b> n	/'si:mən/
		/sei/	<b>S</b> ea <b>n</b> c <b>e</b>	/'seɪns/
		/sɜ:/	<b>S</b> ea <b>r</b> ch	/sɜ:tʃ/
14	sei	/saɪ/	<b>S</b> eismology	/sɑɪz'mələdʒi/
		/si:/	<b>S</b> eiz <b>e</b>	/si:z/
15	sh	/s/	Dish <b>o</b> nour	/dɪʃ'ɒnə(r)/
		/ʃ/	Dish <b>h</b> washer	/'dɪʃwɒʃə(r)/
16	sha	/ʃæ/	<b>S</b> ha <b>c</b> k <b>l</b> e	/'ʃækl/
		/ʃeɪ/	<b>S</b> ha <b>d</b> e	/ʃeɪd/
		/ʃɑ:/	<b>S</b> ha <b>f</b> t	/ʃɑ:ft/
		/ʃə/	<b>S</b> ha <b>l</b>	/ʃəl/
17	shea	/ʃi:/	<b>S</b> hea <b>f</b>	/ʃi:f/
		/ʃiə/	<b>S</b> hea <b>r</b>	/ʃiə(r)/
18	shi	/ʃi/	<b>S</b> hi <b>n</b>	/ʃɪn/
		/ʃaɪ/	<b>S</b> hi <b>n</b> e	/ʃaɪn/
		/ʃɜ:/	<b>S</b> hi <b>r</b> k	/ʃɜ:k/
19	shou	/ʃə/	<b>S</b> hou <b>l</b> d	/ʃəd/
		/ʃəʊ/	<b>S</b> hou <b>l</b> der	/'ʃəʊldə(r)/
		/ʃaʊ/	<b>S</b> hou <b>t</b>	/ʃaʊt/
20	shri	/ʃri/	<b>S</b> hri <b>m</b> p	/ʃrɪmp/
		/ʃraɪ/	<b>S</b> hri <b>n</b> e	/ʃraɪn/
21	si	/ʒ/	Abrasi <b>o</b> n	/ə'breɪʒn/
		/sɪ/	Abrasi <b>v</b> e	/ə'breɪsɪv/
		/ʒ/	Adhesi <b>o</b> n	/əd'hi:ʒn/
		/sɪ/	Adhesi <b>v</b> e	/əd'hi:sɪv/



		/sɪ/	Bas <u>ics</u>	/'beɪs <u>ɪ</u> ks/
		/zə/	Bas <u>il</u>	/'bæz <u>ə</u> l/
		/s/	Bas <u>in</u>	/'beɪs <u>ɪ</u> n/
		/sɪ/	Caps <u>icum</u>	/'kæps <u>ɪ</u> kəm/
		/saɪ/	Caps <u>ize</u>	/kæp 's <u>aɪ</u> z/
		/sɪ/	Cas <u>ing</u>	/'keɪs <u>ɪ</u> ŋ/
		/si:/	Cas <u>ino</u>	/kə 's <u>i</u> :nəʊ/
		/zɪg/	Des <u>ign</u> ate	/'deɪz <u>ɪ</u> ɡneɪt/
		/zaɪə/	Des <u>ir</u> able	/dɪ 'z <u>aɪ</u> ərəbl/
		/sɪ/	Divers <u>ify</u>	/daɪ 'vɜ:s <u>ɪ</u> fai/
		/sə/	Divers <u>ity</u>	/daɪ 'vɜ:s <u>ə</u> ti/
		/sɪ/	Emphas <u>is</u>	/'emfə <u>sɪ</u> s/
		/saɪ/	Emphas <u>ize</u>	/'emfə <u>s</u> aɪz/
		/ɜ:/	Indec <u>is</u> ion	/,ɪndɪ 'sɪ <u>ʒ</u> n/
		/sɪ/	Indec <u>is</u> ive	/,ɪndɪ 'saɪ <u>sɪ</u> v/
		/zɪ/	Inqu <u>is</u> ition	/,ɪŋkwɪ 'z <u>ɪ</u> fɪn/
		/zə/	Inqu <u>is</u> itive	/ɪn 'kwɪz <u>ɪ</u> tɪv/
		/saɪ/	Ins <u>id</u> er	/ɪn 's <u>aɪ</u> də(r)/
		/sɪ/	Ins <u>id</u> ious	/ɪn 's <u>ɪ</u> dɪəs/
		/sa/	Overs <u>ight</u>	/'əʊvə <u>s</u> aɪt/
		/sɪ/	Overs <u>impl</u> ify	/'əʊvə 's <u>ɪ</u> mplɪfaɪ/
		/zɪ/	Pos <u>it</u> ion	/pə 'z <u>ɪ</u> fɪn/
		/zə/	Pos <u>it</u> ive	/'pɒz <u>ə</u> tɪv/
		/zaɪ/	Res <u>id</u> e	/rɪ 'z <u>aɪ</u> d/
		/zɪ/	Res <u>id</u> ence	/'reɪz <u>ɪ</u> dəns/
		/zaɪ/	Res <u>ign</u>	/rɪ 'z <u>aɪ</u> n/
		/zɪ/	Res <u>ign</u> ation	/'reɪz <u>ɪ</u> ɡ 'neɪfɪn/
		/sə/	Respons <u>ib</u> ly	/rɪ 'spɒns <u>ə</u> bli/
		/sɪ/	Respons <u>iv</u> e	/rɪ 'spɒns <u>ɪ</u> v/
		/sɪ/	Seas <u>ick</u>	/'si:s <u>ɪ</u> k/
		/saɪ/	Seas <u>ide</u>	/'si:s <u>aɪ</u> d/
		/sɪ/	<u>S</u> ickness	/'s <u>ɪ</u> knəs/
		/saɪ/	<u>S</u> ide	/'s <u>aɪ</u> d/
		/saɪ/	Subs <u>id</u> e	/səb 's <u>aɪ</u> d/
		/sɪ/	Subs <u>id</u> ary	/səb 's <u>ɪ</u> dɪəri/
		/sə/	Subs <u>id</u> y	/'sʌbs <u>ə</u> di/
		/sɪ/	Synthes <u>is</u>	/'sɪnθə <u>sɪ</u> s/
		/saɪ/	Synthes <u>ize</u>	/'sɪnθə <u>s</u> aɪz/
22	side	/zaɪd/	Pres <u>ide</u>	/'prɪ 'z <u>aɪ</u> d/

		/zɪdə/	Pres <u>id</u> ency	/'prezɪdənsi/
23	sie	/sɪ/	<u>S</u> ieve	/sɪv/
		/si:/	<u>S</u> iege	/si:dʒ/
		/sie/	<u>S</u> iesta	/si'estə/
24	sig	/zaɪ/	De <u>s</u> ign	/di'zæn/
		/zɪg/	De <u>s</u> ignate	/'deɪɡneɪt/
25	sign	/saɪn/	<u>S</u> ign	/saɪn/
		/sɪgn/	<u>S</u> ignal	/'sɪɡnəl/
26	ske	/ske/	<u>S</u> ketchy	/'sketʃi/
		/skj/	<u>S</u> kewer	/'skju:ə(r)/
27	ski	/ski/	<u>S</u> kipper	/'skɪpə(r)/
		/skɜ:/	<u>S</u> kirt	/skɜ:t/
28	sla	/sleɪ/	<u>S</u> lake	/sleɪk/
		/slɑ:/	<u>S</u> lalom	/'slɑ:ləm/
29	sli	/sli/	<u>S</u> lick	/sɪk/
		/slai/	<u>S</u> lide	/slɑɪd/
30	slo	/slɒ/	<u>S</u> log	/slɒg/
		/sləʊ/	<u>S</u> logan	/'sləʊgən/
31	sma	/smæ/	<u>S</u> mack	/smæk/
		/smɔ:/	<u>S</u> mall	/smɔ:l/
		/smɑ:/	<u>S</u> mart	/smɑ:t/
32	smi	/sməɪ/	<u>S</u> mile	/sməɪl/
		/smɜ:/	<u>S</u> mirk	/smɜ:k/
33	smo	/smɒ/	<u>S</u> mog	/smɒg/
		/sməʊ/	<u>S</u> moke	/sməʊk/
34	sna	/sneɪ/	<u>S</u> nake	/sneɪk/
		/sneə/	<u>S</u> nare	/sneə(r)/
		/snɑ:/	<u>S</u> narl	/snɑ:l/
		/snæ/	<u>S</u> natch	/snætʃ/
35	snee	/sniə/	<u>S</u> neer	/sniə(r)/
		/sni:/	<u>S</u> neeze	/sni:z/
36	sni	/snaɪ/	<u>S</u> nide	/snaɪd/
		/sni/	<u>S</u> niff	/sni:f/
37	so	/sə/	Abs <u>o</u> lute	/'æbsəlu:t/
		/zɒ/	Abs <u>o</u> lve	/əb'zɒlv/
		/sɔ:/	Abs <u>o</u> rbtion	/əb'sɔ:pʃn/
		/sə/	Ins <u>o</u> lent	/'ɪnsələnt/
		/sɒ/	Ins <u>o</u> luble	/ɪn'sɒljəbl/
		/sə/	Is <u>o</u> lation	/'aɪsə'leɪʃn/

		/sɒ/	<b>I</b> soceles	/aɪ' sɒsəliːz/
		/səʊ/	Mes <b>o</b> phyll	/' mesəʊfɪl/
		/sə/	Mes <b>o</b> sphere	/' mesəsfiə(r)/
		/sə/	Per <b>s</b> onalize	/' pɜːsənəlaɪz/
		/sɒ/	Per <b>s</b> onify	/pə' sɒnɪfaɪ/
		/sə/	Philos <b>o</b> pher	/fə' lɒsəfə(r)/
		/sɒ/	Philos <b>o</b> phical	/, fɪlə' sɒfɪkl/
		/zə/	Res <b>o</b> lution	/' rezə' luːʃn/
		/zɒ/	Res <b>o</b> lve	/' rɪ' zɒlv/
		/sɒ/	<b>S</b> ob	/sɒb/
		/səʊ/	<b>S</b> ober	/' səʊbə(r)/
		/sə/	<b>S</b> olicit	/sə' lɪsɪt/
		/sɒ/	Ultrason <b>i</b> c	/ʌltrə' sɒnɪk/
		/sa/	Ultrason <b>o</b> und	/' ʌltrəsəʊnd/
		/sə/	Un <b>s</b> olicited	/' ʌnsə' lɪsɪtɪd/
		/sa/	Un <b>s</b> ound	/' ʌn' saʊnd/
38	soa	/səʊ/	<b>S</b> oap	/səʊp/
		/sɔː/	<b>S</b> oar	/sɔː(r)/
39	sou	/zəʊ/	Res <b>o</b> unding	/' rɪ' zəʊndɪŋ/
		/sɔː/	Res <b>o</b> urce	/' rɪ' sɔːs/
		/zɔː/	Res <b>o</b> urceful	/' rɪ' zɔːsfl/
		/səʊ/	<b>S</b> oulless	/' səʊlləs/
		/saʊ/	<b>S</b> ound	/saʊnd/
		/suː/	<b>S</b> oup	/suːp/
		/saʊə/	<b>S</b> our	/saʊə(r)/
		/sɔː/	<b>S</b> ource	/sɔːs/
		/sʌ/	<b>S</b> outherly	/' sʌðəli/
40	sow	/saʊ/	<b>S</b> ow	/saʊ/
		/səʊ/	<b>S</b> ow	/səʊ/
41	spa	/spæ/	Dis <b>s</b> parage	/dɪ' spærɪdʒ/
		/spə/	Dis <b>s</b> parate	/' dɪspərət/
		/spɑː/	<b>S</b> pa	/spɑː/
		/speɪ/	<b>S</b> pace	/speɪs/
		/spə/	<b>S</b> paghetti	/spə' geti/
		/spæ/	<b>S</b> pan	/spæn/
		/speə/	<b>S</b> pare	/speə(r)/
42	spe	/spe/	Dis <b>s</b> enser	/dɪ' spensə(r)/
		/spɜː/	Dis <b>s</b> ersal	/dɪ' spɜːsl/
		/spə/	Pros <b>s</b> er	/' prɒspə(r)/

		/spe/	Pros <u>per</u> ity	/prɒ' <u>s</u> pɛrəti/
		/spe/	<u>S</u> pecialize	/ ' <u>s</u> peʃəlaɪz/
		/spi:/	<u>S</u> pecies	/ ' <u>s</u> pi:ʃi:z/
		/spə/	<u>S</u> pecific	/ <u>s</u> pə' sɪfɪk/
43	spea	/spi:/	<u>S</u> peaker	/ ' <u>s</u> pi:kə(r)/
		/spɪə/	<u>S</u> pear	/ <u>s</u> piə(r)/
44	spi	/spi/	<u>S</u> pinach	/ ' <u>s</u> pɪntʃ/
		/spai/	<u>S</u> pinal	/ ' <u>s</u> pamɪ/
		/spaiə/	<u>S</u> pire	/ <u>s</u> paiə(r)/
		/spi/	Trans <u>s</u> piration	/ ,træns <u>s</u> pi'reɪʃn/
		/spaiə/	Trans <u>s</u> pire	/træn' <u>s</u> paiə(r)/
45	spli	/splai/	<u>S</u> plice	/ <u>s</u> plai/
		/splɪ/	<u>S</u> plint	/ <u>s</u> plɪnt/
46	spo	/spɔ:/	<u>S</u> poilsport	/ ' <u>s</u> pɔɪlspɔ:t/
		/spəʊ/	<u>S</u> poke	/ <u>s</u> pəʊk/
		/spʌ/	<u>S</u> ponge	/ <u>s</u> pʌndʒ/
		/spɔ:/	Trans <u>s</u> port	/ 'træns <u>s</u> pɔ:t/
		/spəʊ/	Trans <u>s</u> pose	/træn' <u>s</u> pəʊz/
		/spɔ:/	Un <u>s</u> poiled	/ ,ʌn' <u>s</u> pɔɪld/
		/spəʊ/	Un <u>s</u> spoken	/ ,ʌn' <u>s</u> pəʊkən/
47	squa	/skwɔ:/	<u>S</u> quall	/ <u>s</u> kwɔ:l/
		/skwɒ/	<u>S</u> qualor	/ ' <u>s</u> kwɒlə(r)/
		/skweə/	<u>S</u> quare	/ <u>s</u> kweə(r)/
48	squi	/skwɪ/	<u>S</u> quint	/ <u>s</u> kwɪnt/
		/skwɜ:/	<u>S</u> quirm	/ <u>s</u> kwɜ:m/
49	ssa	/sə/	Mass <u>s</u> acre	/ ' mæsə <u>s</u> kə(r)/
		/sɑ:/	Mass <u>s</u> age	/ ' mæsə <u>s</u> :ʒ/
		/sə/	Pass <u>s</u> able	/ ' pɑ:sə <u>s</u> bl/
		/sɪ/	Pass <u>s</u> age	/ ' pæsɪdʒ/
50	sse	/se/	Ass <u>s</u> ent	/ ə' <u>s</u> ent/
		/sɜ:/	Ass <u>s</u> ert	/ ə' <u>s</u> ɜ:t/
		/sə/	Cass <u>s</u> erole	/ ' kæsə <u>s</u> əʊl/
		/se/	Cass <u>s</u> ette	/ kə' <u>s</u> et/
		/se/	Diss <u>s</u> ent	/ dɪ' <u>s</u> ent/
		/sə/	Diss <u>s</u> ertation	/ ,dɪsə' <u>s</u> teɪʃn/
		/sɜ:/	Diss <u>s</u> ervice	/ dɪs' <u>s</u> ɜ:vɪs/
		/s/	Ess <u>s</u> ence	/ ' es <u>s</u> ns/
		/se/	Ess <u>s</u> ential	/ ɪ' <u>s</u> enʃl/
51	ssi	/sɪ/	Ass <u>s</u> iduous	/ ə' <u>s</u> ɪdjuəs/

		/saɪ/	<b>Assignment</b>	/ə'saɪnmənt/
		/saɪ/	<b>Missile</b>	/'mɪsaɪl/
		/sɪ/	<b>Missing</b>	/'mɪsɪŋ/
		/sɪ/	<b>Necessitate</b>	/nə'sesɪteɪt/
		/sə/	<b>Necessity</b>	/nə'sesəti/
		/sə/	<b>Permissible</b>	/pə'mɪsəbl/
		/sɪ/	<b>Permissive</b>	/pə'mɪsɪv/
52	sso	/səʊ/	<b>Association</b>	/ə'səʊsɪ'eɪʃn/
		/sə/	<b>Assonance</b>	/'æsnəns/
		/sɔ:/	<b>Assorted</b>	/ə'sɔ:tɪd/
		/sə/	<b>Dissolution</b>	/'dɪsə'lu:ʃn/
		/zə/	<b>Dissolve</b>	/dɪ'zɒlv/
		/s/	<b>Lesson</b>	/'lesn/
		/sɔ:/	<b>Lessor</b>	/le'sɔ:(r)/
53	ssu	/sju:/	<b>Assume</b>	/ə'sju:m/
		/sʌ/	<b>Assumption</b>	/ə'sʌmpʃn/
		/ʃɔ:/	<b>Assurance</b>	/ə'ʃɔ:rəns/
54	sta	/stə/	<b>Circumstance</b>	/'sɜ:kəmstəns/
		/stæ/	<b>Circumstantial</b>	/'sɜ:kəm'stæŋl/
		/stə/	<b>Distant</b>	/'dɪstənt/
		/steɪ/	<b>Distaste</b>	/dɪs'teɪst/
		/stə/	<b>Ecstasy</b>	/'ekstəsi/
		/stæ/	<b>Ecstatic</b>	/'ɪk'stætɪk/
		/stɔ:/	<b>Installment</b>	/'ɪnstəlmənt/
		/stə/	<b>Instance</b>	/'ɪnstəns/
		/stæ/	<b>Mustache</b>	/'mʌstæʃ/
		/stə/	<b>Mustard</b>	/'mʌstəd/
		/sti/	<b>Postage</b>	/'pəʊstɪdʒ/
		/st/	<b>Postal</b>	/'pəʊstl/
		/stæ/	<b>Stabbing</b>	/'stæbɪŋ/
		/stə/	<b>Stability</b>	/'stæbɪləti/
		/steɪ/	<b>Stabilize</b>	/'steɪbəlaɪz/
		/stɑ:/	<b>Staff</b>	/'stɑ:f/
		/stə/	<b>Substance</b>	/'sʌbstəns/
		/stæ/	<b>Substantial</b>	/'sʌb'stæŋl/
55	stai	/steɪ/	<b>Stain</b>	/'stem/
		/steə/	<b>Stair</b>	/'steə(r)/
56	ste	/st/	<b>Hostel</b>	/'həʊstl/
		/stə/	<b>Hostess</b>	/'həʊstəs/



		/stə/	Hyst <u>e</u> ria	/hɪ'stɜəriə/
		/ste/	Hyst <u>e</u> rical	/hɪ'stɜrɪkl/
		/ste/	Ost <u>e</u> ntatious	/,ɒstɛn'teɪʃəs/
		/sti/	Ost <u>e</u> o	/'ɒstɪəʊ/
		/ste/	St <u>e</u> rilize	/'stɜrələɪz/
		/stɜ:/	St <u>e</u> rling	/'stɜ:lɪŋ/
		/stə/	Syst <u>e</u> matic	/,sɪstə'mætɪk/
		/ste/	Syst <u>e</u> mic	/sɪ'stɛmɪk/
57	stea	/ste/	St <u>e</u> ady	/'stɛdi/
		/steɪ/	St <u>e</u> ak	/stɛɪk/
		/sti:/	St <u>e</u> al	/'sti:l/
58	stee	/sti:/	St <u>e</u> eped	/'sti:pt/
		/stə/	St <u>e</u> ering	/'stɜrɪŋ/
59	sti	/stə/	Combust <u>i</u> ble	/kəm'bʌstəbl/
		/stʃ/	Combust <u>i</u> on	/kəm'bʌstʃən/
		/stɪ/	Cyst <u>i</u> c fibrosis	/,sɪstɪk faɪ'brəʊsɪs/
		/staɪ/	Cyst <u>i</u> titis	/sɪ'staɪtɪs/
		/stɪ/	Dest <u>i</u> ned	/'destɪnd/
		/stə/	Dest <u>i</u> ny	/'destəni/
		/staɪ/	Host <u>i</u> le	/'hɒstaɪl/
		/stɪ/	Host <u>i</u> lity	/hɒ'stɪləti/
		/stɪ/	St <u>i</u> ff	/'stɪf/
		/staɪ/	St <u>i</u> fle	/'staɪfl/
		/stɜ:/	St <u>i</u> r	/'stɜ:(r)/
60	stia	/stʃə/	Christ <u>i</u> an	/'krɪstʃən /
		/stɪə/	Christ <u>i</u> anity	/'krɪstɪ'ænəti/
61	sto	/stə/	Arist <u>o</u> cracy	/,æri'stɒkrəsi/
		/stə/	Arist <u>o</u> crat	/'æristəkræt/
		/stə/	Hist <u>o</u> rical	/hɪ'stɒrɪkl/
		/st/	Hist <u>o</u> ry	/'hɪstri/
		/stə/	Rest <u>o</u> ration	/,restə'reɪʃn/
		/stə:/	Rest <u>o</u> re	/rɪ'stə:(r)/
		/stə/	St <u>o</u> cky	/'stɒki/
		/stəʊ/	St <u>o</u> ic	/'stəʊɪk/
		/stʌ/	St <u>o</u> mach	/'stʌmək/
		/sta/	St <u>o</u> t	/'staʊt/
62	stra	/streɪ/	Administ <u>r</u> ation	/əd'mɪnɪ'streɪʃn/
		/strə/	Administ <u>r</u> ative	/əd'mɪnɪ'strətɪv/

		/streɪ/	Demon <u>str</u> ation	/ˌdemənˈstreɪʃn/
		/strə/	Demon <u>str</u> ative	/dɪˈmɒnstrətɪv/
		/strə/	Orche <u>str</u> a	/ˈɔːkɪstrə/
		/streɪ/	Orche <u>str</u> ation	/ˌɔːkɪˈstreɪʃn/
		/strɑː/	Regi <u>str</u> ar	/ˌredʒɪˈstrɑː(r)/
		/streɪ/	Regi <u>str</u> ation	/ˌredʒɪˈstreɪʃn/
		/streɪ/	<u>Str</u> anger	/ˈstreɪndʒə(r)/
		/stræ/	<u>Str</u> angle	/ˈstræŋɡl/
		/strə/	<u>Str</u> ategic	/ˈstrəˈtiːdʒɪk/
		/strɑː/	<u>Str</u> atum	/ˈstrɑːtəm/
63	stri	/straɪ/	A <u>str</u> ide	/əˈstraɪd/
		/stri/	A <u>str</u> ingent	/əˈstrɪndʒənt/
		/stri/	Ga <u>str</u> ic	/ˈgæstrɪk/
		/straɪ/	Ga <u>str</u> itis	/gæˈstraɪtɪs/
		/stri/	<u>Str</u> ictly	/ˈstriktli/
		/straɪ/	<u>Str</u> ide	/ˈstraɪd/
64	stro	/strɒ/	A <u>str</u> ology	/əˈstrɒlədʒi/
		/strə/	A <u>str</u> onaut	/ˈæstrənɔːt/
		/strəʊ/	A <u>str</u> ophysics	/ˌæstrəʊˈfɪzɪks/
		/strəʊ/	<u>Str</u> oll	/ˈstrəʊl/
		/strɒ/	<u>Str</u> ong	/ˈstrɒŋ/
65	stu	/stʌ/	<u>St</u> untman	/ˈstʌntmæn/
		/stjuː/	<u>St</u> upendous	/ˈstjuːˈpendəs/
66	su	/ʃə/	Cen <u>s</u> ure	/ˈsenʃə(r)/
		/sə/	Cen <u>s</u> us	/ˈsensəs/
		/sjə/	Ins <u>u</u> lar	/ˈɪnsjələ(r)/
		/sju/	Ins <u>u</u> late	/ˈɪnsjuleɪt/
		/sʌ/	Ins <u>u</u> lting	/ɪnˈsʌltɪŋ/
		/suː/	Ins <u>u</u> perable	/ɪnˈsuːpərəbl/
		/ʃɔː/	Ins <u>u</u> rance	/ɪnˈʃɔːrəns/
		/zjuː/	Pres <u>u</u> me	/priˈziuːm/
		/zʌ/	Pres <u>u</u> mpuous	/priˈzʌmptʃuəs/
		/sə/	Pres <u>u</u> ppose	/priˈsəˈpəʊz/
		/zʌ/	Res <u>u</u> lt	/rɪˈzʌlt/
		/zuː/	Res <u>u</u> me	/rɪˈzuːm/
		/sɜː/	Res <u>u</u> rgence	/rɪˈsɜːdʒəns/
		/sʌ/	<u>S</u> ubject	/ˈsʌbdʒɪkt/
		/sə/	<u>S</u> ubject	/ˈsəbˈdʒekt/
		/suː/	<u>S</u> ucrose	/ˈsuːkrəʊz/

		/ʃʊ/	<b>S</b> ugar	/ˈfʊgə(r)/
		/ʃɔ:/	<b>S</b> ure	/ʃɔ:(r)/
		/ʃuə/	<b>S</b> urety	/ˈfʊərəti/
		/sw/	<b>S</b> uede	/sweɪd/
		/sɜ:/	<b>S</b> urge	/sɜ:dʒ/
67	sue	/su:/	<b>S</b> ue	/su:/
		/sweɪ/	<b>S</b> uede	/sweɪd/
		/su:t/	<b>S</b> uet	/ˈsu:t/
68	sui	/su:/	<b>S</b> uit	/su:t/
		/swi:/	<b>S</b> uite	/swi:t/
69	swa	/swɒ/	<b>S</b> wab	/swɒb/
		/swæ/	<b>S</b> wagger	/ˈswægə(r)/
		/sweɪ/	<b>S</b> wathe	/sweɪð/
70	swea	/sweə/	<b>S</b> wear	/sweə(r)/
		/swe/	<b>S</b> weat	/sweɪt/
71	swi	/swɪ/	<b>S</b> windle	/ˈswɪndl/
		/swaɪ/	<b>S</b> wine	/swaɪn/
		/swɜ:/	<b>S</b> wirl	/swɜ:l/
72	sy	/saɪ/	<b>A</b> sylum	/əˈsaɪləm/
		/sɪ/	<b>A</b> symmetric	/ˌeɪsɪˈmetrɪk/
		/sɪ/	<b>S</b> yllable	/ˈsɪləbl/
		/saɪ/	<b>S</b> ynovial	/saɪˈnəʊviəl/

## VII. CONCLUSION

The above analysis containing seventy-two same letters/combinations of same letters initiating with alphabet 'S' in distinct four hundred and thirty-five English words, i.e., s, sa, sca, sce, schi, sci, sco, scou, scra, scri, scru, se, sea, sei, sh, sha, shea, shi, shou, shri, si, side, sie, sig, sign, ske, ski, sla, sli, slo, sma, smi, smo, sna, snee, sni, so, soa, sou, sow, spa, spe, spea, spi, spli, spo, squa, squi, ssa, sse, ssi, sso, ssu, sta, stai, ste, stea, stee, sti, stia, sto, stra, stri, stro, stu, su, sue, sui, swa, swea, swi and sy clearly shows the dissimilarities in the pronunciation of them. Thus, the hypothesis has been validated. Further, this elaboration will assuredly stimulate the English language learners to become supreme in the chosen fragment of presentation.

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# On the Enlightenment of “MOOC” to the Cultivation of English Majors

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**Abstract**— *With the advent of the era of globalization and informationization, the opening and sharing of global higher education resources has become the trend of the times. As an emerging form of open education, "Mooc" takes the network as a platform, with college students as the main body, and is open to all members of society for free, and is receiving widespread attention and favor. How to use this effective platform to build English majors in colleges and universities, cultivate compound talents, and improve teachers' teaching level is the central topic of this paper.*

**Keywords**— *MOOC, English major, cultivation.*

## I. INTRODUCTION

With the advent of the era of globalization and informationization, the opening and sharing of global higher education resources has become the trend of the times. As an emerging form of open education, Mooc takes the network as a platform, with college students as the main body, and is open to all members of society for free, and is receiving widespread attention and favor. Domestic scholars have also conducted detailed research on this emerging thing from different perspectives, including sorting out the development process of MOOCs in China, exploring the teaching methods and processes of MOOCs, and forecasting development trends at home and abroad, but how to integrate MOOCs? The application of curriculum in the construction of specific disciplines is still almost a blank, and few scholars have discussed it. This paper will start with how to use MOOCs as an effective platform to cultivate English majors in colleges and universities, and discuss it from three aspects: curriculum, teaching concepts,

and the cultivation of students' abilities. Combined with the characteristics of English majors, this paper aims at achieving the goal of improving the overall level of English majors.

## II. WHY DO WE TALK ABOUT MOOCS?

Mooc is the abbreviation of Massive Online Open Course, that is, "massive online open course". MOOCs are courses recorded by world-renowned schools for online students. They have a fixed starting time, as well as homework and exams. Certificates are awarded after graduation. It is a complete teaching process, but the teaching steps are all realized in cyberspace. The four characteristics of MOOCs are Massive, Open, Online, and Course. That is to say, no matter whether you are a student of this school or not, as long as you have an online platform and register, you can choose the content you are interested in from a large number of courses to study online, and the class is not limited by time and space. The teaching duration

of MOOC courses is usually 5-8 weeks, and the teaching materials and teaching activities are organized on a weekly basis. A lesson consists of multiple 5-10 minute short teaching videos, each of which is relatively complete around a concept or a topic. 1-2 multiple-choice questions are embedded in the video to encourage students to recall or apply what they have just learned in a timely manner, or remind students to recall what they have learned before to prepare for the next piece of new knowledge. Students, teachers and students answer questions and use the course forum for cooperative learning. With homework correction or paper review or automatic question judgment by machine, or peer evaluation, students will be graded according to the scoring standard provided by the teacher.

The origins of MOOCs can be traced back to the 1960s, when American inventor and intellectual innovator Douglas Engelbart highlights the possibility of using computers as a collaborative tool for enhancing intelligence. Since then, many experts who are keen on this cause have vigorously promoted the opening of the educational process, applying computer technology to the learning process as a means of reforming the educational system. In 2008, Stephen Downes and George Siemens of the University of Manitoba, Canada, launched the online course Connectivism & Connective Knowledge, which has been considered the first real MOOC. In the same year, several researchers at the University of Prince Edward Island in Canada coined the term Massive Open Online Course or MOOC. In 2012, MOOCs achieved a blowout development in the United States represented by Yale University. 2013 is the "first year of MOOCs" in China. Well-known domestic universities such as Tsinghua University, Peking University and Shanghai Jiaotong University have launched MOOC courses on international platforms, and established Chinese version MOOC platforms. The MOOC adopts the online teaching mode, and the scale of the course is large, which can accommodate more than 100,000 people to study at the same time; the teaching is gamified by means of animation, video, PPT, etc.; it has strong teaching activities and can form a strong online learning community.

### III. THE ADVANTAGES AND DISADVANTAGES OF MOOCS

The arrival of MOOCs has brought a huge impact on the traditional teaching methods, but also injected new vitality. The advantages are mainly reflected in the following aspects:

MOOCs can satisfy students' attachment to prestigious schools and realize true sharing of educational resources and equality of identities. The MOOC relies on an online platform and is open to students all over the world. As long as you have the enthusiasm for learning and understand simple technical operations, you can have the same learning opportunities as students in famous schools, thus breaking the restrictions of factors such as age, region, and education background.

Teaching is not limited by time and space, and the teaching forms are flexible and diverse. Traditional teaching has a strict teaching system. Students need to arrive at the designated place for class on time. The class time is basically about two hours. Regardless of the state of the students, unless they ask for leave, they must abide by the rules. Although this ensures the teaching order, it cannot fully meet the individual needs of students. The MOOC divides the teaching content into small learning units. Students can use scattered time for fragmented learning. At the same time, they can watch and learn repeatedly when they have some doubts or questions. This meets the needs of students at different levels, thereby improving their learning efficiency.

At the same time, MOOCs help teachers to improve their teaching level. Due to the wide dissemination of MOOCs, teachers need to consider the needs of students at different levels and consider all possible problems in advance. This requires teachers to prepare more carefully, not only to explain the knowledge clearly, but also to use the videos as lively and interesting as possible. Therefore, the production of MOOCs also helps teachers to rationally arrange time, effectively design teaching links, adapt to new teaching forms, and improve teaching levels.

However, the vigorous development of MOOCs has also received some criticism. For example, some people think that MOOCs are just a flash in the pan, a new teaching method, and traditional teaching cannot be cancelled, and will gradually be forgotten by everyone as time goes by; course production is time-consuming and labor-intensive, and requires strong economic strength, so it does not have



the conditions for popularization. In addition, the completion rate of MOOCs is very low, and social acceptance remains to be tested. Some people believe that the position embodied by MOOCs is based on the United States or the West, and reflects the cultural hegemonism of the Western countries. MOOCs may further aggravate the homogenization of university education, further commoditize knowledge and make education become some tools. In short, no matter whether the MOOC is more beneficial than harmful, or more harmful than beneficial, it is sweeping the world with an unstoppable momentum, and it is also taking root in China. Why not use it to provide a little reference and inspiration for traditional university. Maybe cultivation of English majors is an excellent test field as a bridge between Chinese and Western cultures.

### 3. The cultivation of English majors with MOOCs

The number of students who take part in the TEM-4 and TEM-8 tests for English majors is increasing year by year. The development of the English major provides a higher platform for cultivating outstanding foreign language talents, and also makes great contributions to society. But at the same time, some problems are constantly exposed. English majors have similar training methods, lack of high-quality courses, have a tendency to seek quick success and commercialization, only focus on skills and not on the cultivation of humanistic qualities, outdated teaching materials and outdated teaching methods. Students do not have the awareness of cross-cultural communication. The arrival of MOOCs has a great impact on the traditional teaching of English majors. The "College English Course Teaching Requirements" issued by the Ministry of Education in 2004 clearly pointed out: "We should make full use of the opportunities brought by the development of multimedia network technology. We should use a new teaching mode to improve the original single-class teaching mode mainly based on teachers' teaching; the new teaching mode should be supported by modern information technology, especially network technology, so that English teaching will move towards personalized learning, free from time constraints"(52)."MOOC" provides a new vision for the reform and construction of English majors, which is embodied in three aspects: curriculum, teaching philosophy, and student ability training.

First, MOOCs can enrich the content and format of

courses. The " English Teaching Syllabus for English Majors in Colleges and Universities " stipulates that the English major course consists of three parts: English professional skills courses (such as intensive reading, basic courses such as listening, speaking, reading, writing and translation), English professional knowledge courses (such as English and American literature, linguistics, Western culture) and related professional knowledge courses (such as diplomacy, economics and trade, law, management, journalism, education, science and technology, culture, military, etc.). It can be seen from the syllabus that the setting of the curriculum not only reflects the goal of cultivating students with solid basic skills, but also reflects the desire to improve students' humanistic quality and comprehensive quality. That is to say, students are not only competent for various English-related jobs, but also have noble moral and aesthetic feelings. In the 1930s, Zhu Guangqian pointed out the importance of this kind of general education. He believed that liberal arts education is not only about practicing one's skills, but also developing people with integrity and understanding. However, in many colleges and universities, the setting of English majors is more inclined to serve the market, emphasizing market, and students regard English only as a means of making a living, and they are indifferent to other courses except to cultivate skills. However, some local colleges and universities are not able to offer more comprehensive courses due to the lack of financial resources, material resources and teachers. Even if they offer relevant courses, they cannot attract students' interest due to their lack of attention and poor quality. Professor Wang Shouren of Nanjing University believes that the teaching of foreign language majors in China pays too much attention to skill training, which leads to the lack of depth of thought, knowledge structure and analytical ability. The arrival of MOOCs may solve this problem. On this platform, well-known professors from the world's top universities lively and interestingly explain the knowledge of different disciplines, which can make up for the imperfect curriculum of traditional college English majors and the incomplete knowledge structure of students. It is a pity, and at the same time, it saves teaching resources and expands the knowledge of students. The specific method is that the school can designate some high-quality courses on the MOOC platform as part of the elective

courses. Students can choose topics they are interested in and study in their spare time. After passing the assessment, they can be used as part of their usual grades and even accumulated into credits so as to realize general education across disciplines, schools and borders.

Second, MOOCs can update teaching concepts and improve teachers' skills. Teachers have assumed the role of imparting knowledge and shaping personality since ancient times. In the traditional classroom, the two major roles of teachers are lecturers and organizers. In 2007, Dai Weidong re-emphasized the importance of teaching staff: "Qualified English teaching staff is the key to the development of English undergraduate education in China, whether it is in the establishment of teaching goals, specific teaching practice or in teaching management. There is a lack of teachers with certain professional quality and high professional level." China's English learning is still dominated by classroom teaching, students' learning mainly relies on teachers' classroom lectures and notes, and interactive communication only occupies a small proportion. With the development of modern educational technology, most teachers begin to use courseware in the classroom and provide students with more audio-visual materials, but there is still a big difference from virtual online learning. The MOOC subverts the traditional teacher-student relationship, changing from teachers as the main body to students. When students study online courses, they need to take the initiative, think and summarize actively, ask questions, and have more interaction with teachers and classmates, and get rid of the passive position, while teachers are only guides and helpers. This obvious feature is similar to the recently popular "flipped classroom", and it also conforms to the concept of autonomous learning advocated in the learning pyramid theory. Therefore, the majority of English teachers should also change their teaching concepts and teaching methods, give more autonomy to students, inspire students, and cultivate their critical thinking and innovation ability.

In specific teaching activities, we can learn from the essence of MOOC teaching concepts and conduct experiments in a small range. For example, teachers assign learning content and thinking questions to students in advance, let them discuss in groups, report and display in class, and teachers propose to students. This can change

the passive situation where students just listened to the class with their ears. Teachers can directly make MOOCs by themselves, present the most essential knowledge points in the most vivid form, and form an interactive process of online learning and offline communication for students, thus freeing teachers and students from traditional classrooms. Moreover, this kind of course can also be used repeatedly for large-scale promotion, which not only saves the teacher's time, but also gets rid of the limitation of time and space. Of course, according to the nature of the subject and the level of students, traditional teaching, MOOCs and flipped classrooms can be combined to carry out blended teaching, so that students can learn more enthusiastically, and teachers can also make time to study teaching methods and conduct scientific research. To achieve a win-win situation in teaching and research.

Third, MOOCs can improve students' enthusiasm and learning efficiency, and expand their knowledge. Humanistic psychology, which emerged in the United States in the 1960s, had a huge impact on English teaching. Its representative Rogers believes that learning is the full development of individual potential, the development of personality, and the development of self. Learning should be self-initiated, permeable, with personal participation and self-evaluation. Constructivists also advocate student-centered learning. Knowledge is not acquired by teachers, but is acquired by learners in a certain situation, that is, social and cultural background, with the help of others, using necessary learning materials, and by means of meaning construction. So these theories are emphasizing students' autonomous learning ability. Most of today's college students are born in the 1990s. They are active in thinking and easy to accept new things. English learning is a long-term accumulation process. Coupled with the constraints of traditional teaching, they will inevitably feel boring. They have to run around in different classrooms, but the fragmented and personalized learning methods of MOOCs meet their needs. At the same time, most of the teachers are from Europe and the United States. In the process of learning some humanities courses, students can not only improve their professional level, but also help to understand Western culture, learn advanced concepts, and become talents with international vision and

cross-cultural communication skills. Teachers in the English department can also recommend some valuable courses for students, so that students can choose among a large amount of information.

#### IV. CONCLUSION

To sum up, MOOCs will play a significant role in promoting the construction of English majors. At the same time, teachers and students of English majors can also promote the development of MOOCs. The most direct help may be English teachers' translation of MOOCs. When international MOOCs come to China, the first problem to be overcome is the language problem, because most MOOCs are taught in English, and Chinese MOOCs also need to pass the language barrier if they want to go global. Therefore, for the English-Chinese translation of MOOCs, building a platform for Chinese and Western exchanges is inseparable from the contributions of the majority of English talents. The teachers of the English Department have solid language skills, strong humanistic background, and rich teaching experience. They are an indispensable force in the construction of MOOCs. They will play an important role in the globalization and localization of MOOCs and cultural exchanges between China and the West.

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# Focus on Women Education in Early Indian English Novels

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**Abstract**— *The paper focuses on the works written by early Indian writers throwing light on the condition, need and concern for women's education. Keeping the patriarchy as root, the Indian women novelists made a debut after independence and started producing novels dealing with themes of family, dowry, child marriage, superstitious practices, education, purdah system and widow remarriage. With their personal experiences and suffrage women novelists have paved down the path for modern writers of the time. They represented their vision of a 'New Women', a woman who is courageous, educated, independent and liberated.*

**Keywords**— *Indian writers, Education, Patriarchy, New Women.*

## I. INTRODUCTION

Education is a means to release oneself from the hands of oppression and the chains of tradition, superstition and dogmatic belief laid down by so called rulers of society. The Women Indian Association (WIA) had reformists and feminists like Sarojini Naidu, Annie Besant, Dr. Joshi, Begum Hasrat and fourteen others questioned on women suffrage. The women were portrayed as in desperate need of an education designed to ethically alter her (and, as the hand that rocked the cradle would control the globe, also her nation) and equip her with the domestic and social skills required for new companionate marriages and effective parenting. Women are seldom shown as victims or as urgently in need of correction or reformation to be useful to society. Literature from the first decades of the twentieth century depict women as strong, powerful, and important to the social architecture. They are mothers, keepers of the social order, and vital resources in the nation's liberation struggle. In sharp contrast to the previous fiction the women's lives are better because of the reformers, writers and activists who spoke up in order to bring women issues in limelight during nineteenth century.

Focusing on the works of women writers specially on Krupabai Sathianadhan, Swarnakumari Ghoshal, Shashi

Deshpande, Manju Kapur, Rukeya whose works are considered as the early beginnings of feminism in India. As written by C. Vijayasree, "The women question was central most of most of the socio- cultural and political debates".

## II. REVIEW OF LITERATURE

Numerous academicians and writers have discussed the importance of women education in order to eradicate patriarchy, find self-identity and be independent not only financially but mentally too. While talking about women education we cannot forget the mother of Indian feminism Savitribai Phule, known for her immense contribution for Dalit women upliftment, untouchability, education and employment. In an interview given in the Dnyanodaya, Jyotirao summarizes Savitribai's and his contribution saying, "It did occur to me that the improvement that comes about in a child due to the mother is very important and good. So those who are concerned with the happiness and welfare of this country should definitely pay attention to the condition of women and make every effort to impart knowledge to them if they want the country to progress. With this thought, I started the school for girls first."

In her novel, "The God of Small Things" (1997) Arundhati Roy depicts men's prejudices towards women's education. The main protagonist Ammu's father says, "A college education was an unnecessary expense for a girl." (The God of Small Things 38) Siddiqua Begum Sevharvi's "Tare Laraz Rahe Hai" (The Stars Are Trembling) is a discursive, loosely structured work that puts light on some important themes in a lucid style. The brother who supports his younger sister's education is infuriated when he finds his other sister teaching his wife to read. Women were considered as a threat to the patriarchal order. Whereas M.K. Indira in her novel Tungabhadra talks about a controversial story of a girl child born in a prostitute area seeking education and other basic rights to lead a normal life. English influence has always been there in India and so we have borrowed the concept of feminism from the west where we had women like Mary Wollstonecraft who said that women "had to refashion her nature to emerge as fit complement to the new man". Kapur was often compared to Jane Austen who wrote about women's marriage, education, rights and dependency on man.

### III. DISCUSSION

Nineteenth century was a time when female writers wrote under several restraints. The first Indian woman author to fictionalize in English, Krupabai Sathianadhan gave us her vision of new woman by focusing on 'the value of women as educated and self-reliant individuals and active participants in domestic and public life'. (Forbes) In her novel Kamala: The Story of a Hindu Life (1892-94) she experiments with the theme of education. Kamala's husband shows a positive attitude towards helping her in gaining knowledge but later on she has to repress her intellectual awakening in domesticity. Ganesh couldn't stand and oppose her mother and sister in order to educate Kamala raises the question that whether men were the silent observers or participators. The portrayal of Sai's character as an educated, intelligent and a liberated woman who seeks to destroy all the patriarchal structure is seen as 'monster' or 'mad woman' (Gilbert & Gubar 1979) The novel seems to be confession of her own experiences and inner conflicts as she tries to show two contradictory worlds. Her attempt in uplifting Kamala is partially successful as Kamala is drawn back towards the stereotypes, traditions and cultural clutches.

Swarnakumari Ghoshal's "An Unfinished Song" is an example of how female writers made fictional writings as their stage to speak through female characters like Moni. The Sakhi Samiti was a women's organization launched by Swarnakumari Ghoshal in 1886. The main focus of the organization was to 'nurture, educate and where necessary

provide financial support to poor unmarried girls and widow' (Majumdar 2003) She was an activist and a social reformist who contributed in planting the seeds of women emancipation through literary and political works. Moni is Ghoshal's concept of new woman who is educated, intelligent and individualistic. Though the author's major theme is consent, marriage and independence but the education plays a vital role in every aspect. The root cause of women being oppressed by societal pressure and not given choice is due to lack of education. The portrayal of male character such as Binoy Krishna gives us an example of sensible and supportive male figure who is a perfect match for a woman who believes in learning and making a career. The author focuses on carrying positive elements from English people. Binoy has an open mindset about liberty of women and even believes in the competence of women as readers or as politicians. He places George Eliot on par with Shakespeare which reflects his nature of accepting women as educated and intelligent beings and not merely wives.

Awarded with the Commonwealth Writers Prize in 1999, Manju Kapur's debut novel "Difficult Daughters" (1998) talks about women who chose "to be something other than a wife." Harish felt ashamed about her illiterate wife as he was an Oxford return English Professor. Kishori Devi, mother of Harish says, 'Beta, you are very good. How many husbands encourage their wives to study after their marriages? She has got a diamond- a diamond from heaven! (Difficult Daughters, 260). The author illustrates the obstacles and limits that girls face in achieving a brighter future through education. She expresses traditional women's ideas on the necessity for males to protect them. Manju Kapur investigates women education through two different approaches, traditional and modern approach. The traditional approach is Viramati's mother Kasturi who approves Viramati to study in 'Arya Kanya Mahavidyalaya where they follow routine rituals and perform holy prayers, chant hymns whereas Shakuntala's mother Lajwanti supports modern form of education where Shakuntala stays in a hostel and learns various activities such as horse riding, sports and acts according to her own wish. She motivates Viramati saying, 'times are changing and women are moving out of the house, so why not you?

Shashi Deshpande in her novel "That Long Silence" shows how Mohan being a man is proud of his wife Jaya who is a well-known writer and often introduces her as, 'My wife is a writer' (That Long Silence, 119) The concept of carrying husbands name was a women's identity. Like despite Jaya being a writer, her sweeper Jeeja says, 'Saheb is a big officer, you are his wife....' This indicates how the society never considered women as an individual and educated being. Deshpande demonstrates how women believe that



"a spouse is like a sheltering tree" and that women are only supposed to please their husbands and in-laws.

#### IV. CONCLUSION

During the 19<sup>th</sup> century, reformists were convinced to the need of educating women. The issue about how to educate and what to educate became a matter of concern. The kind of education to be imparted was that 'women should read only those books that will help them to become better wives and mothers' (Murshid 1983) Thus, in order to show India as a civilized nation the women were educated but for becoming good wives, mothers and home caretakers. The aim was that traditionality should not vanish in the name of modernization.

The novels discussed above gives us an idea that generally women were not supported by women characters for notwithstanding the traditional norms that is followed since

a long time. The male characters are much more supportive in terms of education. If the women were not deprived of education from an early period, the scenario would have been different and progressive. Still, it is the contributions of both genders that we as women are standing at a better place.

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# Assessment of the PE 1 instructional material for freshmen students of KSU, Bulanao Campus

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**Abstract**— *The study focuses on assessing the PE 1 instructional material for first-year students of KSU, Bulanao Campus. The study aimed to determine the extent of attainment of the objectives of PE 1 Instructional Material, determine the level of satisfaction on the delivery, content, and quality of the instructional material, and the factors affecting the attainment of the objectives of PE 1 IM.*

*The study was carried out among first-year students of KSU, Bulanao campus who used the PE 1 instructional material. The study used the descriptive method with a structured questionnaire that gathers the needed data. The data was described, analyzed, and interpreted using the Likert 3-point scale.*

*The result of the study showed that 87% of the respondents were on the average age for first-year students, with 67.2% females. The college of Engineering Information Technology has the most program offered has the highest number of respondents with 35.1%.*

*The findings revealed that the objectives of PE 1 IM were perceived as much attained. The delivery, content, and quality were perceived as much satisfactory, with quality as the highest mean followed by content and delivery. The factors affecting the attainment of the objectives of the PE 1 IM was moderately affected.*

*Therefore, based on the findings, it is recommended that instructional materials make learning more authentic and meaningful to the learner, contributing to the learning process. Instructional material to facilitate learning should be commensurate with the class period allowed. It should be usable and not so complex that time is spent just learning to use the IM and using PE IMs to explain one particular concept must also include cognizance of individual differences among the learners.*

**Keywords**— *Assessment, factors affecting the attainment, PE 1.*

## I. INTRODUCTION

An effective teacher utilizes various instructional materials, such as presentations to enhance students' lesson quality. Instructional materials allow learners to have practical experiences that help them develop skills and concepts and work in various ways. It provides strategies and best practices to help instructors find a plan to create and organize instructional materials and media in an online course.

These instructional materials are essential because it helps the PE instructor and the students keep away from an overemphasis on recitation and rote learning that can

easily dominate a lesson. Moreover, it allows learners to have practical experiences that help them develop skills and concepts and work in various ways. It constitutes alternative communication channels, which a teacher can use to vividly convey instructional information to learners. They are used to 'extend the range of indirect experience' of learners in a teaching-learning situation

The content of the instructional material includes but is not limited to lectures, readings, multimedia components, and other resources in physical education; however, some are modified or redesigned to be effective for the online environment. Dahar, M.A. et al., 2011 stated

that the best instructional materials are associated with all other elements, including the learning objectives, assessments, and activities.

Ruano, 2020, stated that instructional materials support learning content, allow students to apply concepts, and provide an opportunity for evaluation. Instructional materials are developed to assist learners' understanding. These materials provide the necessary knowledge in all topics offering in-depth information based on facts.

The University of Wisconsin (n.d) stated that Instructional materials should cast a wide net and aim for various materials to include in the course. Moreover, considerations are significant with these choices so that the course has the appropriate combination of instructional materials. In other words, learning objectives, assessments and activities are aligned. Each part of the skill is presented to understand each body's action in executing the skill. All extraneous information is therefore eliminated.

Rink, 2008 in her study, states that as a physical educator, maximum physical activity time should be provided to students during the class period to teach skills and motivate students to perform physical activities both inside and outside the PE class.

The PE IM provides the core information students will experience, learn, and apply during a course. It is developed to increase student achievement by supporting the students learning significantly. The respondents will be the first-year students of KSU Bulanao Campus, where the IM is being used.

In this study, PE. Instructional material utilization is the focus to determine the learning potential of the IM as the basis in determining ways to improve the instructional material by assessing the attainment of the objectives of the IM, the satisfaction on the delivery of IM, and the factors that affect the attainment of the objectives of PE 1 IM.

It supports the "How to evaluate IM," 2009 statement that evaluates instructional materials to ensure training program effectiveness is essential to ensure the instructional materials. Thus the training is practical and a worthwhile investment.

Determining the suitable materials to choose for use in a PE program can make a big difference in the program's efficacy.

## II. OBJECTIVES OF THE STUDY

1. To determine the extent of attainment of the objectives of PE 1 Instructional Material.
2. To determine the level of satisfaction on the delivery, content, and quality of the instructional material in PE1.

3. To determine the factors affecting the attainment of the objectives of PE 1 IM

An effective teacher utilizes various instructional materials, such as presentations to enhance students' lesson quality. Instructional materials allow learners to have practical experiences that help them develop skills and concepts and work in various ways. It provides strategies and best practices to help instructors find a plan to create and organize instructional materials and media in an online course.

It constitutes alternative communication channels, which a teacher can use to vividly convey instructional information to learners. They are used to 'extend the range of indirect experience' of learners in a teaching-learning situation.

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It supports the "How to evaluate IM," 2009 statement that evaluates instructional materials to ensure training program effectiveness is essential to ensure the instructional materials. Thus the training is practical and a worthwhile investment. For an effective teacher, utilizing various instructional material at all levels, such as a presentation to enhance students' lesson quality, is a must. Instructional materials allow learners to have practical experiences that help them develop skills and concepts and work in various ways. It provides strategies and best practices to help instructors find a plan, create and organize instructional materials and media in an online course.

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The PE IM provides the core information that students will experience, learn, and apply during a course. It is developed to increase student achievement by supporting the students learning significantly. The respondents will be the freshmen students of KSU Bulanao Campus, where the IM is being used.

In this study, PE. Instructional material utilization is the focus to determine the learning potential of the IM as the basis in determining ways to improve the instructional material.

It supports the "How to evaluate IM, 2009" statement that evaluates instructional materials to ensure training program effectiveness is essential to make sure the instructional materials and thus the training is practical and a worthwhile investment. Instructional materials refer to those alternative channels of communication, which a classroom teacher can use to concretize a concept during teaching and learning process. Traditionally, classroom teachers have relied heavily on the 'talk-chalk' method during their teaching. But recently, instructional materials help to provide variations in the ways in which messages are sent across. In using instructional materials teachers and students do not only extend the range of sense organs we use but also extend the range of materials used for conveying the same message through the same organ. For instance, in teaching a topic a teacher can manipulate real objects or use their stimulators. Instructional materials therefore constitute the media of exchange through which a message transaction is facilitated between a source and a receiver. In addition to extending the range of materials that can be used to convey the same instructional message to learners instructional materials also facilitate the 'process' nature of communication. In this passage, the process nature of communication implies that both the source and the receiver of a message are actively involved in a communication encounter. Infarct, it means that both the receiver and the source share and exchange ideas, feelings in any communication (Tyler, 1987, Dike 1989) Instructional materials refer to those alternative channels of

communication, which a classroom teacher can use to concretize a concept during teaching and learning process. Traditionally, classroom teachers have relied heavily on the 'talk-chalk' method during their teaching. But recently, instructional materials help to provide variations in the ways in which messages are sent across. In using instructional materials teachers and students do not only extend the range of sense organs we use but also extend the range of materials used for conveying the same message through the same organ. For instance, in teaching a topic a teacher can manipulate real objects or use their stimulators. Instructional materials therefore constitute the media of exchange through which a message transaction is facilitated between a source and a receiver. In addition to extending the range of materials that can be used to convey the same instructional message to learners instructional materials also facilitate the 'process' nature of communication. In this passage, the process nature of communication implies that both the source and the receiver of a message are actively involved in a communication encounter. Infarct, it means that both the receiver and the source share and exchange ideas, feelings in any communication (Tyler, 1987, Dike 1989).

### **IMPORTANCE OF THE STUDY:**

This study will be the basis to enhance PE instructional materials that improve the teaching/learning process by exhibiting information necessary to acquire knowledge and skills.

### **III. METHODOLOGY**

The study used the descriptive method with a structured questionnaire to gather the needed data. Respondents were first-year students from the Bulanao campus of the Kalinga State College.

A pre-test on the survey questionnaire was conducted at the college of agriculture to ensure that the questions were clearly articulated and that the response options were relevant, comprehensive, and mutually exclusive. Thus it is valid and deemed reliable.

The survey questionnaire was distributed to the respondents using google forms through social media. The respondents rated the extent of attainment of the PE 1 objectives and the level of satisfaction on the PE 1 IM using the Likert 3-point scale. Through this method, the data was described, analyzed, and interpreted.

Descriptive statistics, such as frequency count and percentage, analyze the data.

### **IV. RESULT AND DISCUSSIONS**

### Profile of the respondents

Table 1. Distribution of respondents according to sex.

	Frequency	Percentage
Male	181	32.8%
Female	371	67.2%
Total	552	

The table shows that 552 freshmen respondents participated in the survey. The females got the highest number with 371 or 67.2 %, while the male respondents were 181 or 32.8%. The finding implies that there were more female freshmen students than male freshmen students enrolled in the Bulanao Campus.

Table 2. Distribution of respondents according to age.

	Frequency	Percentage
17 below	5	5%
18-20	284	87.7%
21-23	54	9.8%
24 above	11	2%

The table shows that the highest number of respondents were aged 18-20 or 87.7%, followed by ages 21-23 with 54 or 9.8%. Respondents who were 24 years old and above was 11 or 2%, and respondents aged 17 and below was only 5 or 5%. The finding implies that the

majority of the respondents were in their average age for first-year college students, and only a few entered college at a young age.

Table 3. Distribution of respondents according to college.

	Frequency	Percentage
CEIT	194	35.1%
CHNS	70	12.7%
COED	165	29.9%
CPAIG	72	13%
CETHM	32	5.8%
CA	21	3.8%
CF	2	.4%

It is seen from the table that from the 552 respondents, 194 or 35.1%, came from the college of Engineering and Information Technology. The population is because CEIT has six (6) curricular programs which means there were more student enrollees than the other colleges. Next college that got the 2<sup>nd</sup> highest number of respondents was from the college of Education with 165 or 29.9%, College of Public Administration and Indigenous Governance with 72 or 13%, College of Health and Sciences with 70 or 12.7 %, College of Entrepreneurship Tourism and Hotel Management with 32 or 5.8%, college of Agriculture with 21 or 3.8% and the lowest was the College of Forestry with only 2 or .4%. This is attributed to the number of enrollees in the college, which is 1 section only.

Table 4. Presents the mean perceptions of KSU first-year college students of Bulanao campus on the attainment of the objectives of the PE 1 instructional material.

	<b>Attainment of the objectives of PE 1 Instructional Material. (Movement Enhancement)</b>	<b>MA (3)</b>	<b>A (2)</b>	<b>LA (1)</b>	
1	Acquire safe practices during physical activities	292 (876)	242 (484)	18 (18)	2.50
2	Perform and enjoy a variety of physical activities with understanding	275 (825)	257 (514)	20 (20)	2.46
3	Demonstrate positive self-esteem through body awareness and control	206 (618)	326 (652)	20 (20)	2.34
4	Develop and maintain physical health and fitness through regular participation in physical activities	289 (867)	225 (450)	38 (38)	2.45
5	Recognize the difference between activities of daily living and planned exercises activities.	206 (618)	320 (640)	26 (26)	2.33
7	Demonstrate an understanding of lifetime fitness and will incorporate fitness activities into a healthy and active lifestyle;	275 (825)	250 (500)	27 (27)	2.45



8	Recognize the relevance of knowing the current physical fitness level to determine appropriate physical improvements;	226 (678)	305 (610)	21 (21)	2.37
9	Demonstrate in one or more specialized skills efficiently in health-related fitness exercises such as dead bug series, squats, push-ups, bird dog series, shoulder mobility exercises & crawling exercises.	345 (1035)	180 (360)	27 (27)	2.58
10	Design a work-out plan for skill development and enhancement based upon self-evaluation.	188 (564)	310 (620)	54 (54)	2.24
11	Examine the importance of nutrition, rest and other lifestyle factors that contribute to health and wellness.	281 (843)	252 (504)	19 (19)	2.47
	<b>TAWM</b>				2.42

The table shows that the objectives of the PE 1 IM got a weighted mean of 2.42 interpreted by the respondents as “much attained”. The finding implies that the PE 1 instructional material provided maximum physical activity time within the class period, teach skills and activities that transfer into physical activity outside of physical education class, and motivated the respondents to be physically active.

The finding supports the study of Ruano (2020), which states that IMs are developed to facilitate learner understanding and provide a wealth of knowledge in all topics, offering in-depth information based on facts. Further, Isah (n.d.) states that the utilization of instructional materials in teaching and learning improved the achievement of students, leading to the attainment of the objectives of instructional materials in PE 1.

From the indicators, item number eight (8) ‘Demonstrate in one or more specialized skills efficiently in health-related fitness exercises such as dead bug series, squats, push-ups, bird dog series, shoulder mobility exercises & crawling exercises.’ Got the highest mean of 2.58, interpreted as ‘much attained.’ The finding implies that the students performed all the skills included in the IM.

The skills were demonstrated through written instructions supported by video demonstrations for the

students to follow, practice, and be demonstrated through pre-recorded video and live streaming in social media.

Indicator “Acquire safe practices during physical activities” got the 2nd highest mean of 2.5 or ‘much attained’ followed by “Examine the importance of nutrition, rest and other lifestyle factors that contribute to health and wellness.” With a mean of 2.47 or ‘much attained.’ A mean of 2.46 was the indicator “Perform and enjoy a variety of physical activities with understanding” interpreted as ‘much attained.’ Both “Develop and maintain physical health and fitness through regular participation in physical activities” and “Demonstrate an understanding of lifetime fitness and will incorporate fitness activities into a healthy and active lifestyle” got a mean of 2.45 or ‘much attained.’ “Recognize the relevance of knowing the current physical fitness level to determine appropriate physical improvements” got a mean of 2.37 or ‘much attained and “Recognize the relevance of knowing the current physical fitness level to determine appropriate physical improvements” with a weighted mean of 2.34 or ‘much attained.’

Although the indicator “Design a work-out plan for skill development and enhancement based upon self-evaluation” got the lowest mean of 2.24, but still interpreted as ‘attained.’ The finding indicates that respondents could enhance their movement skills through their work-out designs, as evidenced by submitted demonstrations.

*Table 5. Presents the mean perceptions of KSU first-year college students of Bulanao campus on the Level of satisfaction in the delivery, content and quality of the PE 1 instructional material.*

	<b>Delivery, content, quality of instructional material of PE 1 (Movement Enhancement)</b>	<b>MS (3)</b>	<b>S (2)</b>	<b>LS (1)</b>	
	<b>DELIVERY</b>				
1	I was provided with timely and helpful information and guidance every start of a module.	198 (598)	340 (680)	14 (14)	2.34
2	I was provided with appropriate information and guidance on the assessment requirements and criteria.	209 (627)	308 (616)	35 (35)	2.31



3	The IM are easily updated and adaptable and customizable to match resources at home.	207 (621)	309 (618)	36 (36)	2.31
	AWM				<b>2.32</b>
	<b>CONTENT</b>				
4	The instructional material were well organized.	305 (915)	232 (464)	8 (8)	2.51
5	The activities in the instructional material were intellectually motivating and physically invigorating.	347 (1041)	193 (386)	19 (19)	2.62
6	The activities helped to develop my conceptual understanding and engages higher thinking skills.	301 (903)	246 (492)	5 (5)	2.54
7	I received timely and helpful feedback in my learning in every module.	197 (591)	318 (636)	37 (37)	2.29
8	The IM aligns with the curriculum and standards, and is current, valid and reliable, with real examples.	326 (978)	220 (440)	6 (6)	2.58
	AWM				<b>2.51</b>
	<b>QUALITY OF LEARNING MATERIAL/MODULES</b>				
9	The aims and learning outcomes of the learning material/modules were made clear to me.	222 (666)	305 (610)	25 (25)	2.36
10	The physical accommodation for the instructional material were appropriate.	216 (648)	321 (642)	15 (15)	2.36
11	Overall, I am satisfied with the quality of the instructional material on PE 1.	301 (903)	241 (482)	10 (10)	2.53
	AWM	309 (927)	231 (462)	12 (12)	2.54
	TAWM				<b>2.44</b>

The Table revealed that the TWAM on the delivery, content, and quality of instructional material of PE 1 was 2.42 or 'much satisfied.' The finding implies that the lessons and various activities employed in the PE 1 IM were relevant and well understood by the respondents. The finding supports the statement of Rink 2006, which states that it is a requirement for teachers to have a concrete task presentation of lessons to obtain the students' attention. Likewise, sequencing the content and organized task assignments; communicating tasks verbally; using various approaches to communicate information; showing examples of good performance; personalizing the presentation to students; repeating complex parts; and checking for understanding.

As could be expected, content got the highest TWM of 2.52, interpreted as 'much satisfied.' The findings indicate that the content of the IM facilitated the teaching-learning process. Subject matter and activities were organized, which means the sequencing was straightforward and logical. The

finding supports Samuel, 2009, which states that instructional materials are used to extend learners' range of varied experience in a teaching-learning situation.

Among the indicators under content, "activities in the IM were intellectually motivating and physically invigorating" got the highest mean of 2.62, interpreted as 'much satisfied.' The finding implies that the respondents were enthusiastic about performing the IM activities because respondents find the instructions and demonstrations easy to follow. "The IM aligns with the curriculum and standards and is current, valid and reliable, with real examples" got a mean of 2.58 interpreted as 'much satisfied.' At the same time, "The activities helped to develop my conceptual understanding and engage higher thinking skills" and "the IM was well organized" were both interpreted as 'much satisfied' with a mean of 2.54 and 2.51, respectively. The lowest mean of 2.29 was "I received timely and helpful feedback in my learning in every module/lesson"; however, it was still perceived as 'satisfied.'

The quality of the PE 1 IM got a TWM of 2.42, perceived as 'much satisfied.' The finding indicates that topics and activities in the IM were selected correctly, and lessons were developed to meet the needs of the students. The IM has enriched features such as self-explanatory, self-contained, self-directed, and self-motivating, which help cater to the needs of all types of learners. The item "Overall, I am satisfied with the quality of the PE 1 IM" was perceived as 'much satisfied' with a mean of 2.54. The items "the aims and learning outcomes of the IM were made clear to me"

and "the physical accommodation for the IM was appropriate" got a mean of 2.36 or 'much satisfied.'

The delivery of PE 1 IM got a TWM of 2.32 interpreted as 'attained.' The finding implies that the IM was engaging and aligned to the Tertiary Physical Education Program (TPEP). It helps to teach self-study habits and self-confidence among students, which are essential for enhancing learning and becoming independent thinkers.

Table 6. Presents the mean perceptions of KSU first-year college students of Bulanao campus on the Factors affecting the attainment of the objectives of PE 1 instructional material.

	<b>Factors affecting the attainment of the objectives of PE Instructional Material.</b>	<b>MA (3)</b>	<b>MoA (2)</b>	<b>LA (1)</b>	
1	Motivational approach of instructor.	251 (753)	237 (474)	64 (64)	2.33
2	Pacing of instruction	210 (630)	241 (482)	101 (101)	2.20
3	Available resources and materials.	99 (297)	194 (388)	259 (259)	1.71
4	Work demands at home.	261 (783)	224 (448)	67 (67)	2.35
5	Support from parents/guardians	120 (360)	183 (366)	249 (249)	1.77
6	Physical and mental health of the student.	197 (591)	227 (454)	128 (128)	2.13
7	Access to internet connection.	245 (735)	217 (434)	90 (90)	2.28
	<b>TAWM</b>				1.78

The table shows that the factors affecting the attainment of the objectives of PE 1 IM got a TAWM of 1.78 perceived as 'moderately affect.' Among the factors, the item "work demand at home" got the highest mean of 2.35 or 'much affect.' The finding indicates that most of the time, respondents experience a range of domestic tasks that need to be completed simultaneously and the ability of respondents to manage time for home chores and study.

The item 'motivational approach of the instructor' with a weighted mean of 2.33 was perceived as 'moderately affect.' The finding reflects the importance of motivation to undertake specific activities and encourage students to make other intellectual and physical efforts and use their skills and capabilities.

Access to the internet was perceived as 'moderately affect' as shown by the weighted mean of 2.28. The finding

implies that the respondents managed to complete the PE 1 requirements even with the province's slow or unreliable internet connection.

A weighted mean of 2.2 or moderately affect was 'pacing of instruction.' The finding implies that respondents perform/make their lessons/activities at their own pace since the modality of instruction is through online classes. Their instructors gave the respondents enough time to comply with the requirements.

"Physical and mental health of students" got a weighted mean of 2.13 or 'moderately affect.' The finding implies that activities and lessons in the PE 1 IM such as performing exercises, healthy eating habits, and time management impact the respondent's mental and physical well-being.

"Support from parents and guardians" got a weighted mean of 1.77, perceived as moderately affect. The finding suggests that respondents receive the needed support from their parents. Will it be financially and psychologically that inspire or boost their active involvement in academic life.

The lowest weighted mean of 1.71 or 'moderately affect' is the availability of resources and materials. The finding indicates the resourcefulness of the respondents in dealing with activities that require the use of equipment. Furthemost of the activities in the PE 1 IM can be done without equipment.

## V. FINDINGS

1. 67.2% of the respondents were females.
2. 87% of the respondents belong to 18-20 years old, the average age for first-year students.
3. Of the seven (7) colleges of the KSU Bulanao campus, 35.1% belong to the College of Engineering Information Technology who has six programs offered compared to the other colleges who have 1-3 programs.
4. The attainment of the objectives of PE 1 IM was perceived by the respondents as much attained with a mean of 2.42.
5. The delivery, content, and quality of the PE1 IM were perceived as much satisfactory, with a TAWM of 2.44. Quality was the highest mean with 2.54, followed by content with 2.51, and delivery as the lowest with a mean of 2.32, which was perceived as moderately satisfactory.
6. Factors affecting the attainment of the objectives of PE 1 IM was perceived as moderately affect, with a mean of 1.78

## VI. CONCLUSION

From the findings, it is therefore concluded that the PE 1 Instructional Material facilitated the teaching-learning process of PE 1 that exposes the learner (respondents) to authentic experiences, and this enriches learning.

## RECOMMENDATIONS

1. Instructional materials must make learning more authentic and meaningful to the learner, contributing to the learning process.
2. Instructional material to facilitate learning should be commensurate with the class period allowed. It should be usable and not so complex that time is spent just learning to use the IM.

3. IMs must make learning more real and meaningful to the learner.
4. Using PE IMs to explain one particular concept must also include cognizance of individual differences among the learners.
5. Follow-up research will be conducted to determine the effectiveness of the P.E 1 instructional material.

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# *The Slumber and Wake of Dada in Mahi Binebine's The Slumber of the Slave*

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**Abstract**— Mahi Binebine published his first novel *The Slumber of the Slave*\* in 1992. Unlike his subsequent publications which all received the due critical acclaims, this first book did not seem to draw the expected attention and went almost unnoticed. It was praised by few critics and was considered as a shy debut. Nevertheless, for a first novel, *Le Sommeil de l'Esclave*, seems – to me – to gather all the elements of an incoming successful career. Let us not forget that we are thirty years back, and that we are before a former mathematics teacher who spent eight years in Paris, and who decided to chose a completely different path, and give free vent to his imagination and creativity\*\*. Accordingly, and for a first novel, one can already track down some traces of genius. Obviously, we can ask ourselves where the man draws his source of inspiration from, and wonder about the «secret of the craft» which the man has shown, and which many other craftsmen, before him, had failed to prove.

**Keywords**— *The Slumber of the Slave, craftsmen, novel.*

\*Fr ; *Le Sommeil de l'Esclave*, Editions Stock, 1992.

\*\*since his artistic debuts, Binebine has been– and still is – much more acclaimed as a painter and a sculptor than as a novelist

When it comes to dealing with the novel's content, Binebine chooses to recount the life of a female slave. The name by which she is called by everyone around her is *Dada*. This, however, cannot be taken for the woman's first name. It can only be viewed as the surname which any other female – in her stead and in her situation – may take to be called by. The surname, then, specifies much more the position and function of the woman in the Mansion (*Dar Lekbira*) than her identity. In other words she is considered in the light of what she *does*, not of what she *is* in *Dar Lekbira*.

What the essay below tries to explore is Dada's journey from a female slave, and a former concubine, to a supposedly « freed » slave whom the family keeps for the sake of keeping up with appearances. For that purpose, the exploration of the narrative in the present essay has tried to follow a linear direction and go through the interstices of the events which have been considered as *crucial* to reach the analytical objectives set beforehand. The essay also tries to spot the social hypocrisy which Binebine has decided to attack in pre-colonial Marrakchi society; the

latter being a microcosm of what may be taking place at any other imperial city of Morocco. Binebine also – with due boldness – decides to speak about other aspects of social hypocrisy through some local community specimens. One of the most striking aspects of this hypocrisy is that of the Grand Master who – to justify his acts of lechery with Dada and other female slaves – claims that « *Allah, being beautiful, loves beauty* »\*. The Grand Master's nightly visits to Dada, always take place after – never before – dawn prayer; a case of religious hypocrisy which, remorselessly, sugarcoats lechery with piety.

Another aspect of hypocrisy is that of the white mistress's refusal for Dada to accede to a second wife status when the slave proves pregnant by the Master. In due course, however, this would not prevent the white mistress from celebrating the same slave's « emancipation », and be personally present in the event. The reason for this is the mistress's concern with

\*Ar. جميل ويُحب الجمال

appearances; with the image that she is trying to cast of herself to the external world.

The great achievement of Binebine – in my view – is the way he makes of Dada's journey a chronicle in which the slave becomes the eyewitness. Seldom is she given a chance to speak. Yet, she is the novel's undisputed center of consciousness. Through her lenses, *all* the events are being seen, processed and recounted.

The novel – in my view – seems to end with a highly positive note. The author, having entrusted the narrator with the task of recounting Dada's story, seems to infuse a note of acknowledgement; of gratitude to the pivotal role Dada had undoubtedly played in the narrator's life. Not only is the author exorcising the mansion from the Haunting injustices of the past, which Dada had been victim of, but he is also rehabilitating Dada's status through the visit he pays her. On that ground, the words used to conclude the novel (and which are identical to the ones with which the novel opens) take another significance. They seem to take a reconciliatory tone; one in which the narrator is – at last – in peace with his past and his conscience.

In Binebine's *The Slumber of the Slave*\* The first lines and last lines of the novel read alike. A door is about to open, and a story is about to unfold.

*I knocked on your door. You used to live in the Medina, at the end of an alley where I was born a boy.*

*That was she, Dada\*\*, who opened the door to me.*

*Dada, that strange small piece of a woman, whom a friend had offered to the captain, your grandfather the hero, for some services provided, a long time ago.*

The novel, in its epigraph, starts with the author's «intentions» behind his telling Dada's story.

*It is not to dress the wounds of the past that I am coming back today to rouse your memory; time has already done it. No. If I want to relate your story, it is, perhaps, because I want to find a meaning for mine.*

\* Fr. *Le Sommeil de l'Esclave*, Edition le Fennec, 1993, trans. M'hammedBenjelloun

\*\* In post colonial Morocco, most of the freed slaves were assigned not only the task of house maids but also of babysitters. They would take care of their former masters' children, and most of them had developed special relations with their former masters' progenies. Some were (officially) seen as second mothers for those children, especially if some of these former women slaves could not have their own children.

The story unfolds from the narrator's perspective, except that the author feels that it is much more the female slave's point of view (P.O.V.) which is presented, not really his. However, he successfully adopts her P.O.V without overtly taking her position or manifestly expressing his sympathy for her. He rather makes the slave's P.O.V unfold before us.

In his interview with **France 24**, BineBine states that Dada (the woman who inspired the novel) died when he – BineBine – was three. This means that if the character had been inspired by a true person and perhaps a true story, the events might be seen mostly as fictional, or – at best – fictionalized. This means that the narrative can by no means be seen only as biographical; and Binebine's objective is to make the biographical at the service of the fictional. The challenge before the author, then, is not to check the veracity of the events, but rather to make sure that they render the purpose that the author has in mind: giving meaning to his existence. The narrator speaks about the environment he has been brought up in: a microcosm of ante and post-colonial Morocco, where only a few things had really changed as far as people's *modus operandi* and *modus Vivendi* are concerned. What is being meant here is the Moroccan people's attitude towards slavery. In most cases, what can be said is that it is an attitude full of hypocrisy. It is much more a charm offensive than a true desire to end with a horrendous practice that reduces human beings to animal-like creatures.

BineBine ingenuously illustrates this hypocritical relation when he states that Dada when « freed » has failed to find meaning to this act.

*On the day of her emancipation (she had never understood anything about the freedom which everyone had been speaking about) she still – as usual –accepted her master's decision as long as these decisions should not lead to her expulsion.*

There is a dictum in French which says, «Never make others' happiness in the absence of their knowledge»\* For a woman whose pre-slavery life is nothing but a vague memory, which dates back to more than half a century, being emancipated is – in its meaning – next to meaningless. What is being meant is that she still remembers « *P'tit frère* \*\* », but how? She remembers him only as a child, being raped by the slave trader. What she can still recall of his voice is the whining sound he was making while being raped. Doubtless, the fact that this rape scene is presented in the beginning of the novel is highly symbolic. A whole childhood (actually a

\* « *ne jamais faire le bonheur des autres à leur insu* »

\*\* Teeny Brother



generation) is being abducted. Those children are deprived of everything: their innocence, and their virginity (with all the meanings which the word «virginity» could bear). Nothing is presented about *P'tit Frère* afterwards. Binebine seems to deprive the child of any possibility to speak to tell the reader what he (*P'tit Frère*) has undergone. Still it is rather through this «silenced» (or muted?) testimony that the child's tragedy unfolds. The child's groans, not his words, seem to speak louder. In Dada's ironic interpretation of the groaning of *P'tit Frère* unfolds the extent to which Man gives himself the right to decide the fate of others. The slave trader decides that *P'tit Frère* would be a good sex object, that Dada (being a virgin in full bloom) would be – literally – an excellent pillow for the trader to sleep on etc.

The novel's last chapter ends nearly with the same words, like the first lines of the first chapter. This may imply that the novel starts with the end:

*I knocked on your door. You used to live in the Medina, at the end of an alley where I was born a boy.*

*That was she, Dada, who opened the door to me.*

Despite their word for word similarity, those lines cannot be read from the same perspective. After having read Dada's story, those same words resound differently in our mind at the end of the narrative. The human like creature (as she has been described in the beginning) now rightfully takes her status of «the noble slave». Throughout the narrative, the woman is spoken of and about. When brought to the fore, it is through action, much more than through words, that she is expressing herself. When she is made to speak, it is usually either to the sparrows (which she feeds in the patio with the crumbs she jealously hoards for them), to M'barek the albino, or to the dead body of her newly born baby. On the other hand, most of the information we glean about the woman comes from the narrator.

Even when not directly telling the story, the narrator's point of view is guiding us; it is «justifying his presence». It is strongly present in the sense that – for him – even the wrinkles of the slave (which look like furrows on the land of her face) *can speak her past* of slavery, of shame and exploitation, with nobody being in a better position to bear testimony of this than the author/narrator himself.

At this stage, when we are not yet informed about what Dada had endured, we already hear about Milouda, the white mistress, whose main concern is with appearances, and with the family image that must remain spotless. The same Milouda, who is now «celebrating» the feast of Dada's emancipation, is the one who did

everything to occult Dada's giving birth to a baby whose father is none but the Grand Master himself. And in the same way that Dada has submissively accepted being sexually exploited by the Master, she now has to accept all the other «[M]aster's decisions as long as [they] should not lead to her expulsion»

Apart from the narrator who obviously alternately displays either sympathy or neutrality towards the slave, there is someone who is unconditionally taking Dada's side: Yamna, the terrace neighbor. A former slave herself, Yamna is presently the wife of the neighborhood's shop keeper. Had the Fqih (the narrator's father) accepted the baby he had from Dada, the latter would have been seen as another Yamna with the status of a second wife of the narrator's father, while the baby would have enjoyed the status of the narrator's half brother.

Another manifestation of the hypocrisy that reigns around the Grand Master's house is exemplified by the Master's indulging in lechery with the slave *after* (not *before*) dawn prayer time.

Actually, Dada is not the only fresh flesh that the Fqih would wish to fornicate with. Of course, all this is coated with the tailor made, phalocratic ideology, put forward to justify the Master's lechery (*Allah is beautiful and He loves beauty !!*)

*Thus he would justify – in relation to himself – his vaguely ridiculous air when (in the middle of the night) he would hasten to check if, by any chance, Milouda had forgotten to lock up the room where the young maids used to sleep.*

Institutionalized hypocrisy is also witnessed in the way the «*Fouqaha*»<sup>\*</sup> who come to recite Koranic verses at the Grand Master's house, compete over the young slave who used to have «rebellious breasts».

The flashback now cedes the place to Dada's present status as the woman who has been able to befriend the sparrows to the extent that they would pay her daily visits under the cedar tree to feed on the crumb she jealously hoards for them. This brings us back to the relation that Dada herself used to have with Boulal in her pre-enslavement phase. She herself used to be treated like a sparrow. The man would give her sun flower seeds, the way she now gives bread crumbs to the sparrows. In either case, the trust between the seeds/crumbs giver and the seeds/crumbs taker is based on innocent love and care with no intention beyond the act itself. To further entrench this

<sup>\*</sup> Plural of «*Faqui*h» which can either imply a religious scholar, a Coranic school teacher, or simply someone who has learnt, by heart all the verses of the Holy Koran.



innocent relationship between Dada and Boulal, the author makes Boulal blind. This further wards off any malicious intention on the man's part, and further confirms that his love is one of (and for) the young girl's innocence and purity. Nothing else.

The narrator now specifies the relation between him and Dada. She has been a second mother for the narrator. She even used to do things for him that *La Maitresse blanche*\*\* did not do.

Throughout the narrative, Dada's past, before her enslavement, is hazily recalled. The first mentioning of her brother who – like Dada – had been kidnapped is being made: *He was the hero of her story in spite of her having forgotten his very name, and despite his having remained but her « teeny brother\*\*\* »!* This epigraphic attribute seems to freeze the boy's image in the eyes of Dada. Here one may recall Fairouz's song *Shadi*. The speaker in the song tells about the young boy called Shadi who disappears, during some skirmishes opposing his village natives to some foreigners. The speaker in the song says that, after the boy's loss, the snow came and left twenty times,

*Twenty times did the snow  
Come and go.  
Twenty times during which I  
Kept growing, while Shadi  
Remained a young boy  
Playing on the snow.*

Just like Fairouz's speaker in whose mind only the image of young Shadi remains, 'Ptit Frère shall know the same fate. The young boy shall eternally remain young in Dada's memory. On that ground (*P'tit frère*) is never given the floor. Not only is he kidnapped but also raped; and his young age does not intercede in his favor before the slave trader.

Immediately after Boulal's caring – exclusively – for the child in Dada, the slave trader's « care » is described:

*Drenched in sweat, Dada's loincloth was sticking to her body. Her buttocks were taking the shape of an adult's bust. They were round shaped, delicate and firm like those of a boy. Having spotted them early, the chief made of them his private realm. At night, he would not have any rest until he*

*made use of this warm and trembling part of her body like a pillow.*

The slave trader abstains from abusing Dada sexually. Again, this abstention is only grounded on materialistic considerations. The loss of a young slave's virginity would make the latter devalued at the slave market:

*The rule was unbreakable. During the egg test preceding the sale, the prices would go down as soon as the egg is swallowed by the genital of the female nigger. That everybody knew. On account of that, the girls could peacefully sleep.*

But somebody else had to pay for this: *P'tit frère*.

The slave trader remains nameless. This is because it is not his name that matters but the type of person he is. When a frail boy dies, because he could not stand the hardship of the journey, he is denied even a decent burial by this – everything but human – slave trader: « *Let him rest in peace; and that shall be for long, I promise. The wind will take care of him.* »

In the *Teeny Brother* rape scene, Dada, despite her young age, knows (but refuses to admit) that her brother is being raped by the slave trader. Having been a silent witness, she has never been able to exorcise what *teeny Brother* had undergone,

*Immobile on her belly, she would be repeating to herself: « He is just licking him; it is far less serious than sleeping under the sand ... »*

Then, comes the time when they had to depart. She would never see him again,

*There was so much noise that nobody had heard her crying. Perched on the camel, Teeny Brother was waving his arms...*

*This is why, panic stricken at the least call, Dada used to rush towards your room, switch off the little sun which you would constantly keep turned on, lie on the ground close to your cozy bed, put your warm hands in hers and, eyes closed, would strongly press them against her heart.*

In the subsequent chapter, Dada's world is being extended through the depiction of her «organic» relation with the terrace. The novel moves from the description of Dada's relationship with beings to her relation with space. She asks herself some seemingly existential questions: « *What could all the people be saying to each other in there? What are they doing? How many secrets must be burrowed in those holes?*

Yamna who has just been formerly mentioned is now going to be presented: she is a former slave promoted

\*\* the white mistress of the house

\*\*\* 'Ptit Frère in French

to a free woman's status. She is now the wife of H'med, the shopkeeper who is the neighborhood's laughing stock. H'med is also the unavoidable shopkeeper whom every living soul in the neighborhood has to deal with.

After hearing that her father had decided to marry her to the shopkeeper, Yamna, supported by Dada, cries all night long, but ends up consenting. By all standards, it was not an ideal marriage, but (most certainly too) it was a means of social ascension. The marriage gives yield to a child who – unsurprisingly – becomes his father's spitting image. From another angle, the marriage may be seen as another slave trading transaction. H'med sees in his wife a means, not an end, and Yamna sees in her husband a springboard to emancipation which her new social status will offer her. This seems to further reinforce the links the former slave used to have with Dada, hence their feeling «free» when meeting on the terrace:

*Thinking. For a whole day. Receiving Dada at home, each day, ten times a day; drinking tea at the lounge. Rolling together on the unrolled carpet. ... Thinking in the company of Dada, each in the head of the other; exchanging thoughts out of which a bouquet could be made; a sheaf of colors with the red color inside. Thinking, free of charge, without having to pay with one's flesh nor bones. Good Lord! Being free to think for a whole day!*

Another image of slavery formerly alluded to is that of Mme Kolomer (or *Widow Kolomer*). If Dada is the emancipated slave of a bygone past, Mme Kolomer is literally (and ironically) the slave of a past she cannot free herself from. She refuses to leave the Medina, and is still ensnared in the web of a bygone glorious time. Binebine seems to push the irony even further when he describes her as the widow of an army officer who died in his bed !! Here one may recall Jonathan Swift's *A Satirical Elegy On The Death Of A Late Famous General*. The resemblance meeting point is the fact that Swift's army general and Binebine's army officer both die in their respective beds, not on the battle ground!.

Technically, Binebine makes the reader meet Madame Kolomer because the young narrator used to go to her house to learn French. «*The old woman had a good hundred cats, all coming from the gutter.*» The narrator was not enthusiastic to Kolomer's place, especially with its cats' colony. Later, however, he gets used to it.

*Soon you got used to that ceaselessly agitated mass, and to its smell too; to that kitten laden tree in the middle of the patio. «My lemon tree in bear clothing» female*

*Kolomer liked to say. Very soon, you made yours that novel universe – one which was far more magical than your dreary dwelling.*

Kolomer's presence, gives her the appearance of *une fausse note* (wrong tone). The author makes her presence further tasteless by making her house swarming with cats and pampered female cat *Primera*

The woman's adopting hundreds of cats at a neighborhood where some people cannot find what to eat gives way to all types of fantasies. The neighborhood has even gone hysterical about the cats' presence. Some are likening the cat's invasion to the grasshoppers' invasion. The dwellers decide, for this reason, to speak to *Dindon*, the *Mokadem*.

This – once again – we come to know through the narrator's point of view «*You were in her house when her door was violently knocked on. You followed her, believing that Dada had come to pick you up before time.*»

Mme Kolomer comes up with a convincing discourse when speaking to the Mokadem, to the extent that the latter, who is usually always armed with counterarguments before his interlocutors, finds himself completely disarmed. The young narrator feels bewitched by Kolomer's narrating capacities. As has been mentioned earlier, one may wonder what purpose Mme Kolomer's presence may serve in the narrative. Once this question posed, the narrator comes up with an actual answer: The woman is the second person who has an influence on the narrator, apart from Dada. She is the one who – through her countless books and stories – contributes to the narrator's *gusto* for reading.

*You could see neither the sky nor the magicians she was describing to you, and much less openings in the walls! However, somewhere, the old woman's words used to lodge themselves inside you, in your heart perhaps; but your adolescent spirit could not yet receive them.*

She has also inculcated in him the virtues of reading: «*When female Kolomer used to launch herself into her theories about the virtues of knowledge, nothing could stop her*» Nostalgia also springs out of her accounts

*Very often, she would link her narrative to her native village ... there, in Alsace, and tell about the long winter evenings before the counter of the coffee and tobacco shop, owned by her parents.*

The French expatriate's brief appearance in the narrative proves to be decisive: She is «the other» who does not belong to (nor follows the rules of) the community where she finds solace. On the other hand – and from a purely technical angle – she proves to have kindled the young narrator's imagination through all the attention she used to provide him with. Through the opening of her house, and her library, she helps the young man become a well positioned witness; a legitimate narrator who ends up following her steps and adopting a distance which proves necessary for him to tell his story.

Then, the « holy war » breaks out between Kolomer and the kids of the neighborhood on the day their football accidentally lands on her garden (which she takes for an intrusive act). She – accordingly – takes a knife from her kitchen and tears the ball. This leads the kids to their decision to retaliate. The kids never knew before that Kolomer was wearing a wig until they snatched her hat to discover that they had snatched her wig with it. The only person who has taken her side is Dada. She spontaneously takes off her *haik* and covers Mme Kolomer with it. The latter goes through a long monologue in which she gives ample details about her background when she was in Alsace, and how she had met her *soldat*. Here one can pinpoint a stroke of genius on Binebine's part.

*Driven by her delirium, Madame Kolomer did not interrupt her monologue. With her own scarf, Dada covered the bald woman's head. Then she hastened to look for the wig, the shoe and the basket which the French woman had lost. She helped her put back her shoes by holding her hand, the way one would hold that of a lost child.*

The meeting between Dada and Kolomer relegates language to a redundancy status. There seems to be no necessity for talking since sympathy takes the upper hand. Dada and Kolomer are both hostages of a past that they cannot free their respective souls from:

*She stopped crying when they both reached the door of her house. For the first time she looked at the slave's eyes that were slightly moist, like hers. She took off the veil and gave it back to her. They exchanged a smile, then some words, but none understood the other's language. What for?*

Another character worth stopping at is M'bark, the water carrier, « *blanc de peau malgré lui* »\* and nicknamed the «German». His existence, in his eyes, can only be confirmed through his making himself available to, and at

the service of, the Big House: « *Each time the door was opened, he used to lift his head, clear his throat in order to better underline his presence, and announce his readiness for the least errand* » For M'bark, being a servant of *Dar Lekbira*\* is a privilege. Dada's relation with M'bark is portrayed as one of sympathy and compassion. She would spare him food and knows exactly what would (and what might not) please the albino. Dada views M'bark with her innocent eyes as a sparrow (*Dada used to draw as much pleasure from feeding M'bark, as from feeding her little sparrows*).

The German becomes an accomplice when he finds Dada washing herself at a public fountain. Dada's attitude towards her own pregnancy is given away

*How can one imagine the master's honor being soiled by a story of fornication with a slave? Your father, a saintly person covered with dignity, was barricaded from the inside of his white burnous\*\**

*... What were they going to say, those neighborhood's big mouths? Dada did not even dare think about that.*

Still, the mother's instinct takes the upper hand:

*Still, a newborn instinct – a motherly one – was preventing her from uttering a single word about that. It was one more secret, which – like the other ones – was buried in a well of silence.*

Dada's pregnancy becomes a source of shame which only Dada should be blamed for.

*How can she forget the ladder on which she was stretched for a whole day, with her hands and feet tied? She could still feel the burns caused by the cayenne pepper with which Milouda had rubbed her still pubescent genital.*

When meeting her at the fountain, M'bark tells Dada, « *As far as I know, the public bath is not forbidden to the slaves. Not yet, at least!* » This sentence proves to be quite symbolic, for what is forbidden is not really the public bath but the right to claim the parenthood of a slave's child from a white father. M'bark becomes Dada's confidant « *But speak; speak! Bring relief to your silence.* » he tells her. Then, like a sinner before a priest,

\* Literally meaning the Big Mansion or Big House. Symbolically, however, *Dar Lekbira* stands not just for the opulent status of the dwellers but of their noble values and generosity. Accordingly when someone is described as «*Dar Lekbira* descendent», this means that he is of a noble breed.

\*\* a hooded sleeveless coat, usually put in winter over the *Djellaba* to protect from cold.

\* White skinned despite his will.

she confesses her deed. A whole conversation goes between them in which she makes a full account of her «rape» story, but from her own perspective. Binebine's genius is – once again – being displayed when he makes the slave's narrative gain the upper hand. The irony of the situation culminates when full blame is to be born only by Dada.

*... In the beginning, it was hurting me. ... Later on, it became easier. I ended up getting used to it. You know, I would even go sad when he did not show up, missing thus his smell! At night he would call me «my little child». Tender in the night would the Masters go.*

The way M'bark concludes his « listening session »

*Dada, my child, your slumber belongs to your master. Your dreams, on the other hand ... are yours!*

*Le sommeil de l'esclave* stands for the sole realm over which the white masters and mistresses have no control – a world where Dada becomes rightfully the supreme and undisputed owner and ruler. The other realm of which Dada seems to be the sole proprietor is the reflection of her image on the mirror. Just like the oneiric world which offers the woman all the bereft dreams which she could never fulfill, Dada's reflection on the looking glass unveils the woman's wish for another image of herself – one in which due consideration is made to her. Here, one can recall Dada's monologue:

- *Do you know that you are very pretty, Madam? She whispered, with her lips almost sticking to the looking glass.... Come, come it's so mild around here.*

The Slave – Master relationship keeps being violently echoed through the various reminders of Dada's social position as a slave. And the conclusive statement of the seventh chapter seems to sum up – in the best way – the situation: *A master's blood. A slave's caftan*. In other words, having a son from a « half – noble » white origin is no guarantee that yesterday's slave may become today's free (or at best freed) slave.

The above claim is buttressed by the months preceding the baby's delivery

*In the big house, and during the slave's pregnancy, an unusual calm had settled in. A mystery for Dada. She would go wondering: have they gone blind, or have they chosen to see nothing?*

The fact that they should not react to her pregnancy makes her bewildered

*She would lean on her hips, hold her breath, and swallow them as though she would swallow her saliva. But Milouda would conspicuously divert her look. Of course she was in the know. Everybody was.*

Next to the character of M'bark, another character is worth focusing on: Serghinia. Formerly a prostitute and presently M'bark's « landlady », the woman had conserved the « dexterities » of her former profession. And as the Egyptian adage goes: *the flutist may die, but his fingers will still keep playing tunes\**. The woman's description in the novel goes as follows:

*The whole neighborhood was dreading her. It was not that people were reluctant to wage a row, but nobody was armed with Serghinia's same tenaciousness. Her rivals would simply get defeated by attrition*

The barber is the sole nemesis of Serghinia. Still, she would find ways to face him

*It's not with barbers that I may run the risk of being pensioned off.... They are all but fagots!*

Serghinia has a contemptuous relation with women in general. However, her relation with Dada is exceptional. The woman's « vulgarities » do but unveil the already mentioned hypocrisy of the community, and the hushed truth which nobody wishes to see or talk about. Despite her innate vulgarity, and aggressive attitudes towards people in general and women in particular, at no part of the novel is she described as having a row with Dada.

Serghinia is also uncompromising when it comes to her tenants' duty to pay their rent in time:

*Grubby hands off! I shall not be the only thing missing, nor shall I open my legs wide apart for free! Ask the rich for help; not a defenseless miserable woman ... the rich are created to give, the poor to collect!*

The appearance of this woman on stage seems to lift the veil off another side of hypocrisy which the community seems to remorselessly cherish. The woman's past is obliterated on the ground of her ferocious battles to assert herself. The various failures to face her turn into the neighbors' attempts to co-exist with her, lest they should be smitten by her fiery tongue! Never are the reasons mentioned for her resorting to prostitution. (The « morality » of the neighborhood would not admit it). However, aware of the woman's battling capacities, the

\* الزمار بيموت وصوايحه بتلعب



community chooses to live in a state of truce with *l'ex prostitué* (the former prostitute).

Another scene worth considering is that in which the talk is taking place about Dada's child *The talk was about her; the slave was dead sure .... Her invisible presence had never produced such a silence.* The conversation taking place between the White Mistress and Dada:

*Why is it that the smoke comes into my direction, Dada? One would say that it is blaming me for something! ...This filth is chasing me like flies! But there's no wind, though*

Later on, she asks Dada another question. *Do you think I'm beautiful, Dada? Really so?* The slave becomes the confidante. Could one, in a conversation like this, imagine Dada reply by saying, *«In all honesty Madame. You are not»?* Here again the *rapport de force* is pushed to its extreme. The words are put in the slave's mouth – the words which the masters wish to see the slave utter. And that echoes what a British politician once said, *«The citizens shall be allowed to do and say what the government shall allow them to say and do!!! »*

Another seemingly intriguing pair of characters raise quite a few questions: the two European nuns. In the beginning, Dada had failed to make out the reason for their presence. *(They are the Good Lord's wives as they are hypocritically described).* Then she finally comes to understand that the sisters are in the white mistress's house to take Dada's baby.

The Slave's reaction to the white mistress's and the nuns' offer may be described as «the Wake » of the slave. The scene of Dada's talking to the dead baby illustrates this. The woman is talking to the dead body while digging the hole.

*I shall keep an eye on you; you can trust me. In the morning, you will be in the best position to listen to the chants of birds. They get up as early as your father, but ..., not in order to pray; birds do not need that. They fly! You will see.*

From the outset, Dada is portrayed as someone who undergoes and endures, not as someone who reacts or – much less – acts. The last scene of the novel in which Dada is talking to the dead baby, prior to his burial, is a scene in which the woman – for the first time – *decides* what, and what not, to do. The chain of slavery (leading to her reception at *Dar Lekbira*, her enslavement, her ill treatment and the fate awaiting her) seems to have been broken at last, with no heed paid to what should ensue.

From this perspective one realizes the degree of irony that the title might be hiding. Binebine chooses to play with our nerves and expectations. From the outset, he presents us with an apparently lenient and passive creature. At the end, the same submissive slave grows wings and takes off before our eyes. Her motherly instinct makes her say « NO », in her own manner, to her entourage. Accordingly, a great irony unfolds before the readers' eyes, which makes them wonder: shouldn't the novel have been called *The Wake* rather than the *Slumber of the Slave*?

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# The Impact that social media has had on Today's Generation of Indian Youth: An Analytical Study

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**Abstract**— *Social media has become a daily habit in most people's lives. People of all ages participate in social media, and the average Indian devotes nearly 2.4 hours per day to this one activity alone. People are able to voice their concerns and share their perspectives through the medium of social media. When it comes to understanding social media, people must first be comfortable with the notion. Users can communicate with one another and share information, thoughts, opinions, images, and videos via Internet-based programmes known as "social media.. In order to access content, share content with other users of that social media platform, and converse with other users of that social media platform, an individual must first sign up for an account and then sign in to that account. Facebook, Twitter, WhatsApp, Snap Chat, Telegram, and LinkedIn are just a few of the most prominent and frequently used social networking platforms today; others include Snap chat etc. It's noteworthy to observe that most of these social networking sites have a disproportionately high proportion of teen users. In India, adolescents and teenagers between the ages of 13 and 19 make up 31 percent of the overall number of people who use social media (Statista, 2021). Users in India between the ages of 18 and 24 make up the majority of Facebook and Instagram users in the country. We take a descriptive and analytical stance when discussing social media and its effects on young people, both good and bad, in this study. We heavily rely on the thematic analysis tool MAXQDA to draw a conclusion. We discuss all facets of social media, including both positive and bad effects. Specific areas including business, education, society, and young people are highlighted.*

**Keywords**— *Youth, social media, Society, Impact, Education.*

## I. INTRODUCTION

Social media is now an important part of modern life and is used for everything. Social media is becoming an important part of modern life, and people use it for many things, like business, education, shopping, and sending emails. People's lives are changed a lot by how they use social media. Examples of social media platforms where people can easily connect with one another include social networking websites and blogs. Since social networking sites like Facebook and Twitter became crucial tools for news, journalists and their organisations have been performing on a high wire. People visit these areas often. Most definitions of social media involve

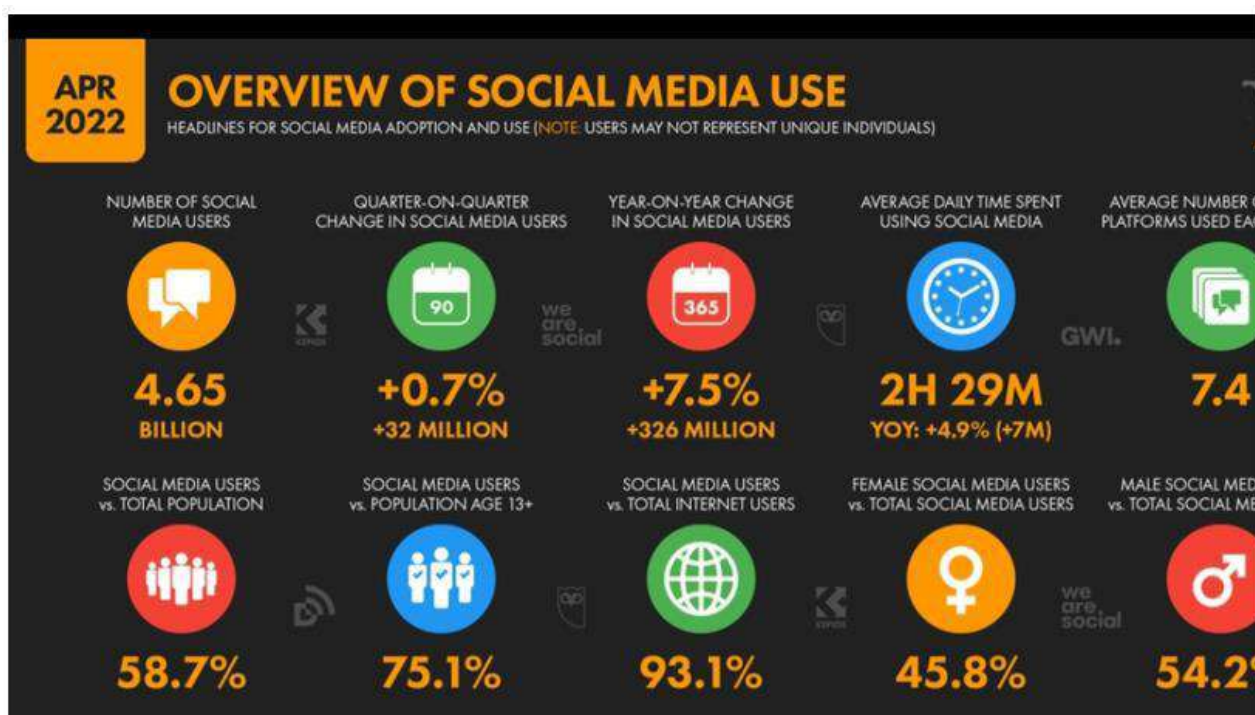
"affordable, widely accessible electronic tools that allow everyone to post and access information, work on a project, or develop relationships." Facebook and Instagram had 98.2 million and 70 million 18–24-year-old Indian users, respectively.

Over the past 25 years, social media has received a lot of attention, which has led researchers to examine how social media impacts our society. Even while almost everyone in the neighborhood is signed up for at least one social networking site, kids and teenagers are the most passionate and devoted users. According to professionals in this sector, these social media platforms have a significant negative impact on our children's morality,



behavior, and educational outcomes. Children and teenagers can have fun, interact with others who share their interests, and learn new things about themselves and their family relationships using social media. It carries on from their prior contacts, both online and off, in this regard. It's frequently an important factor in how older teenagers connect with others, especially their friends. The study found that 86 percent of non-adult users in India have access to Smartphone's. 85 percent of them claim to use social media, and the majority of them spend five hours a day online.

Outside of YouTube, young people are increasingly watching videos via OTT providers. In the first five months of the epidemic, social media usage increased by 70%, while user posting activity on platforms such as Instagram, Facebook, and Twitter increased by 45 percent (Ahmed, 2019). As a result, it is clear that the dependency has grown in such a short period of time. Social media use has both positive and negative consequences on today's youngsters. The goal of this research is to provide light on the effects that social media, in particular, have had on this generation of Indian youth. These consequences could be both favorable and bad.



Source: Global Social Media Statistics- Data Reportal.

## II. OBJECTIVES OF THE RESEARCH

The purpose of this research is to investigate and evaluate the effects that social media have had on young people in contemporary India as well as on society as a whole.

## III. METHODOLOGY

An analytical and descriptive technique was used throughout this investigation. Both primary and secondary sources of data were used to examine the effects of social media on Indian youth. Secondary data that was gathered from dependable sources, including books, websites, newspaper articles, various Indian reports, and a number of international journals and magazines, were qualitatively analyzed using the theme analysis programme MAXQDA.

The research is qualitative and aims to produce a conclusion.

## IV. STUDY SCOPE

India's youth use social media for many reasons. 92% of college students use social media, according to studies. Thanks to technology, we can access social media anytime, anywhere. These include laptops, iPads, pocket PCs, and entry-level internet-capable phones. Social media use reduces young people's productivity. Instead of being autonomous, teens become dependant on family and parents. By employing online classes and research tools, one can better use the hours wasted on social media. Social media facilitates identity theft by giving a platform for online harassment and theft. Personal information stored in places the children don't know about or whose security is

uncertain or doubtful puts them in danger for a variety of reasons. Current emphasis on social media's effects on the public and Indian youth. Business, education, shopping, emails. Social media changes lifestyles.

People can easily connect on social networking sites and blogs. Since Twitter and Facebook became news tools, journalists and their organisations have walked a tightrope. People regularly visit these places. Most definitions of social media refer to "affordable, widely available electronic technologies that allow anybody to publish and access content, collaborate, or build relationships." 18-24-year-olds in India have 98.2 million and 70 million Facebook and Instagram accounts, respectively.

In the past 25 years, social media has received a lot of attention, prompting experts to study its impact on society. Children and teens are the most passionate and committed social media users, despite almost everyone being linked. According to experts, social media negatively affects children's morality, conduct, and education. Using social media, kids and teens can have fun, make friends, and learn about their identity and family ties. It's a continuation of their online and offline encounters. It affects how older teens connect with their peers. According to the data, 86% of Indian non-adults have Smartphone's. 85% of them use social media, and most spend 5 hours a day online.

Youths increasingly use OTT video services outside YouTube. In the first five months of the pandemic, social media usage rose 70% while posting activity on Instagram, Facebook, and Twitter rose 45%. (Ahmed, 2019). The dependency has multiplied in a short time. Social media has positive and negative effects on today's youth. This study examines social media's impact on Indian youth. They're both nice and awful.

## V. REVIEW OF LITERATURE

"Social Networking Sites: Blessing or Curse for the Society? A Fast Read from 2017" We are radically changing how we connect, communicate, organize, form ideas, and even shop as a result of social networking. Boundaries are becoming hazier, transparency is expanding, and fluidity is being created in everything we do. Today, businesses of all sizes are obligated to acknowledge and accommodate the power of social networking sites.

In her piece, Sherri Gordon (2022) covered "Surprising Ways Your Teen Benefits from Social Media." According to her opinion, news stories about cyber bullying appear virtually daily. It is not surprising that the

majority of parents associate social media with something that is detrimental for kids when you consider this and the fact that those who are the targets of cyber bullying frequently experience serious repercussions. And while it's crucial for parents to establish positive social media usage behaviors in their children, such as setting limits and keeping an eye on their online activity, it's also critical to understand that social media is not necessarily a bad thing. It only turns into a problem when individuals abuse it for taunting, humiliating, and rumor-mongering. In fact, research demonstrates that using social media has several advantages.

The article *Why Social Media Is Significant in Education*, which was collected from Sourceessay.com, emphasised how important social media is in various disciplines, including education. Consequently, the first query is, "What is social media?" Social media is a collection of numerous websites and applications that encourages users to exchange all kinds of information. Users can get assistance from and share their views, information, and details about their professions, career interests, and many other things on social media, which is a very engaging platform. These concepts can be distributed through a variety of networks and communities. Numerous businesses can engage with their target audiences, and these businesses can hire prospects by advertising job openings on social media. Candidates can search for the job of their choice by taking use of social media networks.

Young Indians' mental health and social media Dr. Sukriti Chauhan and Shireen Yachu, 2022. Using an instrument effectively determines its effectiveness. Systemic and current concerns with social media regulation must be addressed, especially when limiting access for pre-teens. Young people between 18 and 24 spend so much time on social media apps—Facebook and Instagram alone have 97.2 million and 69 million users in India from this age group, respectively. Continuous use promotes exposure to dangerous information, behavioral changes, inferiority feelings, and cyber bullying, all of which affect mental health and can lead to problems.

In 2016, Shabnoor Siddiqui and Tajinder Singh evaluated social media's positive and negative effects. The empirical study found that social media allows people to express their challenges and viewpoints. Before understanding social media characteristics, people must know what it is. Social media are computer tools that help people share information, thoughts, photos, videos, and more. This essay discusses the good and bad of social networking. Business, education, society, or youth are featured. This essay discusses media's social effects.

Akashdeep Bhardwaj wrote "Impact of Social Networking on Indian Youth-A Survey" about how young Indians are increasingly adopting social media. Modern life is inconceivable without Facebook, YouTube, Instagram, Whatsapp, LinkedIn, and Twitter. The new social networking culture is popular. India's culture and conventional social interactions are shifting, according to reports. Influence and usage of modern social media platforms in India have only been studied and theorized. The study examined how social networking affects young Indians. Since a country's and culture's future depends on its youth, the authors targeted them. The article analyzed social networking's usage and effects to determine addiction.

## VI. DISCUSSION AND RESULT

Despite the younger generation's early enthusiasm for social networking, India's new social culture has been accepted by all age groups. Thanks to faster internet and smart phones, social apps are no longer a waste of time. Initially, only organisations and enterprises used social networking sites like Twitter, Facebook, and WhatsApp to communicate with colleagues, customers, and clients. Social networking now includes friends, relatives, and previous coworkers. Social networking offers information, movies, a bigger social circle, self-expression, and learning opportunities..

The public has recently reacted negatively to reports alleging that Instagram and its parent corporation, Facebook, have a harmful impact on youth. Also disclosed by Facebook whistleblower Frances Haugen is that huge social media corporations prioritize business over the emotional health of young people. In this way, the impact of social media applications and websites on Indian youth has been brought to light.

### 6.1 Positive Impact of Social Media

Social media sites like Facebook and Twitter foster a sense of community and acceptance among teens and young adults. Even more so for individuals who feel stigmatized, such as LGBT kids. During the epidemic, it was evident that it had a widespread impact, bringing together people who had previously been isolated from one another. Using social media to motivate and inspire young people to adopt healthy behaviors can be a powerful tool. Positive role models for teenagers can also be found on the internet. During the adolescent years, young people are trying to figure out who they are and where they fit in the world. Teenagers can use social media to learn and practise identity development skills.

According to the results of one study, young people who voice their thoughts on social media are happier. Use it to gather data that can afterwards be used for study in the field of mental health. Through addition, therapists and other professionals can connect with each other in online forums, allowing them to enhance their knowledge and influence. Teens' use of social media has given them a platform to advocate for themselves. When used appropriately, this has the potential to have a profoundly good effect. Students can reach a receptive audience on social media and receive an open and honest reaction. If they choose to pursue this skill professionally, they can use the response as a roadmap to help them develop a platform to express their creativity and ideas. Instagram is a good place to start for a new artist, for example. As a matter of fact, many young people are making a full-time profession of it. Teens' self-esteem and inventiveness can soar because to the power of social media. It opens up a whole new universe of possibilities for today's youth. As a result of these tools, students are encouraged to use their imaginations to interact with their peers and a broader audience.

Social networking is important in school and other fields. Social media apps and websites share information and expertise. Social media users can get help, share information, and discuss careers, interests, etc. These ideas can spread through groups and networks. Firms can advertise job vacancies on social media to attract and hire competent candidates.. Candidates might also use social networking platforms to search for a job that interests them, as well. The increased use of social media by businesses has opened up a plethora of new possibilities. Managing firms online, uploading data, exchanging information, online advertising, online lectures, online writings, and other online works have resulted in a need for employees and produced job prospects. Friendships are an essential part of adolescence. Healthy friendships provide children a sense of self-acceptance and a sense of belonging in the world around them. It's also important for friends to speak truth into their life and encourage them to pursue their dreams. More than that, studies suggest that preventing bullying can go a long way when you have at least one strong friendship. Teenagers who are socially isolated or lonely are more likely to be targeted by bullies. In contrast, kids who have a tight-knit circle of close friends are more likely to be shielded from bullies. Among the many ways social media has aided and encouraged women's empowerment is by bringing the global community's attention to the rights of women and by challenging gender discrimination and stereotypes around the world. The power of social media can be harnessed to make a difference in the lives of others. They learn about

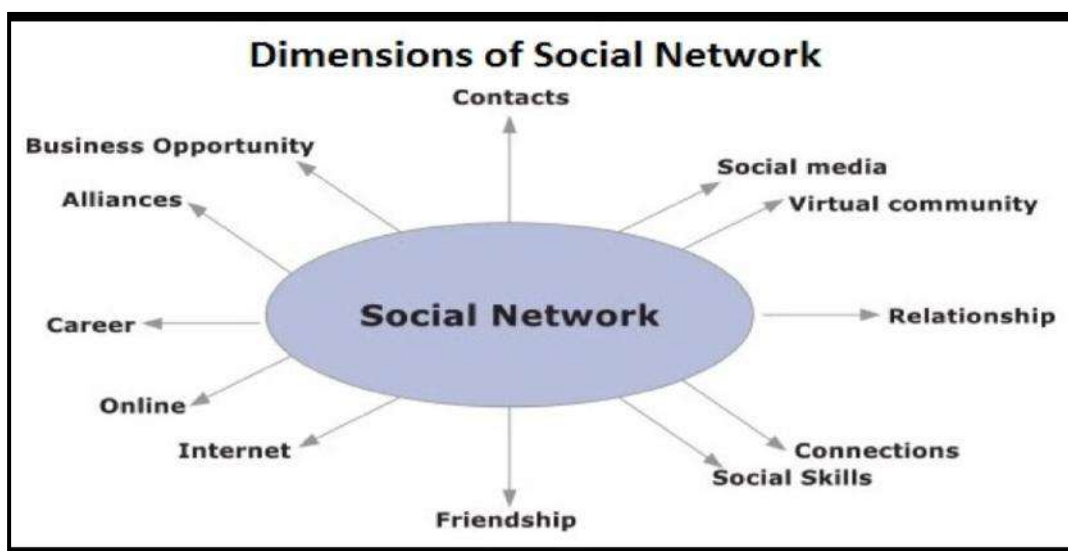
important concerns not only in their own neighborhood but around the globe. One such young activist is Greta Thunberg.

## 6.2 Negative Effects of Social Media

Teen sadness and social media use go hand in hand, according to some research. Young people with mild to severe depression were nearly twice as likely as their peers to use social media on a regular basis. Social media is a place where teenagers spend a lot of time looking at the lives and photographs of their friends. Young individuals are more prone to have low self-esteem and a negative body image, which can increase depression and anxiety. Since social media use has expanded, time spent on harmful activities has increased. Vamping, or staying up late to check social media, promotes sleep deprivation. When it comes to socializing, adolescence is a critical period. Teens, on the other hand, have fewer opportunities to practise these skills because they spend less time with

their friends face-to-face. In the same way that other addictive activities build a pattern of stimulus, teen social media overuse has been demonstrated to do the same.

People's preconceptions and misconceptions about others can be reinforced through social media. This is made worse by the sensation of belonging that comes from meeting like-minded individuals online. Consider the Flat Earth Theory. Many teens have committed suicide as a result of cyber bullying or trolling. In addition, youths who engage in cyber bullying are more likely to report substance abuse, hostility, and delinquent behavior than those who do not engage in cyber bullying. Children in the United States report that over half of them have been made to feel uncomfortable, bullied, or engaged in a sexual encounter while using the internet. Over half of those who have been sexually exploited on the internet are between the ages of 12 and 15, according to another survey.



Source: [www.drishtiias.com](http://www.drishtiias.com)

## 6.3 The Best Course of Action

Regulating social media by making social media sites accountable for not targeting youth as consumers or potential consumers is the goal of this strategy. In this way, the algorithms will be more geared toward adults, rather than teenagers. Content filtering, or "Safeguards," Adult content, such as gambling or other potentially harmful, abusive, exploitative, or commercially motivated content, should be forbidden from being recommended or amplified on platforms. Standards of Ethical Design are needed. The concepts outlined in these guidelines are aimed at helping tech businesses avoid, avoid, and discourage digital distractions while also emphasising the need of human learning for ethical reasons. Remember the

digital gap in India, especially in education, it's vital to remember.

Those from less advantaged backgrounds should not be penalized because of a policy decision made in the name of youth protection. Data Localization, third-party digital audits, strict data protection laws, and other forms of government regulation are all examples of this type of regulation. Certain features like "auto-play" sessions, push notifications, and more significantly, creating goods that do not target kids. Parents, schools, and the general public all have a vital responsibility to play in ensuring that social media is used in a safe and appropriate manner. Use Parental control and limit screen time, talk to your kids



constantly about what they're up to, and encourage outdoor activities.

#### 6.4 The relationship between social media and society

As a marketer, you must go where your target audience is, and social media forums are the best place to do it. People expect to communicate with you via social media since it's a means for you to stay in touch, receive feedback and recruit new staff. Consequently, you need to embrace social media in your environment to enable innovation, increased productivity and rapid growth that will drive your organization. Social media has had a profound impact on our lives. In today's world, social media has altered the way we communicate, raise awareness, and make money.

Social media, on the other hand, can lead to addictions, a shift in privacy definitions, scams, and the dissemination of antisocial messages. For the globe as a whole, social media may be both good and bad. These social media platforms, such as Facebook and Twitter, can be used in a variety of ways. The very nature of social media makes it vulnerable to misuse, overuse, and exploitation. Social media's power, on the other hand, is likely bigger than the combined power of any individual, family, country, or even country's rulers. There is also the question of whether such great power is a blessing or a curse.

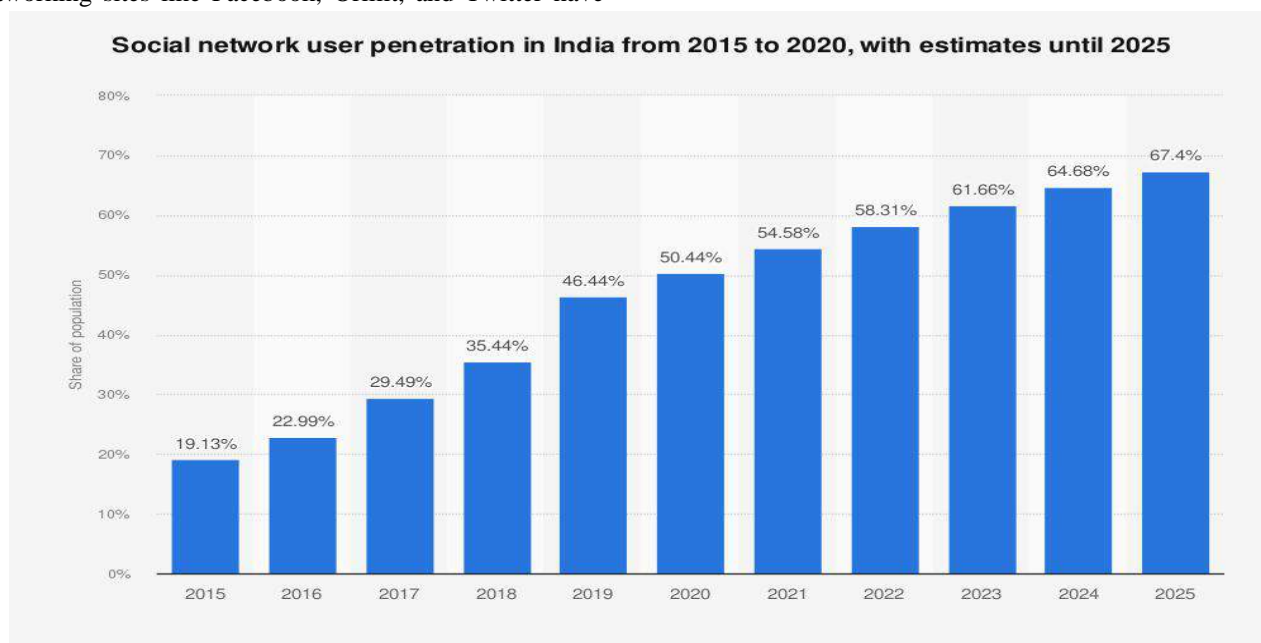
Well-used social media can be a powerful tool. This was a big change. First time people's voices and opinions made something greater than themselves Social networking sites like Facebook, Orillit, and Twitter have

proliferated online, allowing strangers to become friends and facilitating contact.

If you have an internet connection, you can instantly communicate with your family and friends throughout the world. Letters and telegrams used to take days to get at their destinations, but now we don't have to wait to hear from our loved ones because of social media. Turning the narrative around, let's look at the positives and negatives of various social networking sites.

Businesses can do market research about the products and services they are promoting by using social media. Businesses can use consumer feedback to improve their products and better meet the needs of their customers. Examples of such websites include: opinions.com, which was created especially for users to rate, appreciate, and critique newly released items and services to the public. Here are a few more benefits of using social networking sites.

You can communicate with your clients and potential consumers quickly and easily via social networking sites. If you have a page or profile, you can post a message to let others know about upcoming deals, promotions, or events. A excellent way for business owners to locate new employees or even business partners is through social networking platforms like LinkedIn. For business owners, this is the most significant benefit of social networking sites. There are a number of social media platforms that allow you to chat about your business, your services, and even show off your industry knowledge.



Source: Statista digital Market outlook 2022

Advertising to a highly targeted audience on social networking sites such as Facebook and Twitter can be done for as little as pennies. It's a great way to target exactly the type of customer you want to attract, while saving money over traditional marketing methods. A person can create trust and credibility with their audience by regular interaction and blogging, which in turn can lead to increased business.

Social media, on the other hand, had its share of drawbacks. Young people's solitude is a major drawback. To put it another way, even when teenagers talk to each other, they do so over a mobile phone or computer, respectively. They become isolated from the rest of the world and dependent on the Internet for their daily needs. Students and children who have been exposed to such websites have shown a growing number of troubling behaviors.

Adolescents may also talk to people they don't know, which is a problem. There are many risks on the Internet, and one of them is the draw of those who lurk there with malicious intentions. Our society's behavior is another way that social media can be harmful. Using social media may lead to less effective work due to people's tendency to pay attention for shorter periods of time on the sites. In addition, teenagers are known for abusing social media and using it to gain attention.

Social media implies connection, but it's not particularly good at that. Abusing Facebook by seeking and accepting thousands of 'friends' distorts relationships. Because of dispersed ties, many people don't know their 'friends' These fading ties are a ruse. When social media is abused in this way, its intended functions, such as building relationships, are transformed

The concept of privacy has undergone a sea change as a result of the rise of social media. Internet users in the past had a strict policy of not revealing any personal information. Even if social media has made us more comfortable with sharing our personal information, it has also made us more vulnerable to identity theft. In a matter of seconds, strangers can rob you of your money, property, and other valuables. As a result, we must exercise caution while disclosing sensitive personal data via the internet. In order to benefit oneself, scamming people on social media might be done. When it comes to the nature of a community, social media is a major factor.

## VII. CONCLUSION

Digital technology's impact on youth will affect how they behave as adults and future societies. Bill Gates and Steve Jobs limiting their kids' digital use is interesting.

Technologies have pros and cons. Social media moderation is crucial. As technology advances, social media has become an integral part of everyone's everyday life. Different industries are affected. Social networking has greatly boosted students' collaboration. Businesses use social media to achieve company goals and enhance annual revenue. Kids use media every day. Even though social media has numerous benefits, it also has drawbacks. False information can undermine the educational system, an organization's productivity, social media's privacy, and blogs that encourage violence and inappropriate behavior. Social media's benefits outweigh its perils, but it shouldn't become an addiction.

Because social media is so simple to use, it is a boon to humanity. It's easy to stay in touch with loved ones and market your business at the same time. Because of the above-mentioned issues, social media may be both a blessing and a curse. It can either be a benefit or a curse depending on how it is used. If you're going to take advantage of Face book's power, you might as well take advantage of Twitter's power as well. Your acts on social media may be small, but the overall result could be massive. According to past research, the use of prominent social media sites on Indian culture and their degree of use, aims, and means of access are mainly compatible with this study's patterns. Social networking's sites help create culture, self-identity, relationships, and social, communicative, and technological abilities. Social media is a blessing to humanity since it's easy to use, cheap, and fast. Due to the above, social networking can be therapeutic. Depends on how it's used. You can abuse Face book's power or use Twitter to help others. You decide what role social media should have in your life.

The researcher came to the following conclusions based on what he or she learned from this study. A proposal to college and university officials is to regulate the use of cell phones during lectures. This means that the government must enforce laws from the heart and spirit in order to protect privacy and safety. There's no doubt that social media is a must-have in today's world, both for young people and for society as a whole. However, it's up to each person to decide how much social media should affect their lives. We need to make the most of social media if we want to get the most out of it.

## ACKNOWLEDGEMENT

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## VIII. CONFLICT OF INTEREST STATEMENT

The authors affirm that they have no known financial or interpersonal conflicts that would have appeared to have an impact on the research presented in this study.

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# The Impact of Empowering Principals on Students' Performance in the Final Exams – An Educational Perspective

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**Abstract**— *In addition to classroom management, school management plays a vital role in the success or failure of schools (as establishments or educational firms) and students' performance in general. This paper discusses several issues that were put under seven different subtitles starting with "The Transformations of Principals Roles in Iraq" and ending with "Recommendations" for further studies or research in this regard. It (the paper) focusses on the importance of empowering principals and school leaders through providing them with more freedom in decision making. Also, the paper pinpoints how much control we need to have on this freedom. Some of the roles played by principals, in addition to the required qualities, skills and capacities that school principals need to have or acquire if they want to run their buildings (schools) in an effective and an influential way will be tackled in the fourth part (issue) of the paper. These roles, skills and capacities will be highlighted in light of their impact on students' performance in classrooms and in the results of the end of year exams. The questionnaire part of the paper describes the results of the questionnaire (in which a limited number of school leaders participated) and their analysis. The last two parts of the paper describe the challenges that accompanied writing this paper like: the unavailability of resources as it was a bit hard to find resources tackling the issue of principalship and leadership in schools in our libraries, therefore, most of the paper was written according to the American and Australian literature in this field. Also, not many principals agreed to participate in the questionnaire because they thought that it contains an implicit criticism to the current educational system that's why I kept the identity of the participants unknown.*

**Keywords**— *Empowering principals, student, performance, final exams, an educational Perspective.*

## I. INTRODUCTION

It is a fact beyond any dispute that any successful establishment requires a wise and a quality leadership. This kind of leadership is represented by principals and principal assistants in educational establishments. This paper focuses on ways of making principals more effective through highlighting the vital roles of principals inside their school buildings. The paper shows the importance of granting principals and assistant principals with a controlled amount of freedom in decision making as well as some other issues related to how to enhance students' performance in the end of year exams.

**Autonomy:** the quality or state of being self-governing and independent in the process of decision making.

**School districts:** the educational directorates in our cities.

**Superintendents:** in the field of education in the US, a superintendent or superintendent of schools is an administrator or manager in charge of a number of public schools or a school district, a local government body overseeing public schools (in Iraq, there is no such position; however, the nearest position to this one is that of the head of the educational directorate).

**School leaders:** assistant principals, supervisors, school advisors, and HODs (head teachers of school subjects; in

our schools, they are known as head of committees of different school subjects).

**Pedagogy:** In brief, it represents the art that focuses on how to teach.

**Professional Development:** Refers to the process followed by a group to gain more training in their profession, and to improve the quality of service provided by this group or by an individual (Hibbard, K, 2016).

**Teacher-Efficacy:** Refers to "teachers' belief or conviction that they can influence how well students learn, even those who may be difficult or unmotivated" (ibid).

### **Aims & Objectives:**

There are two main objectives for this paper:

1. Proving the fact that empowering principals can lead to improving instruction and students' achievement.
2. Discussing how providing principals and school leaders with a certain extent of autonomy in decision making can help principals to impact students' learning and performance.

## **II. TRANSFORMATION OF PRINCIPALS ROLES IN IRAQ**

How are the roles of school principals and school leaders changing? In a brief comparison between the educational situation now and the one back in the 1980s & 1990s, a big disparity can be diagnosed in many aspects like the mechanism of selecting principals, the power and autonomy in decision making they used to have, and some other differences related to personal and professional issues. In one of the very important steps that our Ministry of Education is taking in the path of making transformational changes in the educational process, they conducted professional development workshops and training sessions to enhance the work of principals and school leaders in light of what is known as the "Developing Principal". In the guide provided for participants who were mostly principals and school leaders, a number of issues were discussed and highlighted. For example, the roles of school principals (in the past and even in the present time) are mainly administrative ones. Some of these roles and responsibilities which have been designed in the Act of 1978 include:

- Keeping order and discipline.
- Distributing teachers and students on classrooms.
- Organizing the schedules and implementing curriculum.
- Monitoring teachers, students and other staff members attendance.

- Monitoring school exams and writing reports for school results.
- Organizing school accounts.
- Maintaining school building and relevant facilities.
- Observing and evaluating teachers.
- Maintaining and preparing the required record books.

And practically speaking many principals keep themselves busy doing stuff of less importance like receiving visitors, maintaining record books and dealing with correspondences which can all be transferred to assistant principals or head teachers.

However, the Ministry tries to change this static and traditional role of principals and school leaders into a more dynamic one. The Ministry has a new vision of how these roles should be modified and developed through providing modifying the roles and responsibilities of school leaders and principals. Therefore, in the future, each principal or school leader will be a "developer" who will have more roles and responsibilities than before like:

- Improving the overall school performance.
- Evaluating teachers using clear cut standards.
- Analyzing students' results and observing learning and writing developing plans.
- Involving parents and members of the local community in school related issues.
- Conducting personal and self-evaluation and encouraging others to do the same.
- Running the financial issues of the school.
- Developing school curriculum and implementing it to ensure meeting students' needs.

These trends are still under the experiment and only 150 principals will get extra training which will enable them to work as a developing principal and will try their new role as school leaders. (Building Capacities Program 2019, p. 4 & 5)

## **III. WHY IS AUTONOMY IN EDUCATIONAL LEADERSHIP IMPORTANT?**

In an article by Eck, James & Goodwin, Bryan (2010) about the importance of freedom in decision making in schools, they discussed the issue of how much latitude or independence should be given to principles and school leaders. In a report that was released in 2007 on this issue under the title "The Autonomy Gap", the lack of authority to make decisive decisions especially on which staff members should be hired which ones should leave affected students' performance. Accordingly, as the study states that some school principals who were once so motivated to perform their tasks as principals are

becoming inefficient and unable to really improve students' performance because of the "burden of the accountability systems." (ibid). Regardless of all types of entanglements that could be imposed on principals one way or another, I strongly believe in the power of collaboration to make any change initiative becomes a possibility as stated in the Holy Quraan "... و تعاونوا على البر والتقوى" (Al Maeda – Verse 2). Therefore, teachers must work with and support their principals who must build and instill trust and a culture of respect in and out of school building or premises. It is interesting to find that the Ministry of Education is adopting a new approach to improve schools' performance. This new approach is represented in their recent cooperation with the British Council to enhance the performance of school principals through exposing them to workshops that highlight the guidelines and responsibilities of what is becoming to be known as the "Developing Principal". Therefore, the concerned personnel and the decision makers are planning to grant more autonomy to school leaders and principals because they realize how this increase can lead to tangible and positive results in students' performance. (Building Capacities Program 2019, p. 3 & 4). However, autonomy is not always the way out for low performance problems in schools as stated by Tom Vander Ark, the former director of the Gates' Foundation, who made this assumption after visiting 100 schools; he assumed that autonomy could be the answer for a falling school challenges, but he found out that it is not a positive idea to give a "failing school autonomy" Eck, James & Goodwin, Bryan (2010)

The following points can summarize what has been mentioned above in brief:

- "Direct school district staff (or the Directorate of Education personnel) to cooperate with school principals to "screen, interview and select teachers";(Eck, James & Goodwin, Bryan 2010)
- "Establish teacher evaluation as a priority for principals";
- "Develop policies and procedures for rewarding successful teachers and terminating the employment of unsuccessful teachers";
- "Establish strong agreed-upon principles/values that direct the actions of all district staff members; and
- Develop a shared vision and understanding of "defined autonomy" for school leaders, making it clear what principals are responsible for doing and what district office personnel are responsible for doing." (ibid)

- Close attention should be paid to falling schools (that are not achieving any progress in the end of year ministerial exams) and principals of not only this kind of schools, but principals of all schools must be encouraged to share best practices and experiences among each other in periodic workshops where they talk about their challenges and fears to find appropriately doable solutions to them.

All in all, the ministry along with the educational directorates and the supervision departments must realize the importance of providing principals with the required authority over certain issues that can directly affect teachers' and students' performance in the school building. In addition to establishing "consistent approaches" to evaluate teachers in the directorate and "preventing arbitrary and capricious personnel decisions and practices". (ibid)

Waters and Marzano support this assumption because they believe that school principals are provided with "defined autonomy" by effective superintendents. Also, they believe that setting "clear, non-negotiable goals for learning and instruction," leads to providing school leadership teams with the required authority for determining how to achieve the required goals." (Marzano, Waters, & McNulty. 2005. p 45).

#### **IV. EFFECTIVE LEADERSHIP**

Why is effective leadership important? According to what has been discussed in the guide (manual) distributed by the Ministry of Education concerning the development of principals and school leaders (p.4), there is an agreement all over the world that the quality of school leadership comes next in importance to the quality of teaching itself. It also affects the outcomes achieved by students and their classroom performances. Also, the guide suggests two important trends in the current school systems all over the world that makes school leadership more effective. First, there is a tendency towards increasing school independence, developing the powers of decision-making, encouraging them to respond to the local needs and developing the school administration in order to enhance students' performance (ibid). In a study conducted by the World Bank states that granting schools more independency to use their resources is a new trend in the international evaluation standards. Second, there is a parallel trend to use a number of performance evaluation measures to question the schools' use of resources as they increase the importance of schools' independence and effective leadership. (Ibid p.5)



## V. LEADERSHIP: ROLES & RESPONSIBILITIES

In light of the above, granting more freedom to principals will help them perform a number of tasks more successfully; and in order to do these tasks, the roles and responsibilities of principals must change to match the newly established phase of leadership (Neil C Cranston:2002). What comes next will summarize the most important of these tasks:

### 5.1 Change Agent and Optimizer

It is said that the most important two roles of principals to start with are their being “*change agents and optimizers*.” On one hand, as a change agent, a principal always encourages his staff and empowers them to use innovative ways to implement different teaching pedagogies as well as questioning the validity of certain school practices. For example, a good way to show that a change agent is practicing his/her responsibility is when a question like “Is our homework policy really helping students learn, or is it indirectly punishing those students who don’t have much help at home?” is being placed by a school principal (Marzano, Waters, & McNulty. 2005. p 45). So a change agent always positively challenges his staff and tests the practices in his/her school to better the learning environment for students.

On the other hand, as an optimizer, the principal’s or the leader’s job is characterized by inspiring other staff members and becoming “the driving force when implementing a challenging innovation” (ibid. p. 56). Also, it is principals should play significant roles in reducing tensions between staff members because of devolution or accountability.

### 5.2 Discipline & Order Keeper:

According to the above two roles, principals are responsible for protecting the instructional time from any potential distractions that may detract from the precious time allocated for instruction in classrooms through: “... creating structures and procedures around the technical core of teaching” (ibid. p. 48). These structures and procedures can be developed in collaboration among all stake holders (principals, assistant principals, administrators, school counselor, teachers, parents, and preferably students); this collaboration could lead to creating a discipline policy in the building.

### 5.3 Observer & Evaluator:

As observers and evaluators, Marzano, Waters, & McNulty. (2005) note that principals are in charge of establishing a system that provides effective feedback. This responsibility refers to monitoring students' achievement and its relation to the effectiveness of school

practices (ibid. p. 55). So the driving point for monitoring and evaluating teachers is to impel the best impact on students’ learning and always gives “teachers’ efficacy” in classrooms the priority it requires.

### 5.4 Culture Establisher & Affirmer:

One of the really challenging responsibilities of a principal is his/her role to build a school’s culture. By culture, I basically refer to the work environment fostered by the principal. Principals are to encourage collaboration and support relational trust among faculty members. It is their responsibility to instill cooperation and avoid favoritism among staff which is so pivotal to make any endeavor to change a particular practice or to suggest any innovative teaching pedagogy a possibility. Marzano, Waters, & McNulty. (2005) believe that a collaborative culture is a prerequisite to any change within a school; they state that “... an effective culture is the primary tool with which a leader fosters change” (ibid. p. 48). Part of establishing a positive culture in the school building is building relational trust with the working staff because it contributes a lot to the effectiveness of the leadership in that school. In this regard, Bryke, Anthony S., and Barbara Schneider (2003) stated that ... the absence of suspicion and distrust ... was a key element in their operation and played an important role in their special effectiveness.” (2003 p. 7).

The role of an affirmer is very much connected with transparency and sharing of data. Schools are similar to organizations and establishments because they have their strengths and weaknesses. These strengths and weaknesses must be acknowledged and addressed with the same amount of importance because both of them can be very crucial to students’ learning and achievement. Therefore, as an affirmer, “... the leader recognizes and celebrates school accomplishments and acknowledges failures... one of the biggest challenges facing school-level administrators is directly addressing performance issues—both positive and negative” (ibid. p. 41, 43, 44).

### 4. 4 Involvement in Instruction & Assessment:

This is one of the defining responsibilities of a school leader or an instructional leader; it shows to what extent a principal, at the level of a classroom, is participating in designing and implementing various school activities like: instruction, and assessment (ibid. p. 54).

In addition to that, Mathew Lynch notes that having a good and an influential leader contributes a lot to the effectiveness of a school as a whole. He summarizes the attributes of the effective school leader as the one who is able to collaborate with other teachers and subjects' teachers to achieve the school's goals and visions



successfully in the hope of enhancing their skills and finding solutions to their potential problems (Lynch, 2016, third paragraph).

However, a school leader might not have all of them; still, he/she can be so effective in his/her school building. For example, Mr. Clint Wilson (the principal at Glencliff High School – a public school in Nashville, TN in the US) developed a culture of collaboration that he established at Glencliff; the assistant principals report to the principal about the performance and progress of teachers in the school on a weekly basis; Mr. Wilson allowed assistant principals to design their rubrics of performance and they have to self-evaluate their performance based on the set of rubrics they established for themselves (the same procedure is applicable to other leading personnel in the school). The atmosphere of relational trust that Mr. Clint established at the school might continue even if he is not there due to the resilient and servant leadership policy, he established at Glencliff. Thus, Mr. Wilson's success in building a professional learning community (PLC) in his school led to the success of the whole school and eventually led to students' growth in the school.

Part of the assessment process is evaluating the working staff at the school. In order for principals and school leaders to be effective and positive to their staff, they need to develop a good evaluation system that needs to have some room for development scale that can be used to "track teachers' skill development." In a developmental scale, levels like "not using, beginning, developing, applying and innovating" need to be used (Marzano, 2012, p. 18).

Finally, a new perspective to leadership has been suggested by the Wallace Foundation, which is mainly the "empirical link between school leadership and improved student achievement" (Wallace Foundation, 2013. p. 5). According to the Foundation, leadership is viewed as being "second only to classroom instruction among school-related factors that affect student learning in school" (ibid) because they are the ones who have the required potentials to "unleash latent capacities in organizations" (ibid, p. 6).

## VI. QUESTIONNAIRE ANALYSIS

In an endeavour to find out more about freedom and autonomy in schools and how much is needed and whether or not the current freedom given to principals and school leaders is sufficient to make the required positive changes and transformations that can lead to a more stable working environment and better atmosphere for students that can lead to tangible improvement in their scores in the end of year ministerial tests, a questionnaire was conducted in

some schools. Unfortunately, not many participated in it because they thought that it has a direct criticism to the current educational system. Therefore, the names of school and principals were kept confidential in the questionnaire.

The results were as follows:

1. 50% of participants selected "Unsatisfied" and 50% selected "Absolutely Unsatisfied" for the first question.
2. All participants selected "Absolutely Unsatisfied" as an answer for the second question.
3. 50% of participants selected "Absolutely Satisfied" and 50% selected "Absolutely Unsatisfied" for the third question.
4. All participants selected "Absolutely Unsatisfied" as an answer for the fourth question.
5. All participants selected "Absolutely Satisfied" as an answer for the fifth question.
6. All participants selected "Absolutely Satisfied" as an answer for the sixth question.

Two different copies of the actual questionnaire papers were attached to this paper for your reference.

## VII. POTENTIAL CHALLENGES

In addition to the ones mentioned at the beginning of this paper, granting more freedom to principals and school leaders in decision making requires asking them to perform more tasks and responsibilities. This issue makes it inevitable for them to perform these tasks without needing to develop a set of skills and capacities that is more complex than the ones already practiced (Cranston 2002, p. 5). Therefore, principals and school leaders will be in need to be responsible for responding appropriately to the new roles and responsibilities that must address specific deficiencies in these new skills and capacities (ibid p.11)

## RECOMMENDATIONS

In order to make the issue of granting more freedom and autonomy in decision making to principals a possibility, more concerted efforts need to be exerted and more cooperation needs to be conducted between the Ministry, supervision departments, educational zones (directorates) and school leaders and principals themselves. I highly recommend conducting more studies in this regard to finally become able to develop clear cut sets of standards and guidelines before the final approval on granting more authorities and autonomy to principals and school leaders.

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Unsatisfied

Very Unsatisfied

Satisfied

Very Satisfied

## APPENDIX

### Interview Questions (Questionnaire):

1. As

an

Unsatisfied

Very Unsatisfied

Satisfied

Very Satisfied

educational leader and a school principal, are satisfied with the current amount of freedom in decision making?

2. Are you with the outer interferences in the decision-making process that belongs to the school and students' benefit?

Unsatisfied

Very Unsatisfied

Satisfied

Very Satisfied

3. Do you think that the current support you get from your staff and the educational department necessary to make important and independent decisions for the school and students' interest?

4. As a school leader and a principal and according to the currently followed and valid rules, are you with the currently given freedom in the decision making without returning to the educational department, the supervision department or the

Ministry

Unsatisfied

of

Very Unsatisfied

Satisfied

Very Satisfied

Education?

5. Do you think that principals and school leaders should be granted more authorities and powers in the decision-making process?

Unsatisfied	6.	Very Unsatisfied	Satisfied	Very Satisfied
-------------	----	------------------	-----------	----------------

Successful leadership is centered on building teachers' capacities and independence not on contributing to his/her

Unsatisfied	Very Unsatisfied	Satisfied	Very Satisfied
-------------	------------------	-----------	----------------

dependence on others, comment.

1. كقائد  
مدير  
مقتنع  
الحرية

أنت

غير مقتنع تماماً

غير مقتنع

مقتنع تماماً

مقتنع

تربوي و  
مدرسة هل  
بمقدار  
بإتخاذ

القرارات التي تتمتع بها حالياً؟

2. هل

غير مقتنع تماماً

غير مقتنع

مقتنع تماماً

مقتنع

مع  
التدخلات  
الخارجية  
الحاصلة

أنت

في عملية إتخاذ القرارات التي تخص المدرسة و مصلحة الطالب بالدرجة الأساس؟

3. هل تعتقد بأن المساندة التي تحصل عليها من الكادر العامل معك و مديرية التربية التي تنتمي إليها ضرورية لإتخاذ قرارات مصيرية مستقلة لصالح المدرسة و الطالب؟

غير مقتنع

غير مقتنع تماماً

مقتنع

مقتنع تماماً

4. كمدير مدرسة و بحسب التعليمات المتبعة حالياً هل أنت مع الصلاحية و الحرية الممنوحة لك في إتخاذ القرارات دون الرجوع إلى الإشراف أو المديرية و الوزارة؟

غير مقتنع

غير مقتنع تماماً

مقتنع

مقتنع تماماً

على منح  
المدارس و  
التربويين  
صلاحيات  
إتخاذ

توافق  
مدراء  
القادة  
في

هل

أكثر

غير مقتنع

غير مقتنع تماماً

مقتنع

مقتنع تماماً

القرارات المصيرية للطالب و المدرسة؟

6. القيادة  
قدرة

بناء

غير مقتنع تماماً

غير مقتنع

مقتنع تماماً

مقتنع

التربوية  
الناجحة  
تتمحور في  
المدرس و

إستقلاليته و ليس الإسهام في إعتماده على الغير ، ما هو تعليقك؟



# Translating the Glorious Quran: Arberry's approach as a Case in Point

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**Abstract**— *The paper is an investigation into the approach to translating the Quran adopted by the English orientalist A.J. Arberry. This study aims to follow his soul which is felt to be squeezed into this work while living hard personal experience he referred to in the closing paragraph of his preface to the 1964 edition of the 'Koran Interpreted'. The study hypothesizes that Arberry's approach is appropriate to a large extent since he believes that to understand the Quran, appreciate it, one has to take it as a whole, and that for its translation to be successful depends on the translator because the reader's role in comprehending the Quran is fundamental. The study has come up with the conclusion that Arberry's rendering of the glorious Quran differs from others in the spirit and motive, and demonstrates a serious attempt at reflecting a glimpse of the captivating beauty found in it.*

**Keywords**— *Arberry's approach, style, objectivity, translatability and untranslatability.*

## I. INTRODUCTION

The Glorious Quran is a magnificent document that has been known for fourteen centuries because of its matchlessness or inimitability (Irving 1985, 2). The Glorious Quran is not a missionary manual but a record of experience. It forms both a message or "an ideology" and a book or "scripture". So, the translation of this book permits everyone Muslims or non-Muslim, to understand the sacred document itself even though they do not understand Arabic.

The translation of religious texts demands an additional consideration because of the sanctity of the text (Ilyas 1989, 89). Also, the meanings of a religious text cannot be easily determined since the textual material of the religious texts is marked with many ambiguities. Such ambiguities are owing to the nature of the religious text: the language employed in these texts; and the temporal factor as they belong to remote periods. Yet, the linguistic content and the situational context can help the translator in the area of translating religious texts (see EL-Awa 2006, 9-13).

(Al-Maghdawi 2012, 30-31) advances ten conditions should be taken into consideration in rendering the

meanings of the Quran, among them are that the translator should be well aware of the denotations of terms in both SI and TL in different contexts, the translator should be well acquainted with the meaning of the legal terms in the Quran, and the interpretative translation should be brief and concise, explaining the meanings by using the best expressions with the best style.

In this study, an attempt will be made to investigate Arberry's approach to translating the Glorious Quran. He states that it is his purpose to produce something which may be accepted as echoing however faintly the sublime rhetoric of the Quran. It tries to follow traces of his soul which we feel he has generously squeezed into this work while living the exceptionally hard personal experience he referred to in the closing paragraph of his preface to the 1964 edition of *The Koran Interpreted*:

This task was undertaken, not lightly, and carried out to its conclusion at a time of great personal distress, through which it comforted and sustained the writer in a manner for which he will always be grateful. He, therefore, acknowledges his gratitude to whatever power or power inspired the man and the prophet who first recited these

scriptures. I pray that this interpretation, poor echo though it is of the glorious original, may instruct, please, and in some degree inspire those who read it".

## II. A.J. ARBERRY AND THE GLORIOUS QURAN

A.J. Arberry is a well-known English orientalist. Filled with admiration of the beauties of the Quran, he could not see how people possibly failed to recognize that, as a work of supreme literary excellence, the Quran couldn't be handled in the same way as the Old Testament. He accused such critical translators as Dr. Richard Bell of imitations of the Old Testament scholars who preceded them in criticizing the Quran. He wrote, "disciples of the Higher Criticisms, having watched with fascinated admiration how their masters played havoc with the traditional sacrosanctity of the Bible, threw themselves with brisk enthusiasm into the congenial task of demolishing the Quran" (1955, 10-11).

So (Arberry 1955,11) openly accuses their critical work of having a destructive effect on the masterpiece they handled unskilfully. What they undertook turned out to be a "task of demolishing the Quran". He adds that there is no need to take offense at their attempts to offer "well-intentioned and well-conducted investigation of pure scholarship".

However, he added, their work emptied the Quran of its spirit and left it a corpse. He wrote:

"But having cut to pieces the body of Allah's revelation, our eruditesleuths have found themselves with a corpse on their hands, the spirits meanwhile eluding their preoccupied attention. So, they have been apt to resort to the old advice of explaining away what they could not explain; crushed between their fumbling fingers, the gossamer wings of soaring inspiration have dissolved powder."

The critical work of such scholars, whose extreme representative was Bell, was based on a favourite, but cautiously expressed, the hypothesis that the seeming incoherence of the Quran is "due in no small measure to the fact (or rather to the presumption, for this, is no shred of proof) that parts of the Suras were originally written down, more or less at random, on the backs of other parts, and then tacked on to follow them by the later editors." (1955, 11) here one draws attention to Arberry's phrase "for there is no shred of proof". Their critical work was directed to the questions of the ordering of the Suras and the ordering of the Ayas (verses) so that they. "Sought to assign every Sura, and every section, almost every verse or half-verse of each Sura, to a particular incident in the prophet's career". (ibid)

Arberry said that he embarked on his task in an environment where Quranic studies meant, in his words, such "anatomical mincing" (Ibid, 12) in this environment he launched his defence of "the unity of the Sura and the Quran". (Ibid) he approached the reader in a manner different from that of his so-called critical predecessors:

"Instead of offering the perplexed reader disjecta membra scattered indifferently over the dissecting table, I ask him to look again at the cadaver before it was craved up and to imagine how it might appear when the lifeblood of accepted inspiration flowed through its veins. I urge the view that an eternal composition, such as the Koran is, cannot be well understood if it is submitted to the test of only temporal criticism. It is simply irrelevant to expect that the themes treated in the individual Sura will be marshalled after some mathematical precision to form a rationally ordered pattern; the logic of revelation is not the logic of the schoolmen. There is no before or after in the prophetic message, when the message is true: everlasting truth is not held within the confines of time and place, but every moment reveals itself wholly and time and place, but every moment reveals itself wholly and completely" (Ibid, 12-13).

With the joyous clinging to the truth advanced by Ibn al-Farid, (Arberry 1955,14) seeks to add some persuasion to his argument that what he experienced was something similar to his, "experience of multiplicity – in unity, this momentary flight of the eternal spirit out of the prison of life – in – time into the boundless plain of life everlasting". (Ibid;14)

With this opinion and emotional attachment to the Quran, Arberry sets out to find out why the people of his nation do not find in the Quran the masterpiece which has captivated the Arabs and himself as well.

He arrives at the conclusion that "the Koran ... is best sampled a little at a time, and that little deserves and needs meditation". (Ibid,26)

He also points to the fact that the Quran can be enjoyed by listening to it, and the printed page prohibits this joy, in addition to the foreign idiom, because "the Koran is God's revelation in Arabic, and the emotive and evocative qualities of the original disappear almost totally in the skilfullest translation". (Ibid, 27)

### 1.1 Arberry and the Westerners

Arberry did enjoy the Quran as he confessed, and whatever westerners criticized it for, those things themselves did appeal to him or at least present themselves to him in the most beautiful array.

The most important point westerners attack the Quran for is repetition Rodwell did not conceal his boredom with فباي



الاء ريكما تكذبان when he replaced it wherever it re-occurred by "which etc.", meaning that it is the same and therefore need not be mentioned again. The appreciation of this repetition, according to Arberry, needs foundations – He says, "when appreciation rests upon these foundations, the charges of wearisome repetition and jumbled confusion become meaningless" (Arberry 1955, 27)

He announces his deep conviction of the truth embodied in the Quran including its repetitions. He says, "Truth cannot be dimmed by being frequently stated, but only gains in clarity and convincingness at every repetition; and where all is true, inconsequence and incomprehensibility are not felt to arise". (Ibid.) he appreciates the beauty in which the same is repeated and compares it rather hesitatingly (by saying it is a "false analogy") to a nice platform of images with lots of repetitions by famous painters of the same themes: "Annunciation, the Temptation, the Crucifixion, the Resurrection". He says "no one but the savage in his ignorant in appreciation of the masterpieces of Michelangelo and Raphael and Titan" and similarly no one but a savage can "in his impatient misunderstanding of the Koran" write that the Koran is "wearisome, confused, jumbled, crude, incondite." (Ibid)

He expresses his admiration of the supremacy of the Koranic composition. He says, "the Koran undeniably abounds in fine writing; it has its own extremely individual qualities; the language is highly idiomatic, yet for the most part delusively simple; the rhythms and rhymes are inseparable features of its impressive eloquence, and these are indeed inimitable" (Ibid., 28)

He admits that the Quran has "shaken the world" (Ibid., 29) and no other work which a human produce in the hope of imitating it could attain this power.

### 1.2 Arberry and style:

Regarding the style he adopted in the translation, (Arberry 1955, 30-31) says that he began with experiments of different kinds of translation styles ranging "from literal unemotional prose to different sorts of stress verse" and submitted them to the readers in the small book (1953) for suggestion and advice so that he could complete the translation of the Quran in the style most appealing to the ordinary readers. He deliberately excluded scholars from this address since they were interested in criticism of the Quran, having the background of disbelief. He said he was interested in showing the readers, the general public, "what the Koran means to the unquestioning soul of the believer, not what it suggests to the clinical mind of the infidel". (Ibid., 31) Let us read what he wrote in connection with the style he attempted in his translation project before he finally decided on away and completed his work:

"In making these translations [that is selections he was submitting to the public to test their taste], I have experimented very freely with various possibilities of treatment, from literal unemotional prose to different sorts of stress verse". (Ibid., 30-31)

Expressing his rejection of using 'Biblical' style, he says,

"I would willingly get away as far as possible from 'Biblical' style, being aware of its inappropriateness especially when taken to excess".

However, he hints at his limits of choice in this concern since Biblical language is influenced by Hebrew, and this is what English is familiar with within the Old Testament. Now since Arabic, the language of the Quran belongs to the same family as that Hebrew, namely Semitic, he says the translator is almost goaded as to how to translate the Arabic text: "... the Arabic original, being Semitic speech like the Hebrew Testament, dictates to the translator to no small extent how he shall go to work" (Ibid., 31)

In a tone of reservation, he says that the English public on their part wants to feel while reading the Quran that it was holy scripture. He says throughout these generations the English people developed a sense of religious style and perhaps they would require ratification of this sense in any work they read which claimed the rank of religious book. If a translator loses his eyes to this fact, he will appear rather eccentric. He says, "... and there is also no doubt that the English mind has during these centuries become so conditioned as to what constitutes the religious style, that one appears more eccentric is writing deliberately otherwise than by conceding at least a minimal obedience to tradition". (Ibid.)

### 1.3 Arberry and objectivity

The attitude with which Arberry approached his task can at best be called objective.

There are of course those who approach this task subjectively, either by showing likeness without really examining the grounds of the likeness or by striving to highlight what they think are defects or points likely to stimulate rejection of the work and the nation that believes in it owing to the differences between the culture or prejudices.

Arberry wanted to be, let us say, objective and to do justice to the Quran and to be faithful to the kind of knowledge he attained about the Quran and Arabic through his studies as well as personal experience.

Such objectivity and honesty in him made people conclude that he was Muslim. Such a thing might not be favourable to him or in the interest of a scholar in an English university. Muslims, however, would like to think that he was Muslim at heart, at least. This is what Arberry sensed



and he was quite frank in talking about it. "As for the faithful, I will not conceal from them, what they will not, in any case, imagine, that I am no Muslim, nor could ever be" (Arberry 1955, 31). Muslims, the faithful as he calls them, were led to such an attitude towards Arberry because they had found him exceptional in his objectivity and sincere feelings of respect to Islam and appreciation of the Quran as compared to the orientalist before him. He did not conceal such attitude when he lectured to his students and when he supervised postgraduate students. He showed warm feelings towards them and towards the Muslim world of which he had beautiful memories, particularly Egypt, where he spent happy days.

Annoyed by Pickthall's assertion that it is only a believing Muslim who can do justice to the Quran, Arberry again refers to this painfully when he says after declaring that he is no Muslim, "Pickthall's definition would therefore exclude me from being a fair interpreter". (Ibid.) but he boasts afterward, although with the humbleness of a scholar, that he "endeavoured to be fair"(ibid.)and said that he did not limit his fairness to the letter but extended it to the spirit: "yet I have endeavoured to be fair, not only philologically but also imaginatively, by making the effort always to approach and apprehend these scriptures as if I believed them to be divinely inspired, whatever that phrase may mean". (Ibid.)

Arberry was perhaps in a social and psychological dilemma. We indeed said he was objective. But objectivity leads to truth, and a sincerer scholar of Arberry's calibre cannot live at peace with his mind and inner conscience if he continues to contradict his inner convictions as regards truth. We feel that contradicts his inner convictions as regards truth we feel that there is something deeper for the intelligent reader in his words: "Whatever that phrase may mean". Still, if the matter needs exceptional ineliance to understand, Arberry undertakes to clarify when he repeats that same phrase at the beginning of a new paragraph: "Whatever that phrase may mean; for I do not doubt at all that the Koran was a supernatural production, in that it bears all the marks of being the discourse of exaltation."

He confesses the great difference between the style of the Koran and "how Mohammed spoke in his normal moods" (Ibid.) as "recorded in the books of Tradition" (Ibid.) and denies the thoughts Margoliouth put forward "that the Koran was Muhammed's conscious production, but he says that he could not explain this difference between Mohammed's language and the language of the Quran, and he would not desire to "guess" at this matter. He says this is what makes him stand apart from Muslims, he writes:

"It is therefore only on this point that I find myself standing apart from the

faithful; that whereas the faithful claim the source of the Prophet's inspiration to be divine and are naturally content to leave it at that, believing where they cannot prove, I confess myself unable to say what might have been its origin, despite the psychologists, and an equally content not to guess at it". (Ibid., 32)

### III. TRANSLATABILITY AND UNTRANSLATABILITY VERSUS IMITABILITY

#### Inimitability

When Arberry undertook the production of a new rendering of the Quran, he was aware of the huge difficulty of the undertaking and the ideological arguments concerning the translation of the Quran and the ideological arguments concerning the translation of the Quran. He didn't allow himself to be taken unawares into the Islamic religious controversy as to the permissibility or otherwise of using a non-Arabic rendering in worship. He limited himself to the linguistic aspect of the problem. This he quotes Pickthall's decisive statement that "the Koran cannot be translated." (Arberry 1955,20, citing Pickthall) <sup>(1)</sup>. But Pickthall adds, "That is the belief of old fashioned <sup>(2)</sup> Sheykhs and the view of the present writer" <sup>(3)</sup> (Ibid). For the sake of clarification and to demonstrate his awareness of the existence of such a belief among the Muslim, (Arberry 1953,13) immediately adds to Pickthall's statement the following elucidation, "The theory, or rather the tenet, that the Koran cannot be translated is very ancient in Islam, and every orthodox Muslim assent to it." (Ibid.) <sup>(4)</sup>

So, he reveals his knowledge of this fact and modifies Pickthall's rather restricted statement when he says, "That is the belief of old-fashioned Sheykhs" to extend it to all orthodox Muslims in the past and the present.

Later on, in the work (Ibid.,27), he re-iterates this same belief: "It is ancient Muslim doctrine that the Koran is untranslatable".

Arberry also expresses his awareness of the background of the tenet of untranslatability when he refers to the question of the inimitability of the Quran. He writes, following the above statement, "That is a sense a corollary of the preposition, even older, that the Koran is an inimitable miracle". (Ibid.). He cites the challenges in the Quran to the unbelievers to "produce any other sura the like of it".(ibid.) When the challenge took place during

Mohammed's life, says Arberry (Ibid., 8-27), the emulations, in effect, proved the Koran's claim to inimitability. He describes the Quran as possessing "unique beauty" that cannot be rivaled. (Ibid., 28) from the question of inimitability, Arberry moves smoothly to the question of translatability, and says, "If Arabic could and can never again be spoken as it was spoken in the Koran, certainly the Arabic of the Koran defies adequate translation." (Ibid.)

Arberry does not define the term translation, but he gives certain remarks regarding the problems of translation and particularly works of high literary merits. He says (Ibid.), "Of course it is true in a general sense that nothing can be adequately translated from one language into another if it possesses the slightest artistic merit and emotional appeal. Having spent many years studying the problems of translation, I know all too well that within my own experience, no piece of fine writing has ever been done full justice to in any translation. The Koran undeniably abounds in fine writing; it has its own extremely individual qualities; the language is highly idiomatic, yet for the most part delusively simple; the rhythms and rhymes are inseparable features of its impressive eloquence, and these are indeed inimitable."

Here we should like to make three points.

First. No piece of literature can be written twice even in the same language, let alone in a different language. Therefore, any work by Shakespeare, Chaucer, Keats, cannot be re-written. If the same writer attempts such a thing, it is another piece of fine writing by him, but not the same work. Each of the two works will show its distinctive qualities and merits. Thus, no work can be produced twice. Therefore, if one cannot have any poem in English re-written and ascribe to its original author or poet, how can this be done when a French poem by Lamartine, for example, and say this is Lamartine in English. A Greek statue remains one despite copies by imitators, a painting by Michelangelo or Raphael remains itself, and remains one despite copies by any later ambitious painters; a poem by al-Mutanabbi, a piece of fine prose writing by al-Hareeri, Dr. Johnson, or Carlyle remains unique despite copies by imitators.

Now if the case is so with human works, it cannot be otherwise with the Quran. This is a question too clear to be argued about.

Second. Inimitability is something related to work done in the same language, whereas translatability concerns work between two languages, and the difference is greatly taken between the two.

Third. Doing justice to work when translating it is the core of the subject of translation and it applies most certainly to the Quran.

Arberry's endeavour in his rendering was concentrated on how to do justice to the Quran in translating it into English, and how to make the English reader appreciate it and enjoy it despite the difference in language and composition.

#### IV. WHAT HAS ARBERRY DONE IN HIS TRANSLATION?

"In making these translations [i.e. the selection which he included in his 1953's *The Holy Quran*] I have experimented very freely with various possibilities of treatment, from literal unemotional prose to different sorts of stress verse" (Arberry 1953, 30-31).

First, he considered the rhythm, the rhyme, and the stress. He admits that European scholars before him called attention to the rhythmical nature of the parts of the Quran received in the first years of Muhammad's Apostleship which were characterized by short sentences and frequent rhymes. However "when the rhythms of the Koran have been analyzed, they have been analyzed quantitatively, following the rules for scanning Arabic poetry". (Ibid., 20) Arberry expresses the reservation here that quantitative analysis "does not give by any means a complete picture of the situation." (Ibid.) What he thinks must also be taken into account is stress which "also played an important part in heightening the excitement of the discourse." (Ibid., 21) But Arberry is also cautious about the introduction of the element of stress "because we know very little for certain about how Arabic was enunciated so long ago, and can in the main only conjecture from modern practice which, however, varies from region to region." (Ibid.)

Arberry is no doubt right when he declares that stress is problematic in linguistic study, but concerning the Quran, its pronunciation has come down to us through specialists, orally as well as in written description, and the Quran is recited in prayer, and because there is no difference in its pronunciation by learned men nowadays wherever one goes, one can say for certain that this was its pronunciation, including stress, fourteen centuries ago.

#### V. JUSTIFICATION OF A NEW VERSION IN ENGLISH

First of all, Arberry gives his justification for producing a new version of the Quran even though so many translations have already been made in English by eminent Englishmen before him. Those translations were made

with a different purpose and spirit than his. As for himself, he says (1953,31), "here I am trying to show what the Koran means to the unquestioning should of the believer, not what it suggests to the clinical mind of the infidel". He says, "in no previous rendering has a serious attempt been made to imitate, however imperfectly, those rhetorical and rhythmical patterns which are the glory and the sublimity of the Koran." (Ibid.,25). This is why those translations sound "dull and flat indeed in comparison with the splendidly decorated original", and this is why he finds his work not only justified but also a necessity. He says, "I am breaking new ground here" (Ibid.) And he goes on to explain his intention and his method.

### 5.1 Significance of the Title Chosen for This Version

Explaining why he called his version *The Koran Interpreted*, Arberry hints to the view expressed by Pickthall concerning the "untranslatability" of the Koran, and says, "Briefly, the rhetoric and rhythm of the Arabic of the Koran are so characteristic, so powerful, so highly emotive, that any version whatsoever is bound like things to be a poor copy of the glittering splendor of the original." (Arberry 1953,24).

### 5.2 The Arrangement of the Suras

A number of translators before Arberry devised different systems for the arrangement of the Suras of the Quran and did not preserve the traditionally known order. Arberry, however, did not follow their example and was even critical of them. He said he did not alter anything. He wrote, "As I am trying in this interpretation to indicate what Muslims of all ages have known as their sacred book, and not how a handful of European scholars have laterally essayed to recast it, I have followed the traditional arrangement", although he agreed that there existed "admitted perplexities" in this arrangement. (Arberry 1953,25)

### 5.3 The Internal Structure of the Suras

In connection with the structure of the Suras individually, he says he is aware of the composite character of each Sura, Suras "holding embedded in them fragments revealed at widely different dates" a fact "recognized by Muslim students from the earliest times." (Arberry 1953,25), but he says "I have disregarded this accepted fact, wishing to show each Sura as an artistic whole" (Ibid.) and he shows an astonishingly different attitude from previous translators, revealing an aesthetic sense when he says "it's often incongruous parts constituting a rich and admirable pattern." (Ibid.)

### 5.4 The Type of Language Used in the Rendering

In his rendering, Arberry chose straightforward language he says, "I have tried to compose clear and unmannered

English, avoiding the "Biblical" style favored by some of my predecessors. (Arberry 1953,25)

## VI. THE PRINTING OF THE TEXT

In printing his translation of the Quran, Arberry says he has avoided its presentation to the English reader simply as continuous prose, which is "like the original text itself", and which is the manner followed by the translators of "all previous versions of the Koran". (Arberry 1964,Xii). In such a presentation, Arberry says, "the rhapsodic nature of its composition has been largely lost to ear and sight." (Ibid.) The adjective *rhapsodic* is usually used concerning ancient Greek epic poems where certain parts are suitable for a single uninterrupted recitation. By using the adjective *rhapsodic*, Arberry means that there are units within each Sura that need to be made prominent to the reader to keep their parts together during reading. This also serves the purpose of making explicit what units exist within each Sura.

Arberry does not make too much of this device, but with the modesty of the scholar, and out of full reverence to the Quran, he says, "By showing the text as here presented, some faint impression may be given of its dramatic impact and most moving beauty." (Ibid.)

Thus, one does not find in his version that he indicates each Aya (Verse) with a separate number or writes it separately on a new line beginning with capital letters, as they do with lines of poetry since verses in his rendering run together in the form of rhapsodies so that one reads the Sura rhapsody after rhapsody. The reckoning of Ayas (Verses) in his version is by fives, and the numbers are printed on the margin. This is one of the two alternatives which go back to early scribes. Arberry (Ibid.) says, "The reckoning by fives and tens goes back to ancient times". It is a practice referred to in references to the history and practice of Quranic arrangement and writing. It is thus stated in (المصاحف المحكم في نقط المصاحف) by ad-Daani (1960:15):

قال الازاعي: سمعت قتادة يقول: بدؤوا فنقطوا, ثم خمسوا وثم عشروا.

Al-Awza'i said: I heard Qutadah saying: They commenced dotting, then they multiplied by fives then by tens.

Abu Omar said: This is expressive of permissiveness and capacity in such a matter.

The same statement is quoted in (السيوطي) al-Suyooti (1951,11-171)

One can be reckoning by fives and tens used in English plays and poetry, and it is too familiar to be documented here or sampled.

## VII. THE BASIC OF HIS SEQUENCE-GROUPINGS OF AYAS (VERSES)

The sequence-grouping or rhapsody which Arberry devised in his presentation of the text seems to be based on the association that he finds between the Ayas (Verses), and he unites them with a rhythmic pattern that he devises. (Arberry1964, x) declares, "I have striven to devise rhythmic patterns and sequence-groupings in correspondence with what the Arabic presents, paragraphing the grouped sequences as they seem to form original units of revelation".

The reason behind his concentration on rhythm is that he believes that the rhythm of the Quran is the secret behind the Quran's excellence and majesty. Thus, he says, "I have been at pains to study the intricate and richly varied rhythms which-apart from the message itself-constitute the Koran's undeniable claim to rank amongst the greatest masterpiece of mankind". (Ibid.) He believes that the lack of appreciation of rhythm in the Quran on the part of the translators "from the seventeenth down to the twentieth century" is the reason behind "a certain uniformity and dull monotony characteristic of all [their versions of the Koran]." (Arberry 1955, 1-24) He almost associates the appreciation of composition. Thus, he further describes translators as "letter-so far as the letter has been ... understood" (Ibid.) but their method "has in general excluded any corresponding reflection of the spirit, where that has at all been appreciated." (Ibid.)

Arberry returns to the question of rhythm in his preface to the second volume of the 1955 publication of his translation. He expresses his belief that the power of the Quran is in its rhythm. Therefore, to discover the Quran you have to attend to its rhythm "It is to the rhythm", says Arberry, "that I constantly return as I grope for a clue to the arresting, the hypnotic power of the Muslim scriptures." (Ibid, 8-11) He declares that:

"A keen sense of rhythm is of course one of the most outstanding characteristics of the Arab genius; it has displayed itself in a great variety of ways. No other people have evolved prosody of compatible richness and complexity; the meters in which Arab poets have composed from earliest times exhibit a wide range of rhythmic patterns, all used with a seemingly effortless ease, and each eliciting a distinctive response from the listener. Arab music reveals the same quality." (Ibid.,9-11).

And he describes this rhythm in a way that reveals his keen sense of appreciation, saying

"Rhythm runs insistently through the entire Koran; but it is a changeable, fluctuating rhythm, ranging from the gentle, lulling music of the narrative and legislative passages, through the lively counterpoint of the hymns of praise, to the shattering drum-rolls of the apocalyptic movements." (Ibid.)

In his enchantment with the Quranic rhythm, professor Arberry reacts severely to Professor Nicholson's remark in his "Literary History of the Arabs" where Nicholson accuses Quranic composition of 'dullness'. Arberry, in return, accuses him of "deafness ... to that rhythmical quality which marks the Koran apart from all other books", that is Prophetical Books, (Ibid.,10-11).

## VIII. THE TREATMENT OF QURANIC RHYME

(Arberry1955,1-25) considers rhyme in the Quran as a connecting device of verses. "The verses into which the individual Sura is divided usually, but not always, represent rhetorical units, terminated and connected by a rhyming word." However, he has not been misled by his enchantment with the Quranic rhyme to follow the steps of those "few bold spirits [who] have ventured on occasion to show this feature by rhyming their translations, [since] the resulting products have not been very impressive." (Ibid.) He contrived a different method instead. This method is "to indicate these terminations and connections by rounding off each succession of loose rhymes with a much shorter line." (Ibid) Here are can see how he applies this method to the final part of the Sura entitled Mary:

"And they have taken to them other gods apart from God, that they might be for them might.

No, indeed! They shall deny their service, and they shall be against them pitted.

Hast thou not seen how we sent the Satans against the unbelievers, to prick them?

So, hasten thou not against them; We are only numbering for them a number.

On the day that we shall muster the god fearing to the All-merciful with pomp

and drive the evildoers into Gehenna herding,



Having no power of intercession, save those who have taken with All-merciful covenant.

And they say, 'The All-merciful has taken unto himself a son.'

You have indeed advanced something hideous!

The heavens are well-nigh rent of it and the earth split asunder, and the mountains well-nigh fall crashing.

for that, they have attributed

to the All-merciful a son; and it

behooves not the All-merciful to take a son."

In the above part from Arberry's rendering, the use of much shorter lines, namely a might, pitted, prick them, number with pump, herding, covenant, hideous crashing, a son are meant to give some effect to compensate for the Arabic rhymes:

واتخذوا من دون الله الهة ليكون لهم عزا. كلا سيكفرون بعبادتهم ويكونون عليهم ضدا. ألم تر انا ارسلنا الشياطين على الكافرين تؤزهم ازا. فلاتعجل عليهم انما نعد لهم عدا. يوم نحشر المتقين الى الرحمن وفدا. ونسوق المجرمين الى جهنم وردا. لا يملكون الشفاعة الا من اتخذ عند الرحمن عهدا. وقالوا اتخذ الرحمن ولدا (سورة مريم: 81-88)

Such a thing, in Arberry's opinion, is better than messing with the Quranic rhymes by trying to produce rhymes in English in the manner they follow in English poetry. "The function of rhyme in the Koran", he says, "is quite different from the function of the rhyme in poetry; it, therefore, demands a different treatment in translation" (Ibid.) To clarify, he continued,

"That has been my method in interpreting narrative, argumentative and legislative passages. Where, however, the original, as often enough, interposes between these leisurely period's sudden outbursts of sharp rhetoric or shapely lyric, I have called attention to such changes of mood and tempo by making corresponding variations in my rhythmical patterns. In this fashion, I have also striven to isolate and then to integrate the diverse sections of which each Sura is composed" (Ibid, 25-26)

Arberry chose for illustration the story of the Birth of Jesus (Peace be upon him) in the same chapter we have quoted above, viz. Mary; so let us follow his rendering and the devices he contrived for expressing rhythm and

rhyme. I shall give here the Arabic and the English together for easy observation and consideration.

"And mention in the book Mary  
واذكر في الكتاب مريم

When she withdrew from her people to an eastern place,  
اذ انتبذت من اهلها مكانا شرقيا

and she took a veil apart from them  
فاتخذت من دونهم حجابا

then we sent unto her Our spirit  
فأرسلنا اليها روحنا

that presented himself to her  
فتمثل لها

a man without fault  
بشرا سويا

She said, "I take refuge in the  
قالت اني اعوذ

All-merciful from thee!  
بالرحمن منك

If thou fearest God ...'  
ان كنت تقيا

He said, "I am but a messenger  
قال انما انا رسول

Come from thy Lord, to give thee  
ربك لاهب لك

A boy most pure"  
غلاما زكيا

To defend his rejection of a rhymed translation, Arberry gives two specimens of rhymed translation, the first of the *qāra'at* by Professor Nicholson and the second of the *fatḥa* by Richard Burton. The way Arberry introduced these specimens to the readers (Arberry 1953, 28-29) is worth considering.

"the rhythms and rhymes are inseparable features it's [the Koran's] impressive eloquence, and these are indeed inimitable. R.A. Nicholson was as experienced a translator of Arabic as the English world has produced, and none would charge him with deficiency of literary appreciation; yet see what he did when he tried to mimic the rhymes of the Koran, as in his version of Sura C1", (الْقَارَعَة. viz.)

"The smiting! What is the Smiting?"

And how shalt thou be made to understand what is the Smiting?



The Day when Men shall be as flies scattered, And the Mountains shall be as shreds of wool tattered, One whose Scales are heavy, a pleasing life he shall spend,  
But one whose Scales are light, to the Abyss he shall descend.

What that is, how shalt thou be made to comprehend?  
Scorching Fire without end!"

Burton of the *Arabian Nights* was scarcely more luck in his rending of Sura I [viz, الفاتحة ]

"In the Name of Allah, the Merciful, the Compassionate!

Praise be to Allah, who the three worlds made,

The merciful, the compassionate,

The King of the day of Fate.

Thee alone do we worship, and of thee alone do we ask aid.

Guide us to the path that is straight

The path of those to whom thy love is great,

Not those on whom is hate,

Nor they that deviate.

Amen"

Here Arberry says, "I do not think if the Koran had spoken like that, it would have shaken the world". (Ibid.,29)

## IX. CONCLUSION

Arberry's translation, if we allow ourselves to depart from the term he preferred, viz. *interpretation*, differs from all previous translations in the spirit and motive and demonstrates a serious attempt at reflecting a glimpse of the captivating beauty which Arberry found in it and enjoyed over so many years. He approached his task with a deep recognition and belief that the Quran is multi-faceted, and to understand it, appreciate it, one has to take it as a whole: letter, spirit, rhetoric, rhythm, everything, and consider a litter of it at a time so that one lives with it in mediation over a long period. Thus, he states that the success of the translation does not depend solely on the translator. That is because the reader's role in *comprehending* the Quran is fundamental.

Bad translation is not the whole of the story by any means. The defect be not so much in the way of translation but in the way of reading the translation. The problem is that the ordinary and extraordinary reader have not been enough informed how to read the Quran.

It is important that the Western reader must keep away of the idea that the Quran is more or less similar the Old Testament. The misunderstanding starts when natural the first casual view selects the names of Adam, Abraham, Moses, David, Solomon, Jonah, Joseph, Job. Misled by these early impressions, the reader makes the fatal mistake of trying to take in too much at once; he opens at likely place, the beginning of a Sura, and is lulled into un suspicion by the familiar lay-out of chapter and verse; he finishes his first Sura, and goes on to several more; he is bewildered by the rapid and seemingly illogical changes of subject, and he quickly wearies of the frequent repetitions of themes and formulas. Having no clue about the Quran's own merits, he likens it unfavorably , with what he knew since he was a child of incorrect information about the Quran.

## Notes

1. See also Pickthall (1930/ 1977,iii)
2. *Old-fashioned* has been changed to *traditional* in the 1977 edition of Pickthall's work.
3. *The present writer means Pickthall.*
4. For a detailed discussion of this question, see ابن قدامة(ت 620 /هـ 1367: ج/ص486-487) وكذلك البنداق(1980:84--47)

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# A Study of Socio-Political Manipulation in Bhisham Sahni's *Tamas*

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**Abstract**— Ernest Benn, said that, "Politics is the art of looking for trouble, finding it everywhere, diagnosing it incorrectly and applying the wrong remedies." As the lines suggested, *Tamas*, elucidates the tragic politics behind communal riots by generating a false violation. The notable themes of *Tamas* include institutional violence, religious identity, communal politics and female centric assaults. This novel addresses the outcome of institutionalised violence and imposed ethnic conflict. The objective of the paper is to analyse socio-political manipulation and communal clashes in *Tamas*.

**Keywords**— political manipulation, communal violence, institutional violence, ethnic identity, imperial power.

## I. INTRODUCTION

Politics is derived from Greek, refers to the affairs of cities. It is defined as "the method of rulership over a national government, state government and local government in groups, or other forms of ruling power relations among individuals, such as the distribution of resources or status." It is apparent that politics is a way of life and part of manufactured society as viewed by Aristotle, "Man is by nature a political animal." Politics has an ever-changing quality to interpreting lives constantly. This interpretation depends on the impression of a political situation and political solution. Politics cannot be limited to communities or to any specific political parties, as its nature is to spread the influence and impact across international governance and cross-border communities. It is a connecting line to people. The fundamental principles of politics are decision making and influencing people. A predecessor of a political party makes decisions, and his/her followers make them power through the political influence, which sometimes becomes a socio-political manipulation. Influencing manipulative politics requires disharmony among two or more ethnic or

religious communities. Solving any political issue certainly requires a tricky, sensitive approach, whether it happens naturally or otherwise. Deceptive influence and manipulation tactics were used to gain power.

Religion can be claimed as a constant source of politics. The existence of religion plays a significant part in gaining political power. Precisely, religion is used as a weapon to endure force. Supporting or influencing a religious community through any form of political campaign leads a manipulation among two groups. A margin between two religious communities decides the opportunity of political parties to influence a political principle or manipulate them. So religious disharmonies are purposefully made as a result of socio-political manipulation.

Bhisham Sahni's novel *Tamas* explains the consequences of political manipulation after the India-Pakistan partition movement. He discusses Hindu-Muslim conflicts with appropriate events. In Sanskrit, *Tamas* means darkness which symbolizes some incidents in the novel. Sahni's well-knitted plot explains how an ordinary person's action changes a situation from harmony to kaput. The novelist brings out other themes like partition, mass suicide, theft,

forced religious conversion, homelessness, identity crisis, ethnic violence and displacement. The backdrop of the novel is communal conflict in Saidpur village. Sahni explains the less discussed facts of innocent lives who have been victimized and how they have been forced to be homeless as a cause of communal conflict. He highlights the plight of being betrayed by neighbourhood and friends because of one's religious identity. His depiction of animals, like "pig", "cow", and "horse", symbolizes a specific religion and its belief. As the title refers, darkness and wickedness surround everywhere, and the novel carries light only at the end.

## II. THEORETICAL FRAMEWORK

Violating the norms of governance, law, and morality can be named physical violence or otherwise. It takes place at an individual level or group level. Violence is an outcome of prohibited rights of the suppressed and marginalised minority in society. Violence has been used to attain power either by an individual or by a group. The violation between ethnic groups affects the harmony of every day and puts a pause to it. To discuss the themes of socio-political manipulation, the theory of collective violence is chosen to analyse the behaviour of the collective number of people who volunteers for social violations.

Britannica's article on collective violence theory explains, "Criminologists divide violence into two major types: individual violence and collective violence. Individual (or personal) violence is a harmful force directed at one person against others. It includes making physical attacks and destroying another's property. In contrast, collective violence consists of several persons directing injurious force against others." Collective violence is also subdivided into social, political and economic violence. Arthur William Kornhauser, a sociologist, develops the theory. Communal violence theory shares the characteristics of Smelser's Collective behaviour theory and Kornhauser's mass society theory. Collective violence can be classified into three kinds.

1. Situational collective violence: An unexpected and spontaneous violent behaviour. Mob fights and political meeting dispersal are situational kinds.
2. Organised collective violence: Well planned and executed ideas lead to another kind of violent behaviour against official rules.
3. Institutional collective violence: An official authority guides further proceedings in a war zone and violent behaviour. Capturing and seizing

decides the power play between two nations or communities.

Collective violence theory is one of the significant theories for interpreting socio-political violence. WHO explains collective violence as "an instrumental use of violence by people who identify themselves as members of a group, whether this group is transitory or has a more permanent identity against another group or set of individuals, to achieve political, economic or economic or social objectives." This theory shows that people's spontaneous acts react to sensitive issues in society. When the powerful authority lacks to solve problems and make the right decision, they tend to face the collective violence of rioters. Social difficulties like inequality, marginalisation, political domination, ethnic conflict and identity crisis are the primary factors of collective violence. Manipulative behaviour towards the socio-political or socio-economic groups creates violence of collective or individual types.

## III. METHODOLOGY

The founder of modern research, Paul Felix Lazarsfeld, introduced quantitative and qualitative approaches together in "Mienthal: The Sociography of an Unemployed Community" in 1930. Qualitative analysis is defined as the data obtained by the researcher from first-hand observation, interviews, questionnaires (on which participants write descriptively), focus groups, participant observation, recordings made in natural settings, documents, and artefacts. It defines that the collected information is commonly non-numerical. Also, this method consists of ethnographic study and interpretative phenomenological analysis. The interpretive approach chiefly deals with social theories and aspects that reflect reality as socially constructed. Applying a qualitative analytical approach to research inquires about the reasoning behind human behaviour.

### Thematic Analysis

The novel *Tamas* is a classical representation of partitioned India. The novelist Bhisham Sahni has astutely inscribed the cruel politics behind mass violence during the partition movement in *Tamas*. The novel sets in the northern part of India. The ethnic communities of Hindu, Muslim, and Sikh are involved in the religious conflagration of political conspiracy obviously. When the novel begins, Murad Ali, a Muslim, orders his petty worker Nathu, a Hindu, to slaughter a pig for five rupees. A poor tanner, Nathu struggles to kill the pig in the dark; nevertheless, he does his job before the sunrise. He carried the pig carcass halfway towards Muslim Mohalla, where Kalu, a Christian guy who Murad Ali had asked to throw

the animal corpse at the Mosque entrance. The carcass of the pig created turmoil between neighbour communities of Islam. As time passed by, communal tensions rapidly began.

Along with a pig carcass, a cow and horse were slaughtered in front of Hindu and Sikh lanes. The shock of communal disharmony between Hindus, Muslims and Sikhs worsened the situation. At the same time, they started looting properties, setting the fire, human killing, rape, robbery and so on happened during the riot zone. A Sikh man, Harnam Singh and his family is shown as innocent prey of an egocentric communal clash. When there is infused violence in the state, the deputy commissioner Richard lethargically procrastinates taking any action against the sensational issue. The novel ends with an ironic note of the continuation of imperial rule because it is the aeroplane that has settled the mass communal violence. The man, Murad Ali, who descended the communal rage, is now leading the peace campaign with all political parties in a bus. Sahni indirectly says that both the deputy commissioner and Murad Ali have erupted the communal clash, which restored imperial order and repeated the cycle of indifference. The novel *Tamas* is a lesson of perfect political planning to seize power.

Sahni focuses on religious politics, ethnic identity, institutional violence, identity crisis and inhumanity in *Tamas*. He vividly depicts the politics behind communal conflicts. He symbolically highlights the encircling gloominess of the riot zone and the minds of religious fanatics. In the novel, the imperial administrators have wickedly thrown a sensational move of slaughtering an animal with a spiritual reference to violate ethnic identity. This Sahni shows the people's religious belief toward an animal and its symbolic meaning. The people of Sayedpur analyze the animal's carcass as a religious insult which caused savagery to humanity.

*Tamas* has no central characters as the riot itself carries a prominent role throughout the journey. However, there are significant characters who are forced to become a victim, refugees, murderers, rapists, fanatics or a burglar by choice. However, Sahni has given a set of serious characters who change themselves due to the communal outbreak. Nathu, a petty worker, was the first character introduced by Sahni. He was allotted to kill a pig that night, and he was not aware of its purpose. Once he was done with that ugly pig, he wasn't at ease, and all the time, he was found guilty of his work. During the conflict, he vanishes before the novel ends.

Richard, the deputy commissioner of the British administration, has a part in settling the riot down in the end; meanwhile, he plans for a communal rift to restore the

imperial rule. He often criticizes his wife's ethnic identity and cultural beliefs, Liza. Another character Harnam Singh is familiar with his strong faith in god. He ran a teashop with his wife, Banto Singh. When the religious turmoil occurs, they are robbed and threatened by a fellow friend. His son Iqbal Singh was converted forcefully to Islam by Muslim fanatics, and his daughter Jasbir Kaur imposed to commit suicide in Gurudwara well to protect her innocence. A young boy, Ranvir, and his companions are involved in killing and attacking. The young boys have been taught to kill Muslims to protect their community. Murad Ali, a Muslim man, is the one who initiated the riot by commanding Nathu to slaughter a pig at the beginning and it him again, which leads to the peace program with Congress and Muslim League leaders at the end. The role of socio-political manipulation and institutional violence is visible in these characters. Sahni has witnessed the 1947 communal riots first-hand also; his depiction of characters and events in this novel has essentially marked partition literature. The following passages will explain the religious politics for power and the effects of selfish acts.

In this novel, the fighting communities are unaware of their origin and the conspiracy of communal disharmony. They slay their people on the battlefield. The religious extremists failed to recognize the victims as fellow human beings of the same nation. So Sahni explains their origin through the character Richard who is himself a historian. While Richard and his wife Liza have a conversation about the Indian race and their head, they discuss counter-question and explanations. He says that the people of India belong to the same race and they share identical features. When Liza hadn't believed in his story, he further elucidates the history, "The first people who came here were from central Asia; then, centuries later...They all belong to same race. The people called "Aryans" who came here thousands of years ago, and the people called "Muslims" who came here around one thousand years ago – they all come from the same race. They all come from the same basic stock." (Sahni 43). Through Richard, it is apparent that Indians involved in communal outbursts are ignorant of their origin. So, he adds more points stating to Liza, "The people here know nothing. They only know what we tell them...These people don't know their own history; they just live it." (Sahni 43). Richard's interest in the topic shows his obsession with history and his imperial audacity to fragment the religious community.

Once Liza asks Richard to see the holy festival, he immediately reminds her about the communal tensions between Hindus and Muslims. Again, Liza asks him, "Where shall we go this weekend? Taxila?" (Sahni 46), and to that, he replies, "We won't be able to go there for a while, Liza; there's a bit of tension in the city nowadays.



Once the situation improves, we'll go. We'll go somewhere" (Sahni 46). Sahni did not just make a fictitious note about the British couple's conversation about weekend plans. Deswal's article on *Tamas* novel explains that "Lord Mountbatten was enjoying the cool atmosphere in Shimla. During the peak of riots, the Falleti hotel in the burning Lahore remained a place for heavenly pleasure for Englishmen and women. They partied every night, only a few blocks away from the ruins of a Hindu neighbourhood." (Deswal 137). Likewise, during the communal tensions, the deputy commissioner is portrayed spending leisure time with his wife on the top of the hill besides taking action against religious extremists. It is noticeable that Richard participated in generating communal violence, hence not settling the tensions. With the knowledge of Indian roots and origin, he used religion as a weapon to manipulate people, only to restore his rules.

Earlier, British politics entered to Indian political administration that changed people's purpose of politics as in Britain's policy of "Divide and Rule" for India and "Fragment and Quit" policy for them. The pity is neither political party members nor common people know it. The discussion of communal politics had taken place between Liza and Richard again. When Richard says, "They're fighting amongst themselves in the name of religion; they're fighting us for control of the country", and to mock his cleverness, Liza responds that "These people are fighting you for their country, and you're making them fight amongst themselves over religion." (Sahni, 53). In the later part of the novel, Bakhshi, a congress committee member and a riot survivor, register a comment about British rulers, similar to Liza's opinion. He stated, "The British started the riot, the British ended the riots... The British have played us again." (Sahni, 303-304). Through the text lines, Sahni clarified that the communal clashes between two or more groups in India are the aftermath of Britisher's political game.

According to Robert Dahl, manipulation is power as he says, "A has power over B to the extent that he can get B to do something that B would not otherwise do". Dahl's opinion suits the character Nathu from *Tamas* as it is evident that Murad Ali took power over him to slaughter a pig for a pittance amount of five rupees. Murad Ali knows that money is the driving force to manipulate or convince Nathu to get the job done; otherwise, he wouldn't do it. He utilised Nathu's innocence and poverty for power. Nathu unconsciously accepted killing a pig; as Sahni says, "What had possessed him to accept this job? If he hadn't taken an advance, he would already have pushed the pig out of the hut and chased it away" (Sahni 4). Being a Muslim, Murad Ali was aware that killing a pig would cause immense tension among the communities. He carefully highlights

the risks to Nathu "This is a Muslim area. If any Muslim sees you, there will be trouble. Take care. I think it's a terrible job too, but what to do, these are Vet Sahib's orders – how can I say no?" (Sahni 6). Murad Ali left all his Islamic faith and culture behind to become a political leader.

Another character, Harnam Singh, an innocent Sikh who lost his son and daughter, his home, and his tea shop in a communal clash. He is a victim of an identity crisis among his fellow communities, and he became a stranger in his native. A group of Muslim extremists looted Harnam Singh and his wife Banto away from their home. Ever since the riot broke, his belief in the Sikh god and trust among the Muslim community vanished. A couple of rioters took some of Harnam Singh's properties. Later they set fire to his house and tea shop. The Sikh couple witnessed the rise of the conflagration in their wealth and livelihood. When Harnam Singh was the only Sikh among the Muslim community of the village, he had never been secluded from socio-political and religious gatherings because his tea shop was the medium for all sorts of communication. As he is a victim of an identity crisis, Rawson's article on *Tamas* describes the plight of becoming a stranger or refugee in his homeland. She explains, "The consequence of Partition had made age-old friends to enemies and their own land was now foreign to them. Thus, space which they had created in the hearts of others was taken away on the pretext of religion. They had become strangers to their people, whom they had once considered as family and were part of their joys and sorrows." (Rawson, 34).

In *Tamas*, it is visible that the outrageous act of dismissing a community for their ethnic identity leads only to hostility against others. This communal intolerance generates an identity crisis and causes trauma of migration. During a riot, Harnam Singh and Banto flee from their home to safeguard themselves from the freaks. Lines from Sharma's article highlight the difficulties of refugees in reality, "*Tamas* focuses on the communal violence and the effect of rumour on the people. It also underlines the stark reality of life that at the end of the day, only the poor become the victims of society at large." (Sharma, 24).

The minor character Iqbal Singh, the son of Harnam Singh, is an example of forced religious conversion. When Iqbal tries to escape from the hands of Muslim fanatics, he gets caught. The Muslims demand Iqbal to recite the Arabic phrase "Nara-e-Takbir! Allahu Akbar!" to convert as a Muslim. For his life, Iqbal agreed to change his religion, and throughout the way toward Mohalla, the fanatics humiliated him. The description of Iqbal's plight is highlighted by Sahni "He opened Iqbal Singh's mouth

with his hand and stuffed in a piece of meat dripping with blood. Iqbal Singh's eyes bulged. He couldn't breathe." (Sahni, 278). During the occasion of circumcision, all his identity of Sikhism was withered.

Anonymous female victims of communal clash in the novel are the true reflection of the actual assaults caused by fanatics. One of the female suicide victims in *Tamas* is Jasbir Kaur, the daughter of Harnam Singh was the first to jump into the Gurudwara well. The women in the Sikh community have committed mass suicide to restore their dignity from the extremists. This suicidal event seems true as the mass suicide survivor narrated Urvashi Butalia in an interview inscribed in the work *The Other Side of Silence*. The survivor, Basant Kaur, recalls, "Many girls were killed. Then Mata Lajjawanti had a well near her house, in a sort of a garden. Then we jumped into that, some hundred...girls and boys. All of us. Even boys, not only children, but grown-up boys. I also went in, took my two children, and then jumped in..." (Butalia, 158).

The communal tensions didn't only focus on uprooting other communities but also involved committing female-centric violence. In the novel, an anonymous woman was captured by zealots; she tried to protect herself from being killed by them, but they stabbed her. The explaining lines from the text, "Don't kill me, you seven can keep me with you, do whatever you want, one at a time, just don't kill me." says the woman, and the murderer states that "What do you think? Aziza stabbed her right in the chest. She died right there." (Sahni, 286). The novelist tells an incident about gang rape and murder of a Hindu girl to underline the plight of sexual violence in a brotherhood nation. A group of Muslim extremists ruthlessly assaulted the girl. Lines from the novel depict the uncivilised behaviour of men toward a woman, "Everyone – Nabi, Lalu, Mira, Murtaza – we all took turns doing her... When my turn came, she didn't make a peep underneath me – she wasn't moving! I looked down and saw she was dead. I was doing it with a corpse." (Sahni, 285). Women harassment, sexual tormenting, and any physical violence are punishable, so after knowing these regulations, the rioters must have used the situation. Hence, violence was not a shock of truce but a planned one to act upon the circumstances.

The silenced voices of riot victims are reflected through Sahni's characters, Harnam Singh, Banto, Jasbir Kaur, Iqbal Singh, Nathu and many other dead people of Saidpur. Also, the people behind the communal clash in *Tamas* were brought to light. The violence between fellow human beings has been examined as collective violence of all kinds with the support of an organisation. Thus, communal tensions between Hindus, Muslims, and Sikhs

in *tamas* result from socio-political manipulation in an egocentric communal society.

#### IV. CONCLUSION

In the end, the novelist scrutinizes the bitter reality that had happened to those who hadn't been involved in any communal violence. It shows the power of wealth and politics against ordinary citizens. The wealthy, politicians and business people were quite ordinarily looked after their routine works, which means they were not assaulted or uprooted. Their exhausting behaviour is represented in Radha S. Gautam's article, which analyses that "all elites are shown gathered at one place. They seem to be back to business as usual. Politicians are shown arguing with one another; businessmen doing their deals; a real estate broker tries to sell property left by the fleeing refugees." (Gautam, 308). Though the dark times of riot in Sayedpur ended, Sahni proposes a prophetic warning through the Congress party member Bakhshi that, "Vultures will fly, still more will fly" (Sahni, 344). This line reflects the future's unstoppable violence, and the novelist hasn't exaggerated his notion of the nation.

This paper tries to incorporate the idea of tolerating each other for the harmony of the human community and a better livelihood. The novelist astutely reveals that rumours and religious manipulation from outside are what raised a wall of hatred. Also, political parties don't help connect the cultures and religions across the world as their only intention is to rule and hold power. A vacuum of communal peace still prevails among us.

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# Human Apathy Portrayed in Manto's short story "khol do"

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**Abstract**— The paper describes how the sufferance of partition has stripped the attackers and the victims equally of their emotional stability. The "Khol Do" short story particularly focuses on the gendered aspect of partition violence. The story moves forward to unfold the slow detriment of human sentiments in both the perpetrator's mind and the survivor's too. The paper explores how the apathetic behaviour stemmed from the mad violence that traumatised or ravaged the sensibilities of the common folks. It goes on to investigate how nation-building resulted in human massacre and disrupted the emotional equilibrium of the common people of India.

**Keywords**— emotional sensibility, gendered violence, human apathy, violence.

## I. INTRODUCTION

The joy of freedom for India after years of struggle was lessened due to the horrifying consequences of Partition. The Partition of India divided the old territory into two separate countries, India and Pakistan. The new nation of Pakistan is comprised of the areas of West Punjab and East Bengal. The laceration of the nation, which was a unified territory and ran under one administration, was not an easy task. Neither the divisions of the territory, people, property, duties were easy before the partition nor did the consequences of the division come easily for the people or the government.

Manto's stories were a powerful description of the carnage during Partition 1947. His concise and unambiguous portrayal of how the conditions of those who died and those living during Partition were equally devoid of human feelings is something that makes the readers instantly visualize the pain and the trauma. The openness with which the violence was described has retrieved forgotten or willfully forgotten memories from the pages of history. The emotional history, which was completely suppressed by the official archives, has been dug out through the short, direct, and invective phrases from Manto's works. He was a writer who faced the pangs of partition himself, and he voiced the madness that he

witnessed as it is in his works. He was defiant towards the willful silence that hovered over the madness of the bloodshed and brutality of Partition. (Sengupta 12). He chose to pierce this bubble of successful nation-making with the truth of the outrageous violence that was scavenging human lives, sensibilities, and the fabric of ethics, which are regarded as the foundation of a stable society.

## II. WOMEN & PARTITION

This particular short story by Sadat Hasan Manto, which is strongly based on the immediate consequences of partition on the common families, has been poignantly described. In particular, this story speaks about the gross violence against women and its inhumane consequences. According to Urvashi Butalia, the laceration of the motherland, i.e., Bharat Mata, into two separate countries is seen through the lens of violence on the body of the mother. (Butalia 189) Apart from this metaphorical meaning, the literal pain and violence that women, regardless of religion, had to endure during Partition were horrifying and exceeded human limits.

The patriarchal concept of attaching the honour of the community to the women from that particular

community is what led to the rampant violence against women. Raping and tormenting the women of the community was seen as a way of disrespecting and dominating the entire community. (Butalia 204) Such incidents were condemned, but they were rarely recorded in the country's history until fiction writers like Manto repeatedly emphasized the occurrences of this violence in their works. "Khol Do" or "Open It", is one such bitter and excruciating expression of the pain faced by women during Partition. Though Manto's story is based on the background of Partition, there are two reasons for what sets apart this piece. First, it directly portrayed the violence against women during partition, which was rarely acknowledged even by the survivors, due to fear of societal labelling of the fallen woman or just to move on with life and forget the past. Second, the way this story strongly evokes the dearth of human sensibilities has made it a masterpiece.

### III. HOW "KHOL DO" VINDICATE THE GENDERED VIOLENCE DURING PARTITION

The emotional emptiness on the part of the perpetrator and the survivor in the story "Khol Do" has been succinctly shown through very few words. The story opens on the platform of Mughalpura where a man named Sirajuddin is lying unconscious in a refugee camp. As the sun shone on his face, he woke up to remember snippets of the past incidents of boarding a train, violence, gunshots, and lastly, his daughter Sakina. As he remembers Sakina, he jolts back to reality and tries to find his daughter like a "possessed man". (Manto 216). Unfortunately, Sakina was not found for the next eight days, and Sirajuddin requested a group of eight men from the relief camp to help him find his only daughter. He described to them Sakina's facial features for easy recognition by the volunteers. (Manto 217). The ailing and lost father kindled new hope as the volunteers promised to help him. The homeless man, with no support and resources to get assurance of help, was now impatiently waiting for his daughter to return safely to him. He raised his hands in blessing to these men, who were his only hope.

After ten days, the volunteers found a girl with similar facial features as Sakina, and they made her feel comfortable through immediate arrangements of food and clothes. They tried to "lift her spirits" (Manto 218) in every possible way. But days passed, yet Sakina did not return to her father. One day, Sirajuddin found a stretcher carrying an unconscious girl inside the hospital. He eagerly waited outside the ward to catch a glimpse of the girl's face. Sirajuddin could instantly recognize the mole on his

daughter's face, and he gave his identity as the father of the girl. The doctor, looking at the condition of the girl, asked Sirajuddin to open the curtains of the window. As soon as the doctor ordered "open it" to Sirajuddin, the unconscious Sakina undid her salwar and lowered it. Sirajuddin screamed in joy, realizing his daughter was not dead. (Manto 218).

The paradox of the joy of the father on realizing his daughter is alive through her action and the same action that clearly shows the sexual torment she has gone through is the climax of the story. The psychological trauma of the daughter and her mechanical movements due to repeated exploitation of her body and mind starkly illustrates the extent of human apathy. The perpetrators, who were supposedly the rescuers, have been repeatedly requested by the helpless father to find his daughter. But the bestiality of the men to dominate and exploit the helpless girl only to prove their power over her made them cross all the limits of human sensibility. The casual reply by the men, "we will, we will" (Manto 218) when Sirajuddin asked them about Sakina when he met them a few days back, clearly illustrates the emotional barrenness of those men. They unflinchingly replied to the father, who had been searching for his daughter madly yet did not feel responsible enough towards Sakina or his father.

### IV. OBJECTIFICATION OF WOMENS' BODY AS A SPACE FOR POWER PLAY

The act of male domination over women has been explained by a theory of social dominance. The hierarchies are based on age, gender, and arbitrary-set, which are group-based hierarchies that are culturally defined and do not necessarily exist in all societies. Such arbitrariness can be based on ethnicity, religion, and nationality. (Siddanious & Pratto 33). In this story, the groups of men were blinded by several of these biosocial factors that made their human sympathy or empathy numb. Firstly, they were driven by the fact that Sakina migrated from an enemy country to this new place, and secondly, her being a girl, they exacted their social and biological beliefs by exploiting her body. Her body was no longer a living component for them. Rather, it was a place where they could demonstrate their animosity and prowess toward the opposing country or even religion. There was a complete suspension of values and senses by these men that led them to carry out this inhumane act of violence against a girl who was already in pain and fear.

Manto exaggerated how the play of nation, religion and gender made the men bereft of their basic sensibilities. The opium of proving the superior nation and religion drove males to target weaker females, who were



projected as symbols of respect for families, countries, and communities. The body of the woman was turned into a space of power play. The destruction or the victory was marked with the ability to tarnish women's dignity and obliterate the dignity of the religion they belonged to. There was a complete loss of fundamental sympathy that a human being is bound to follow to live in a civilized society. Human society turned into cannibalistic attackers overnight to champion the ideals of religion and successful nation-making. In the maze of power plays in politics, the common people turned into murderers, rapists, and dacoits. The agony of the women like Sakina kept on repeating as the attackers lost their consciousness and empathy to the cyclic nature of the violence in the name of religion and nationality. Respect for religion or nation, and demonstrating it through displays of masculine power, has devolved into insanity. As one entered the vicious cycle of this violence, there was no turning back; the desire to prove one's power was nothing short of insane.

Human apathy or indifference from the perspective of the perpetrators is influenced by the aggression and extremism of religion. But there is a need to understand Sakina and her father, Sirajuddin's indifference or apathy towards society's convictions. It is important to understand that the apathy of Sakina and her father has been determined for completely different reasons from that of the perpetrators. The shame that is dawned upon a rape survivor by society has been completely overshadowed by the joy of the father seeing his child alive. The lost hopes of a bereaved father were rekindled by recognizing the mole on the unconscious girl's cheek. With a fumbling voice and a sceptic mind, the time-beaten father was impatiently waiting to know if his daughter was alive. As soon as he saw the movements of Sakina's hands to unknot her salwar, he could not hold his joy of seeing his only child alive. The paradox of emotion captured in this particular moment through the father's joy whose daughter has been brutally exploited has crumbled the structures of morality. The moment itself is the biggest paradox that Manto has left us with, regarding the supposedly most sensible creature on Earth.

On the other hand, the association of honour with a woman's covered body has been forgotten by the psychologically ruptured Sakina, who used to feel uncomfortable even without a dupatta. The gargantuan pain that has been inflicted upon her dignity and her innocent psyche has made her behave apathetically on hearing the doctor's order. She lost her ability to judge the situation and use her intellect to behave the way she had been taught by her family. Her ability to discern has been lost along with the annihilation of her body.

## V. CONCLUSION

Therefore, human apathy has been hammered by jingoist ideals which turned men of flesh and blood into cannibals, and which also ripped off Sakina and her father's culturally influenced sense of shame, fear, and protocols. The degree of negativity through violence is the same for both the perpetrator and the survivor, but the ways of sufferance are different. But in the end, all have suffered, whether the dead, attackers or survivors. The mayhem of loss, identity, and homes has destabilized the emotional equilibrium and has led to apathetic outbursts through the collapse of human values.

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# Representing Mysticism: Select Writings of Namita Gokhale

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**Abstract**— *This study attempts to explore the various elements of mysticism. It is important to note that Mysticism can be defined as a belief in which union with the Absolute can be achieved through contemplation or self-surrender. It has also been associated with super natural and occult practices. For this study, the writings of Namita Gokhale has been undertaken. Her writings deal with varied aspects of mysticism. When she writes about the myths associated with trees and mountains, she is trying to attain that union and is in the pursuit to justify the different sets of practices, especially in the Indian context. She has experienced it all while growing up in the vicinity of mighty Himalayas. Her writings occasionally take a peep into the spiritual and mystical aspect of our day to day life for the holistic development of ourselves, including our emotional and spiritual development. Namita's writings reveal her abiding love for the mighty Himalayas. Her stories are replete with the myths associated with mountain peaks, rivers, rocks, temples and trees.*

**Keywords**— *mysticism, mythology, paranormal, supernatural, occult.*

## INTRODUCTION

Mysticism is perhaps one of those few words, which has evolved over a long span of time. It is a word holding much universality and its effects are seen in perhaps all the major religious thought processes. Mysticism is not only the juxtaposition of the higher self to the lower self, but also surrender to that higher power, completely, to the extent that a person becomes one with it. Meditative, contemplative and ineffable attributes define the course of mysticism across the globe. It's not only associated with the ecstasy of feeling free, but also of a union that is very subjective in nature. So be it the mysticism of William Blake or Johann Wolfgang Von Goethe, or the metaphysical poets of lore, the American Ralph Waldo Emerson or the French Joris-Karl Husymans, different writers have understood it contrastingly, but always away from the religious belief system.

Mysticism, in other words, is the claim that ultimate truth is only obtainable through spiritual experience. This philosophy dominates much ancient Indian philosophy.

Such experiences are thought to reveal a supreme and trans mundane (beyond ordinary experience) reality and to provide the meaning of life. Mysticism influences both classical and modern Indian thought. Through meditation and the meditative techniques of yoga, it is believed that one discovers one's true self (atman), or God (Brahman), or enlightenment (nirvana). The presumed indicators of mystical experiences, such as atman or God, were particularly debated in the ancient period and influenced much subsequent Indian philosophy, including the reflections of professional philosophers in late classical times. In some schools of classical Indian philosophy, such as Nyaya (Logic), neither religion nor mysticism is central. Rather, the questions of how humans know what they know, and how they can mean what they say, take precedence. Mysticism, an immediate, direct, intuitive knowledge of God or of ultimate reality is also attained through personal religious experience. Both the form and the intensity of mystical experience vary greatly. The authenticity of any such experience, on the other hand, is

solely dependent on the quality of life that follows the experience. The mystical life is characterized by enhanced vitality, productivity, serenity, and joy as the inner and outward aspects harmonize in union with God.<sup>1</sup>

In an attempt to explain the phenomenon of mysticism, elaborate philosophical theories have been developed. In Hindu philosophy, particularly in the metaphysical system known as the Vedanta, the self or *atman* in man is identified with the supreme self, or Brahman, of the universe. The apparent separateness and individuality of beings and events are held to be an illusion, or convention of thought and feeling. The realisation of the essential oneness of *atman* and Brahman can dispel this illusion. When the religious initiate overcomes the beginning less ignorance, known in Sanskrit *avidya*, a mystical state of liberation, or *moksha*, is attained. Yoga, according to Hindu philosophy, is the most complete and rigorous discipline ever devised to transcend the sense of personal identity and pave the way for an experience of union with the divine self. Analyzing other civilizations, the ancient Greeks' philosophical ideas were primarily naturalistic and rationalistic, but an element of mysticism was expressed in the Orphic and other sacred mysteries. Neoplatonism, a late Greek movement based on Plato's philosophy, also shows the influence of mystery religions. The Muslim Sufi sect embraces a form of theistic mysticism closely resembling that of the Vedanta. Sufi doctrines were most vividly expressed in the symbolic works of the Persian poets Mohammed Shams od-Din, better known as Hafiz, and Jalal al-Din Rumi, and in the writings of the Persian al-Ghazali. Mysticism of the pre-Christian period is evidenced in the writings of the Jewish-Hellenistic philosopher Philo Judaeus.

The belief in any god or gods is known as theism. However, in its most common philosophical and theological context, theism is a form of monotheism, or belief in only one God. Pantheism, in contrast to theism, holds that God is either identical with the world or completely immanent, pervading everything that exists in the world. Deism holds that God created the world but then had no further involvement with it. Theism should also be distinguished from atheism and agnosticism, both of which have numerous variants. Positive atheism, in the broadest sense, is a rejection of all gods, including the theistic God, whereas negative atheism is simply the absence of belief in any god. Negative atheism is compatible with *agnosticism*, the denial that a person can know either that God exists or does not exist. Some agnostics draw the conclusion that one should suspend one's belief, a view known as agnostic atheism. Other agnostics, known as agnostics, choose to believe in a theistic God on the basis of faith. Theism is the belief in one God who is personal and worthy of worship,

who transcends the world but actively participates in it, and who reveals his purpose for human beings through specific individuals, miraculous events, or sacred writings. A theistic God is personal if he can be understood through human experience analogies and if humans can enter into a personal relationship with him and petition him in prayer. Such a God is regarded as deserving of worship because he is thought to be morally perfect and infinitely powerful.

To understand and explore the concept of mysticism, the writings of celebrated author Namita Gokhale, has been undertaken. The author is also "deeply fascinated" by Indian mythology, which has inspired many of her books. It has also inspired her to write books such as *The Book of Shiva* (on Shaivaite philosophy) and a children's version of the Mahabharata. She dons many hats, as an author, director and publisher. She has an illustrious career of over three decades and has diverse areas of interest. She has also written about myths in books such as *The Book of Shiva*, and the re-telling of *The Mahabharata*, *Radha and Sita*. She has authored over Sixteen books, both fiction and non-fiction.

In the book, *In Gods, Graves and Grandmother*, Namita Gokhale writes "Suspend disbelief if you must when you read this book, but not belief."<sup>2</sup> Peepul tree, sacred to Lord Shiva was a presence in the lives of Gudiya and Ammi. Gudiya believed that its leaves talked to her in a sibilant murmur. At night she could hear the ghosts and spirits that dwelt in its "enormous gnarled branches", laughing and talking in a perfectly normal way. Sometimes she could hear the screams of the inhabitants of the peepul tree which made her hair stand on its ends and send a shiver down her spine. These inhabitants were Shambhu, Mangoo, her mother and Rias – ud – Rizvi. The death of a loved one can cause untold psychological trauma, and there are powerful motives, psychological and indeed sociological, for believing in their survival. Thus Gudiya saw the images of her loved ones on the peepul tree. There is another range of events, which is labeled as "paranatural," that deal with still other dimensions of reality: classical mystical or supernatural claims that allegedly intrude into our universe from nowhere. These refer primarily to a theistic order of reality and to phenomena including discarnate souls, intelligent design, and "creation science." Visitations from extraterrestrials beyond this world may be considered to be both paranormal and paranatural. Some classical religious phenomena, such as weeping statues, stigmata, exorcism and possession, faith healing, the Shroud of Turin, past-life regressions used as evidence for reincarnation, historical revelations by prophets carrying messages from On High, and other so-called religious miracles, fall under this

category. All of these have an empirical component and are not completely transcendental, and hence they are capable of some experimental testing and historical reconstruction of their claims. Although these anomalous events are beyond nature, in one sense, proponents of them seek to offer some kind of empirical evidence to support their hypotheses that there are unnatural, non-material, or spiritual processes at work in the universe. The claims of the defenders of the para, the paranormal or paranatural exist outside of nature or that they constitute dimensions of reality that undermine naturalism; can be contested. Indeed, as we expand the frontiers of knowledge, phenomena considered para can be given naturalistic or normal explanations, and this range of phenomena can either be interpreted by the existing body of explanatory scientific principles or by the introduction of new ones.

Mysterious things happened, both good and bad as Gudiya and Ammi were guided by the will of God. Everyone knew that the will of God was guiding them and they felt invincible, in their separate ways. The goals of spiritual gifts were to reveal and confirm God's will for man, which was completed during the lifetimes of the original apostles. False prophets could be distinguished from true prophets because their teachings did not always correspond with scriptures and their predictions did not always come true.

Ammi's was not well versed with the scriptures, and she did not much care for the Hindu rituals, though she did preach them, but this was only so that she could survive in a merchandised religious atmosphere.<sup>8</sup> She sees strange sights which can only be described as paranormal. Paranormal is a general term that describes unusual experiences that lack an obvious scientific explanation or phenomena alleged to be outside of science's current ability to explain or measure.<sup>3</sup>

A new para-natural paradigm seems to be emerging in postmodern culture. There is great public fascination with a para-natural/paranormal conception of the universe, encouraged largely by the mass media and encouraged by a number of "fringe sciences," which claim to support this outlook. The cultural backdrop for this is the development of postmodernism in the academy -- the denial that science provides us with objective truth, the belief that it is only one mythic narrative among others, and that a New Age paradigm is emerging that displaces or drastically modifies scientific naturalism. Science pre-supposes naturalism; that is, it seeks to develop causal explanations of natural phenomena, and it tests its hypotheses and theories by reference to the principles of logic, empirical observation, experimental prediction, and confirmation. This is in contrast with supernatural explanations, which claim to deal with an order of existence beyond the visible or observable universe, and attributes events to occult causes.

Supernaturalism postulates divine powers intervening miraculously in natural causal sequences. Thus it is alleged that the natural and material universe needs to be supplemented by a supernatural reality, which transcends human understanding and can only be approached by mysticism and faith.

Mysticism, therefore is not to be put on the same track as mythology, or a belief in a God. Unexplainable phenomenon is a common manner of defining mysticism, although, it also works parallel to spirituality. In this book, Ammi had miraculous powers, and after her death, it projected onto Lila. Namita Gokhale attempts to portray Lila as a medium for the spirit of Ammi. A medium may claim to hear and relate conversations with spirit voices; to enter a trance and speak without knowing what is being said; or to allow a spirit to enter their body and speak through it; claim to relay messages from the spirits those who wish to contact them with the help of a physical tool, such as a writing instrument. When the control spirit takes over, the voice may change completely and the spirit answers the questions of those in its presence or gives spiritual knowledge. Gokhale beseeches the aspect of transference of soul, unexplained and mystic as a phenomenon and also mediumship. While the Western movements of Spiritualism and Spiritism receive the majority of Western media attention, mediumship is a central focus of religious practice in most traditional African and African diasporic traditions. The term "mediumship" denotes the claimed ability of a person (the medium) to apparently experience contact with spirits of the dead, spirits of immaterial entities, angels, or demons. The medium generally claims to attempt to facilitate communication between non-mediumistic people and spirits they claim to have messages to share.<sup>4</sup> Thus Lila appears to be a medium for communication with the spirit of Ammi.

The basic principle was that human personality survived death and could communicate with specially endowed mediums. In the late nineteenth century and early twentieth century spiritualism swept the United States, England, and Europe. Thousands of mediums soon appeared, all seemingly capable of communicating with the dead. This medium was taken over by the power and the want to attain moksha and enter the never ending cycle of birth and death. This need culminates in the efforts of Shakuntala, the protagonist of "Shakuntala – The Play of Memory", who in an attempt to attain moksha travels to Kashi, but fails to do so.

*Shakuntala: The Play of Memory*, transposes us back in time to another Shakuntala, that of Abhijnana Shakuntalam, by Kalidasa, as Shakuntala the protagonist of Namita Gokhale's "Sahkuntala : The Play of Memory",



identifies with her namesake. Lokayakta's believed that memory was evidence of a human soul that existed beyond the mere physical body. Namita Gokhale's *Sahkuntala* is transposed to another time. Advaita philosophers believe that the soul and the Divine are one and the same. However, when a soul is born encased in a physical body, its new physical identity and the socialisation process overtake and even obliterate the memory of its connection with the Divine. With a first name, family name, religion, caste, and the "mine and thine" tendency, the ego grows stronger, and the world and everything in it begin to appear real. 54 Sitting besides the Ganga shining under the late morning sun, she could feel it "lapping in her knees, tugging and pulling like an impatient child".<sup>5</sup> Turning on hearing a soft splash and the sound of laughter, she saw a horse, its forehead emblazoned with a pack of white, she saw a stocky, muscular traveler with irrepressible merriment in his eyes; holding the reigns of the horse. As Namita Gokhale's *Shakuntala* lay abandoned and dying in Kashi, with a wound in her womb from which blood oozed out like a stream, she was convulsed by remembrance, by a fear of recognition. Sensing her pain, a dog settled besides her like an ally. A procession of saffron clad holy men marched by. She saw in her dream a jackal, whose searching eyes were waiting to strike. She also has the vision of Kali, the fierce Goddess, who was the scavenger of desires, feasting on the refuse of dreams. Although she looks cruel she is gentle; there is no pain in her realm, as there is only hope. A life time hides in the space between images that Shakuntala has and she wonders, "What do we live for? Why do we die? To run away, always to run away from the self? Does the appetite for life become its own meal? Can the thirst of the river ever slake its waters?"<sup>6</sup>

Namita Gokhale also recounts the strange and unforgettable encounter that changed Shivani's life, one of the four women whose recollection of life in the Kumaoni hills is portrayed in the book *Mountain Echoes : Reminiscences of Kumaoni Women*. One day when Shivani and her sister were alone in the house they heard a loud rasping voice shout "Jai Baba Gorakhnath". They saw a huge apparition - a lady with a disheveled appearance whose "eyes were like burning embers, huge gigantic shoulders and enormously strong arms". A complexion like "burnished copper with strange beads and Rudraksh necklaces strung with bleached white bones".<sup>7</sup> This woman of "fearsome and gargantuan proportions",<sup>11</sup> barked at them in to get her food. Her eyes are described as red with intoxication and in absolute rage, her hair is shown disheveled, small fangs sometimes protrude out of her mouth and her tongue is lolling. She is often shown naked or just wearing a skirt made of human arms and a garland of human heads. She is accompanied by serpents

and a jackal as she stands on a seemingly dead Shiva, usually with her right foot forward to represent the more popular Dakshinamarga or right-handed path, as opposed to the more infamous and transgressive Vamamarga or left-handed path.<sup>12</sup> Shivani and her sister did her bidding. They had heard rumors that a malevolent Bhairavi of magnetic presence, bad – tempered and quick with her curses, had visited some households. Those who refused to listen to her had to suffer illness and other hardships. After she had cooked and eaten the food, there was a magical transformation in her and she looked more human. She blessed both Shivani and her sister with a boon. Shivani believed that her blessings kept them going through all their adversities. At times when Shivani felt down and out, the image of the Bhairavi's strength filled her with renewed vitality and she could almost visualize a hand pull her out of troubles. Shivani was grateful to the Bhairavi for having unlocked her latent powers, and she attributes the fact that she can write and articulate her thoughts because of her benediction. Guru is a guide who can understand all one's problems and suggest Mantras with the help of which one could get rid of all problems. Being a Kali child means being denied earthly delights and pleasures. Kali is said to not always give what is expected of her. To the devotee, it is perhaps her very refusal to do so that enables her devotees to reflect on dimensions of themselves and of reality that go beyond the material world.<sup>8</sup>

In *Mountain Echoes: Reminiscences of Kumaoni Women*, Namita Gokhale writes that the temple of Naina Devi in Nainital is supposed to be the geographical spot where the eyes of Sati fell to the earth. Superstitions are popular among Paharis, and there are numerous stories about local tantrics and sorcerers. There is the story of the temple of Goddess Kalika or Mahakali situated in a pine – forest to the east of Gangolihat. Anyone who heard the voice of the powerful and vocal Goddess died, and hence the local populace started migrating in large numbers. Then, sometime in the early eighth century, Adi Shankaracharya came to the mountains, drumming out Buddhism and local practise with his "Digvijay," he performed some ritual prayers, and symbolically sealed the Goddess with a stone slab, thus silencing her. In this way the "civilizing" mission of High Brahminism succeeded. The full impact of Shakti was realised by Adi Shankaracharya in Kashmir. Another story striking as being of "abiding relevance" is of Shri Ballabh Pande, a Rajguru adept in tantrashastra.

Tantra shastra is one of the most misunderstood subjects in the world, not just in India. Tantriks are people who dabble in strange, awful, and mysterious rites that involve visits to cremation grounds and the use of wine and women. He is also feared because he is said to have the ability to both cause harm and bring relief and good fortune. The so-



called Tantriks run a flourishing business catering to the needs of politicians, men in trade and industries and in other walks of life. Most of these Tantriks, after acquiring some powers through basic Tantrik practises, use them for petty monetary gain. Tantra Shastra is part of the Dharma Shastra of the Hindus and has its roots in the Vedas. The origin and flow of Tantra Shastra and Shiva Shakti upasana must be seen in the sombre and awe-inspiring dance of time. According to our Shastras the Vedas are revealed to the Rishis in every Satya Yugas and they are gradually withdrawn in the succeeding yugas and very little of them is left in Kaliyuga. There are twenty one branches of Rigveda, hundred and nine of Yajurveda, fifty of Atharva veda and thousands of Sam veda. Only two of the two branches of Sam Veda are now extant in this world and the rest have been withdrawn. Rig Veda, Atharva Veda, and Yajur Veda have all been depleted in the same way. The long-drawn Vedic yagnas cannot be performed or benefited from by men in the Kaliyuga. So, in His infinite mercy, Mahadeva revealed the Tantras to the men and women of our time. However, the principles of Tantrik worship, particularly Shakti worship, were known to a subset of spiritual practitioners even before the Kaliyuga, and they ran parallel to the Vedic sadhana system. Tantric rites are 'kriyatmak' and have to be practised. Having their roots in the Vedic system they are comparatively short and easier to perform than the Vedic Yagnas and they are highly potent and give quick results and raise man to godhood. Tantric practitioners were frowned upon by those who followed the orthodox form of Vedic rituals even in Satayuga, Treta, and Dwapar. This Tantra shastra is another aspect of the mysticism that Gokhale touches upon lightly in her books. She justifies and deifies it, in *Shakuntala*. The tantric in "*Shakuntala – The Play of Memory*", tried to misbehave with Shakuntala, by putting her hand under his loincloth. It is the tantric like the one Shakuntala encountered at the fair that have maligned this divine doctrine. Although images of divine copulation are frequently contested, the general consensus is that they are benign and devoid of any carnal impurities in their substance.

Namita Gokhale also recounts the strange and unforgettable encounter that changed Shivani's life, one of the four women whose recollection of life in the Kumaoni hills is portrayed in the book *Mountain Echoes : Reminiscences of Kumaoni Women*. One day when Shivani and her sister were alone in the house they heard a loud rasping voice shout "Jai Baba Gorakhnath". They saw a huge apparition - a lady with a disheveled appearance whose "eyes were like burning embers, huge gigantic shoulders and enormously strong arms". A complexion like "burnished copper with strange beads and Rudraksh

necklaces strung with bleached white bones".<sup>9</sup> This woman of "fearsome and gargantuan proportions",<sup>10</sup> barked at them in to get her food. Her eyes are described as red with intoxication and in absolute rage, her hair is shown disheveled, small fangs sometimes protrude out of her mouth and her tongue is lolling. She is frequently depicted naked or wearing only a skirt made of human arms and a garland of human heads.

She is also accompanied by serpents and a jackal while standing on an apparent dead Shiva, usually with her right foot forward to represent the more popular Dakshinamarga or right-handed path, as opposed to the more infamous and transgressive Vamamarga or left-handed path.<sup>11</sup>

Namita Gokhale sets the tone of the mystical in the novel *The Book Of Shadows*, as she expresses feelings of security of the narrator Rachita Tiwari sheltered in the presence of supernatural; which were different from the bewildering transient world of reality. She begins the book with the following lines from Ovid, *Metamorphosis* – "My intention is to tell of bodies changed to different forms."<sup>12</sup> The narrator Rachita Tiwari, after suffering an acid attack expresses oneness with the house she lived in. She says, "We have closed ranks together, me and the house. We have become as one spirit, it is us against the world."<sup>13</sup>

In one South Indian tradition, Shiva and Kali compete in a dance. After defeating the two demons Sumbha and Nisumbha, Kali takes residence in a forest. With fierce companions she terrorizes the surrounding area.<sup>21</sup> The morning after Rachita's visit to the temple when she met strange women in the hills, the priest's wife came to deliver the prasad sent by the priest. While she spoke of incongruous things she squinted from the bright morning sunlight but she cast no shadow. This detail petrified Rachita and was "the last straw in the cumulative sense of dementia"<sup>14</sup> that was destroying her. Lady, the bhotiya dog too sensed something or someone and her fur stood up, "her speckled twist of tail bristled in alarm and aggression".<sup>15</sup> After sometime however "a nimbus of shade mimicked her movements, and a shadow fell behind her, quite as it should have".<sup>16</sup> Thus Kali, the slayer of demons Chanda and Munda, had slayed the demons of Rachita's insecurities, and it was after the visit of the woman that Rachita recovered.

Further after the death of Mukul, what surprised Parvati about death was that the soul departs, leaving the body forlorn. "The body departs, it is taken away, disposed of, it decomposes, it is gone. The ashes are thrown into muddy rivers, crows come to eat the sacrificial rice, and the lamp that guides the spirit to the other world is extinguished on the thirteenth day. But things remain."<sup>17</sup> She says about

death that “death is not final. It is an adversary, an unequal one, and the visitors in this battle are rocks and stones. And razors. And wristwatches, even if they have not been wound up, and lie coiled like mortally wounded snakes in steel boxes, next to cheap leather wallets from which the notes have been removed, though not the coins, and squeezed – out tubes of shaving cream. These are my views on mortality.”<sup>18</sup>

In the works of Namita Gokhale mystical stories were recounted by people. One such story in the *The Book of Shadow* was of a rich man’s son in Verawan, whose wedding procession of boats came in upon every full moon night even though they had drowned fifty years ago. Impossible encounters with witches and ghosts and specters were recounted. Also prevalent was the story of a barat or wedding procession of a family of ghosts. These bhoots or ghosts were seen flying across the hills and dales. On full moon nights these ghosts sat down to breakfast with purees as large as elephants. These magnificent tales were made interesting by interspersing them with real people whom they had heard of, thus the fear was made to mingle with an insatiable curiosity. People have been reporting seeing ghostly apparitions, angels, and other ethereal entities. Such stories are pervasive, since a tale once uttered may spread rapidly throughout the population; this is facilitated by the mass media and becomes contagious. If someone claims to see ghosts or angels, other people, perhaps millions, may likewise begin to encounter them. In “Book Of Shadows”, people believed that the ridge on which Mr. Cockerell had built his house was haunted. After the death of Lali the villagers were more reluctant to proceed with the construction of the house. The house was completed, but Fanny, Mr. Cockerell wife, insisted that she saw some kind of spirit or apparition the house, which told her kind tales and soothed her aching brow, by behaving with consideration and decorum. The house in which Rachita lived was haunted. Lohaniju told Rachita that a spine of a mountain was considered as a sacred spot. There are places in the mountains that have guardian spirits which do not like people. These spots or places are conjunctions between the worlds. These are not good or bad spots but they are simply passages, points of entry and exit.

In *Things To Leave Behind* also she registers spattering’s of mysticism, throwing unexplained references here and there. In India philosophy and religion are mingled in an amazing way. In almost all of Namita Gokhale’s works references have been made to this fact. In *Gods, Graves and Grandmother*, Gudiya is warned by Ammi that disembodied souls flocked to the peepul tree, waiting to pounce into the mouths of unwary travellers and take possession of them. Gudiya was made to take a solemn

oath never to yawn under the peepul tree, or open her mouth in any way, without first snapping fingers to scare away the phantoms. Then to assuage her fears, grandmother told her that these spirits were actually helping and serving them, and were in a sense their familiars, as the shrine beneath the peepul tree kept them fed and clothed. In *Shakuntala – The Play of Memory*, Shakuntala too had heard that evil spirits phantoms, specters, disembodied souls as well as kind spirits lurked in the forest.

From the ongoing analysis, it can be concluded that mysticism is nothing but the undying surrender to the higher power, it does not define that power, because it differs from religion, in some places, mysticism resonates with occult and black practices too. But meditation and spirituality are also a part of it. The word comes from a Greek word which means ‘to conceal’, or a mystery religion, in certain cultures. Therefore when Gokhale writes about the Gods and supernatural apparitions, she is trying to attain that union and justifying the different sets of practices, especially in the Indian context.

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# The Aborigines and The Adivasis: Sharing a Common Voice; Analyzing Judith Wright's *Bora Ring* and Shanmugam Chettiar's *We are the Adivasis*

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**Abstract**— In this paper, we analyze Judith Wright's poem, "Bora Ring", and Shanmugam Chettiar's poem, "We are the Adivasis", under the light of postcolonial theory. By using Homi K. Bhabha's concept of "mimicry," we showcase the plight of indigenous communities like the Aborigines of Australia and the Adivasis of India, communities that fail to identify with the neo-colonial 'mimic-identity' and culture have been thereby relegated as the 'other'. The plight of both communities shows stark similarities, as is evident in the analysis of the poems.

**Keywords**— Aborigines, Adivasi, Mimicry, Mimic-colonization, Mimic-identity, Postcolonialism.

## I. INTRODUCTION

The debate between the modern and the traditional has been ongoing ever since man started moving into the realm of the industrial age. Being modern is considered to be pro-development. Modernity is supposed to simplify the complex and make people's lives easy and comfortable. It seeps into everyday practices, beliefs and technology. Traditional as a word is not seen in a very positive sense; if you are traditional or follow the traditional way, you are sometimes not considered pro-development. However, some communities and cultures still try to preserve their traditional sense of being but more often; it's to showcase that they have some traditional history and have a sense of belonging to the land from which they come.

The modern world now lives in metropolises, in shimmering cities away from the dust of villages. A country's index of development is gauged from the percentage of its rural and urban population. "Following industrial development, the process of urban-ization is accelerating at a much faster rate. Urbanization brings about social and cultural changes in community life, which also correspond to modernization. (Mondal). With 70% of

the population living in rural areas, India is a third-world country, and the US, with its 80% urban population, is considered a developed one.

When countries start developing, they exploit the land and other resources to fuel the engine of development. The development wheel side-lines the interests of the traditional landholding patterns, including those who live on these lands for survival, the 'uncivilized and orthodox' communities. e.g., the Adivasi in India and Aborigines in Australia.

Development is a massive part of a growing nation, but it is pertinent that the interests of all stakeholders must align with the idea of the said development. The tribal and poor villagers should have shared interests if they are to be included in the mainstream notion of progress. Their livelihoods cannot be sacrificed for others. Our governments have, however, profusely refused to help and provide refuge to these resilient communities, buckling under the pressures of neo-capitalism that conveniently relegates the native-traditional as 'uncivilized' and 'barbaric'.

The Aborigines of Australia and Adivasis of India have been exploited since the colonial machinery set their camps on the shores of the two countries. The British colonial enterprise has directly or indirectly been instrumental in their displacement.

In the case of Australia, it was the English who, in search of riches, set up settlements, but as the land was not found conducive, the continent was used as a penal colony where convicts were sent as a form of punishment. The indigenous Aboriginal population of Australia was displaced to make space for the penal colonies. Since colonization, Aboriginal people have been internally displaced from their country.

The Adivasis of India are tribal groups endemic to mainland South Asia. They were displaced to clear spaces for the colonial industrial expansion. They have suffered what the researcher terms *mimic – colonization* because it was the native Indian population that worked as an agent for the British imperial system to clear out lands and drive the Adivasis out of their traditional spaces. Critics have long questioned the bracketing of people under labels like 'tribal' and 'Adivasi', Sussana B.C. Devalle examines the origins of terms like "adivasi" and "tribal" and calls them a "construct" and "a colonial category and that it [the category] formed part of the colonial legitimizing ideology. (71)"

The literature of both the countries has questioned the conscience of the nation-states and championed the cause of Adivasis and Aborigines. The poems of Judith Wright from Australia and Shanmugam Chettiar from India provide a glimpse into the problems faced by the indigenous populations.

In this paper, we analyze *Bora Ring* of Wright and *We are the Adivasis* of Chettiar to show how these indigenous groups separated by culture, language, and continents share a common voice.

## II. "MIMICRY" and MIMIC-COLONIZATION

Today, when both India and Australia are sovereign countries with their constitution, rights for people and ideals of democracy, the Aborigines and the Adivasis still face a multitude of problems and issues. The Adivasis of India and the Aborigines of Australia bear the brunt of being considered the 'other', the 'traditional' and are relegated as outcasts. The colonial experience has significantly impacted the minds of the people who now find themselves attached to the perceived refined culture of the English. They imitate the lifestyle of their colonizers in a practice that Homi K. Bhabha refers to as "mimicry". Bhabha's conception of "mimicry" is, however, not only

mere "slavish imitation" where "the colonized [is] adopting and adapting to the colonizer's culture"; it is "exaggerated copying of language, culture, manners, and ideas. This exaggeration means that mimicry is repetition with a difference, and so it is not evidence of the colonized's servitude. (Huddart 39)". The creation of this *mimic-identity* was a result of the colonialists' aspirations that find an echo in words of Macaulay's famous *Minutes* of 1835, in which he wanted to create a pool of Indians who would be able to serve British interests and be loyal to them. This class would be "Indian in blood and colour, but English in tastes, in opinions, in morals and in intellect. (27)." The engendering of a mimic-self has, however, created enormous problems. It has been a cause of numerous atrocities for those who don't identify with the culture of "mimicry" that has become mainstream. Neo-colonial nation-states have tried to 'reform' these non-mimic indigenous groups where "We find in multi-ethnic states a variety of assimilative, integrative and indigenist policies, and instances of ethnocide and even genocide, all justified in the name of 'progress'" (Devalle 73). These communities suffer from what the researcher terms *mimic-colonization* within their own countries; it can be defined as second-hand colonization brought about by those who have developed mimic identities. Although "mimicry" is a form of resistance, according to Bhabha, and the colonized use it as a medium to ridicule the colonizers' narrative, in doing so, they imbibe certain traits and features of the alleged superior culture of the colonizer, developing a *mimic-identity*. When the first order colonized mimic-identity bearers come across a native-traditional within their lands, they see them as 'inferior' and 'uncivilized', and they try to push the practice of "mimicry" as their form of a civilizing mission. The traditional native resists this kind of forced mimicry and is therefore seen as a threat. The *mimic-identity* ultimately becomes a source for this second-hand colonization of the traditional-native, defined as *mimic-colonization*.

## III. JUDITH WRIGHT & SHANMUGAM CHETTIAR

Judith Arundell Wright was an Australian poet, environmentalist and campaigner for Aboriginal land rights. Her poems deal with the relationship between settlers and Indigenous Australians and their correlations with the ecology of the land.

Wright responded to her knowledge of her ancestors being responsible for the destruction of the indigenous population, their resources and disturbances in the overall ecological balances that the settlers had created. She felt responsible in part for the atrocities that had been



committed. "[She] acknowledged that her ancestors had not entered simply as pioneers settling on uninhabited wilderness but as conquerors invading a lived-in territory. (Walia 92)" Her poems showcase empathy toward the original inhabitants, repentance and guilt for the wrongs her ancestors inflicted on the population, and a sense of hope that one day there might come about a reconciliation between the two communities. In one of her poems, she writes:

Our people who gnawed at the fringe

-----

Left you a margin of action, a rural security,

and left to me

what serves as a base for poetry,

a doubtful song that has a dying fall. ("For the Pastoral Family," 17-22)

Her poems can be read as one of the fertile grounds from which eco-criticism in Australia germinated. They can also be read in a postcolonial sense because the subjects of her poems are not only questions of ecology but also of identity and subjugation.

In the poem, *Bora Ring*, first published in 1946 in the collection with the same title, Judith Wright shows Australia's land's condition after its native inhabitant aboriginal population has been wiped out.

The plight of the loss of land of the natives has also been taken up in poems of regional literature of India. Shanmugam Chettiar, a resident of Tamil Nadu, is a prolific writer. He has taken up a multitude of issues in his poems. Almost all his poems are short, sharp and telegraphic. In his poem *We are the Adivasis*; he explores the issue of Adivasi rights. The poem is narrated from the point of view of an Adivasi who laments the loss of land, identity and his culture; the questions of who are the original inhabitants of the land and who are the invaders are central to the understanding of the poem.

#### IV. ANALYSIS

The plight of the loss of land of the natives has been taken up in literature both in India and Australia. Many poems voice the horrors, concerns, and future outlooks of these marginalized communities, which have borne the brunt of development and modernism. An analysis of two particular poems brings forth a search for identity amongst the natives who feel lost in their own land amidst the mad race of development. The question of who were the colonized and who were the colonizers become indefinite as the lines between the 'traditional-other' and the 'modern-self' become vague and blurry.

In the poem *Bora Ring*, Judith Wright shows the condition of the land of Australia after its native inhabitant aboriginal population has been wiped out:

The song is gone; the dance

is secret with the dancers in the earth,

the ritual useless, and the tribal story

lost in an alien tale. ("Bora Ring," 1-4)

The lines 'the song is gone' and 'the hunter is gone' symbolize a sense of loss. There is a lamentation over the loss of cultural identity. A parallel rhythm of ideas runs in both poems pursuing the impact of the loss of tribal culture from the perspective of nature. Wright contrasts the artificial "spear" and "painted bodies" in *Bora Ring* with the "grass" and "apple-gums" that are found in nature. The "song" and "dance" of line one, as works of art that aim to represent nature, also take on a natural quality in contrast to the human labels of "hunter" and "nomad feet." In Wright's work, the Aborigines depicted by nature lament the extinction of their way of life and religion. Being "lost in an alien narrative" alludes to how Western society struggles to comprehend the Aboriginal culture and distorts it into a source of fear and evil. The caricature of primitive people with "painted bodies" and "nomadic feet" highlights the preconceptions of Western civilization. Other than its own Christian notion of civilization, it is unable to comprehend another culture.

The poem *We are the Adivasis* discusses a similar situation where the Adivasis lament their land being taken over by the 'aryans'. Shanmugam Chettiar also depicts how "Hindu Aryans" and "Christian intruders", or the British who considered the Adivasis uncivilized, came intending to civilize them. It diluted their values and cultures. Chettiar writes,

We are the adivasis

Who by Hindu Aryans

Were polluted

And by Christian intruders

Were diluted in our values and principle ("We are the Adivasis," 35 - 40)

Chettiar clearly outlines the colonization of the original inhabitants at the hands of the "Hindu Aryans" and "Christian intruders". The Aryans came much before the imperial machinery started working in India; they displaced the land's original inhabitants. Thereafter, the British East India Company colonized the land, and the Adivasis, already bearing the brunt of being considered the 'other', came under second-order colonization.



Wright in *Bora Ring* also tries to showcase the condition of the land when the original dwellers are wiped out. What remains are remanent of their culture and life, symbolic of loss and mourning,

The hunter is gone; the spear  
is splintered underground; the painted bodies  
a dream the world breathed sleeping and forgot.  
The nomad feet are still. ("Bora Ring," 9 - 12)

The use of the words "gone", "splintered", "sleeping", "forgot", and "still", etc., remind us time and again that there used to be a self-sustaining civilization. This civilization was progressive, albeit not in the eyes of the invaders, but they had their own values and belief system that was conveniently destroyed.

In contrast to Western civilization, Wright values nature and the perspectives of the Aboriginal people. She questions the Christian invaders because she perceives a meaningful religious harmony in the spirit of the Aboriginal people. Wright pays homage to a long-gone culture by revealing the sin of Western civilization while also making the reader reevaluate their ideas about human nature.

Chettiar, on the other hand, discusses the plight of the Adivasis. They were devoid of their individual and cultural identity but are determined now to overthrow the 'Aryan chauvinism' and 'undo the wrongs' that these intruders have done to them. They want their 'thrones' which were 'usurped by the invaders'. He writes,

We are the adivasis,  
Who want back our throne  
Usurped by the invaders,  
And who want to undo wrongs  
And avenge the Aryan chauvinism. ("We are the Adivasis," 41 – 45)

The poem also mocks the supposed new ideals and civility that the invaders and colonizers brought along. According to the poet, there was already a sense of "democracy and solidarity", there was no caste system, and there was no concept of "superiority" and "purity" in the Adivasi social system.

We are the adivasis,  
Where there lived  
Democracy and solidarity  
With no superiority,  
With no Brahmin nobility and purity. ("We are the Adivasis," 26 – 30)

## V. CONCLUSION

In both poems, the poets succinctly showcase the plight of the indigenous inhabitants who are being exploited at the hands of the colonizers who, to civilize the colonized, have wiped out their cultural and individual identity. The colonized, however, want to restore their cultural beliefs and values from the mimic culture established by the colonizers. There is also a fine line between who was the first colonizer and who was the colonized on a temporal scale. The poem *We are the Adivasis* treats the Aryans as the original colonizer. In contrast, the poem *Bora Ring* depicts the arrival of the Europeans on the Australian shorelines as the start of colonialism in their respective lands. Thus, the concept of a postcolonial era is also called into question as it is evident that colonialism is still an ongoing process. It changes forms, nature, and names into etymological categories such as neo-colonialism. Bhabha's concept of "mimicry" also helps understand how the colonized resist the colonizer's attempts to assimilate them by mocking the alleged superior culture. Still, when the colonized come across a non-mimic indigenous population, they try to colonize that particular group through what the researcher has termed *mimic-colonization*. The similarities in both these poems portray lament over the loss of identity of the inhabitants and their determination to bring back their lost culture by reflecting on the past in both India and Australia.

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# Liquidation, Malady, Post-existence in Steve Toltz's *Here Goes Nothing*

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**Abstract**— *Here Goes Nothing* is a combination of love, fear, and after-life. In this story, the author has tried to combine fiction and humour elements. The entire story has been told by a dead man called Angus Mooney. The book is the continuation of parts of his other two books, *A Fraction of the Whole* (2008) and *Quicksand* (2015). All of his books are written with a purpose, such as the fear of death and the fear of life in his previous books, and the fear of criticism from others in *Here Goes Nothing*. Thus, this is also known to be a dark comedy that represents the scenario of the afterlife. The book has been criticized by a good number of people, and as the book has shown the elements of the afterlife, it has also established a fictional aspect. Henceforth, the book has been presented with different outlooks, and as the story has been narrated by an angry, aesthetic murdered man, it has been criticized by a lot of people.

**Keywords**— *life after death, pandemic, comic drama, immortality, black humour*

## I. INTRODUCTION

*Here Goes Nothing* is a recently published book by the Man Booker shortlisted author, Steve Toltz, of Australian nationality. In this novel, he has shown the mixture of love, the afterlife, and mortality. The story has been narrated by a murdered man, Angus Mooney. The storyline of the novel is very fictitious. The story starts with the murder of the narrator, who has been looking forward to having his first child. Unfortunately, he has been murdered by a person, Owen, who has been in love with his wife Gracie. Moreover, the author has portrayed the character of Angus Mooney with so many prodigies. In his life, he has never trusted in the aspects of heaven, hell, or something like delusion, but he has died in a tragic spectrum. After death, he has been standing in front of a bunch of questions regarding his beloved wife. Similarly, as an atheist, the author has also not shown any kind of fiery elements or any kind of supernatural aspects unnecessarily, like the seething lakes rounded with fire or any kind of heavenly rewards, etc. Moreover, he has portrayed the afterlife as another life that is different from the living one. The suffering of Mooney has been

portrayed fantastically. In the novel, the pandemic (COVID-19) has also been added as a suffering element. When Mooney is reflecting on his unwelcoming culture after death and grappling with a dilemma that he faced at the time of his death, another site depicts Gracie, who is still alive, as suffering from an unexpected pregnancy as well as the impact of the pandemic, which has been creating obstacles for Gracie to reach the Australian shores.

Thus, it can also be said that the author has also added some imaginative elements and has correlated them with the existing disaster (the pandemic, which has been spinning around the world since the beginning of 2020). Apart from this, the author has placed Mooney in the isolation of the afterlife, where he has been thinking of the social upheavals and also the potential extinction, along with the oppressive restrictions. Here, the author has connected the real-life scenario with that of the after-death that Mooney has been facing. Apart from this, in several places in the novel, some facts have been stated to be arbitrary. Most of the scenarios have been presented with a verge of imaginative perspective, so the authentication of

the concept has been lacking. Apart from this, the sufferings of Mooney in the afterlife that have been depicted by the author have not occurred due to any kind of cosmic justice, as the afterlife has been connected with the heavenly reward or cosmic judgment, so a kind of dissatisfied irony has taken place in the novel. Here, the afterlife has been depicted as just merely the beginning of another life.

The following research will deal with the critical analysis of the novel so that the actual perspectives along with the deformities can be checked. Moreover, the research will also be diversified with the addition of a different set of views by various scholars so that all the elements of the novel can be specified at the end of the research. The research will also have a methodology that will help to make the research more relevant and informative. Apart from this, the sufferings of Mooney in the afterlife that have been depicted by the author have not occurred due to any kind of cosmic justice, as the afterlife has been connected with the heavenly reward or cosmic judgment, so a kind of dissatisfied irony has taken place in the novel.

## II. LITERATURE REVIEW

While reviewing the entire novel, a wide range of secondary data can also be added to the research scenario. As a good number of people have shown their perspectives on the outcome of the novel, it will be perfect justice to the research in adding those reviews of the critics in the following research.

According to James Walton, the plot of the novel has been portrayed as baroque and the storyline of the novel has also been connected with the real-life scenario, so he has also stated that Steve has also added all the important elements of wisdom correlating to an aspect of self-obsession. Moreover, he has also asserted that Steve has made us aware of the mess which we face in our lives, but by depicting the real-life mess, the author has also added several punchlines which will make the readers burst out in laughter even between the seriousness of the topic. Apart from this, he has also specified a flaw in the novel. He has stated that readers may become confused about whether the author has used his entire inventory concerning *Homo sapiens* or if he has simply flown away with the highly imaginative aspects at some point in the novel, but despite the flaws, a reader can enjoy every bit of it while reading the entire novel. Driscoll has given his optimistic review regarding the novel. According to him, Toltz has used irony in depicting the sceptic's overview of the afterlife. A few ideas have also been added to the novel to better depict the character of Mooney. He has also added that an aspect of the societal cataclysm has also been added in the

novel to highlight his grief for Mooney in seeing his beloved wife in a relationship with his murderer, and fear has also been working in his mind that everything will be fine and Mooney will not be able to enjoy the ecstasy of life. It's a connection with the real world, where people never get satisfied with their existing belongings and always ask for more. Here also, Mooney has been regretting after his death that he will not enjoy the life that his wife will enjoy with his new lover.

In contradicting the aspect of Driscoll, Gilmartin has stated that Toltz has made all the aspects of today's world wrong and has created an innovative outlook in describing life after death. Here, the author wants to show the immortality of life. By using various elements from different perspectives, a bit of confusion has been created by the author. An irony over the comic sense needed to be pruned while depicting the storyline's zips, including the twists. Apart from this, she has also added some positive views that the entire novel is very funny and also infused with slick dialogues and one-liners. She has also added that despite its lack of concreteness, the novel is full of information-obsessed characters, along with the addition of the war-mongers, who have given the novel another level. Apart from this, the novel has also shown the pandemic-riddled globe, so the essence of the book can also be found in the aspect of the several dangers in life in which people are living. To make the novel more digestible, the author has also used a bit of humour as medicine so that the readers cannot get bored while reading the entire book.

Correlating to the review of Connie Ogle, it can also be said that the entire story has been depicted in an over-imaginative way that has made the novel a most hilarious one. According to Ogle, Toltz has used the stubbornness of human nature as a parody to show the uneasy relationship with the aspect of mortality. He has also added that, with the lack of opportunities to reach the heavens or divine, the novel has created a difference from the *Divine Comedy* of modern times. Thus, the novel has been lacking in several factors that have made it dark-twisted and over-imaginative.

Kristin Allen-Vogel has pointed out a similar view to Connie Ogle's. According to Vogel, due to having a deep and dark comedy, the novel has been infused with a vision that specifies the near future and the afterlife as surreal, and the entire aspect has been portrayed as the funniest one. Due to having so much comedic satire, somewhere, the novel has lost its realism in terms of specifying the motive of the novel. Moreover, he has also stated that in depicting the storyline in a jockey way, the author has shown his immense creativity; it has made the novel livelier and more enjoyable for all age groups in society.

According to Vogel, while reading the novel, he did not even realise that he had completed the first 400 pages of the novel. Thus, he has stated the combined (positive and negative) reviews of the novel *Here Goes Nothing*.

### III. RESEARCH QUESTION

While pursuing the research questions have been raised -

- How are murder, disease, and the afterlife portrayed in pandemic fiction?
- What is the difference between the normal view regarding murder, disease, and the afterlife and the vision during the COVID-19 pandemic?
- How does Toltz use comic satire in his novel?
- How is the aspect of immortality established in the segment of the afterlife by the author?
- How does the author correlate the pandemic aspect with that of the suffering of Mooney in another life?
- How has the over-imaginative aspect impacted the novel by Steve Toltz?
- How well has the pandemic fear been depicted in the novel by Toltz?
- How is the murder of Mooney portrayed in the novel?
- What aspects of love does the author show to his readers through the story?
- How well has the relationship between Mooney and Gracie been depicted in the novel?
- How does the author show the feelings of Mooney while watching Gracie coexist with his murderer?
- How does the novel establish the tricky elements in the novel to bring out the realism?

Thus, the following research is going to be different from the perspectives of other critics that have already been depicted in the previous section of this chapter. As the critics have stated, numerous mix-and-match perspectives over the outcome of the novel, and most of them have talked about the optimistic aspects, but the following research will be going to highlight the pessimistic views that the novel has been lacking. Moreover, the research will also have several different perspectives that have not been stated by the critics. Here, the intention of the author in writing the novel after seven years of writing his previous novel, *Quicksand* (2015), will also be stated. Thus, to let the readers know the other perspectives, the

motive and the reason behind the failure of the novel in some places will be discussed with the valid reasons.

### IV. RESEARCH METHODOLOGY

In this segment, a proper methodology that has been developed in finding the critical aspects of things like pandemic fiction, murder, disease, and life after death that the author has used in his recent novel will be analyzed. A detailed analysis will take place to dig out the essence of these factors from the novel, which has helped in portraying the different perspectives of the novel. Here, again, the review of the secondary data will take place in terms of establishing the secondary aspect of the methodology so that the qualitative aspect can be specified in this segment.

Correlating the previously done literature review, it has been already specified that Mooney has recently been deceased and he has been murdered by Owen Fogel who is a dying doctor and has convinced the Mooneys to let him stay at their house during the pandemic. The author has shown the tragedy of Mooney in this segment where he has tried to show that after death, Mooney has found that his loving wife Gracie has been living with that dying doctor (the murderer of Mooney) and Mooney has also been regretting not being alive to spend his life with his wife. With a touch of comic satire and excessive imagination, the author has depicted that Mooney has been suffering from the anxiety with the non-welcoming culture that he has faced in his afterlife and here in this aspect, Toltz has also shown that the sufferings of the people have also been connected due to the ongoing pandemic. As the pandemic has been spinning over the entire world so Gracie and other people are not the exceptional ones. Here also, the social upheaval has been depicted in the following segment. In living under the wave of the epidemic, a wide range of restrictions also need to follow by the people so that the contamination risk can get diminished but, in another aspect, Mooney also has been facing several restrictions as he has entered into different life scenarios (after death). Having the power of immortality Mooney has not been able to connect with his wife Gracie. Thus, in both aspects, the individuals are suffering in their way. Correlating the structure and storyline of the novel it can be stated that the author has used satiric aspects with the help of several comic versions and one-liners so that the readers can easily understand the motive of the author but in some aspects, the excessive imagination has also made the entire topic vague. Correlating another perspective, it can be stated that the novel has been proved as the most disappointing one as the author has talked about life after death and has not



shown any kind of trace of heavenly reward or the other elements related to the concept of hell. Thus, in this aspect, the author has not fulfilled the wish list of his readers.

Furthermore, no such elements of the cosmic energy of divinity have been adopted by the author. Thus, a lack has been specified over setting the irony of the topic and as a result, the portrayed life of Mooney has been depicted as merely another life. Correlating this aspect, another novel by Lara Feigel *Look! We Have Come Through! Living with D. H. Lawrence* also can be added to the following research so both aspects of presenting the COVID scenario can be differentiated. Feigel has shown the pandemic aspect in two different views, one is the suffering that has been revolving around the world and another is the leveraging spark of imaginative speculation. Both aspects have depicted the change of life after getting impacted by the disastrous impact of the pandemic. From another perspective, it also can be specified that the satiric aspect stated by Toltz has also been complying with the aspect of the Australians in depicting the leveraging attempts of isolation due to the excessiveness of the COVID-19 virus, and in another aspect, Mooney has also been portrayed in dwelling with the refugee crisis due to having the increased number of deceased that have newly arrived and along with the brutal as well as the repressive measures that have been making Mooney suffering a lot similarly the Australians in the real-life scenario.

According to various critics, the portrayal of the characters by Toltz has been magnificently ordinary. After the death of Mooney, the author has shown him in an adrift and muddy terrain in the aspect of semi-derelict towns and villages that are administered by the harried, and in those places, the author has also shown the touch of bureaucracy and that a conflict has also been highlighted between the governments and the rebel guerrillas. Apart from this, the author has also shown the mode of entertainment with the aspect of the theatre without the Wi-Fi connection. Thus, the transformation has not been depicted by the author from the living being to immortality. The author just has portrayed another verge of life for Mooney. There is no such excitement in it. It has been making the readers bored. Here, the author has only tried to state that life after death has been specified to be less interesting with a handful of entertainment compared the real-life scenarios. Moreover, he has reminiscent of another concept from the novel, *How the Dead Live* (2000) by Will Shelf. Thus, here, in this segment, a lack of originality has also been stated in Toltz's novel.

*Here Goes Nothing* has been written after seven years of Toltz's other novel, *Quicksand*. In his previous novels, the author has shown his extraordinary talent and has also

been nominated for the Man Booker Prize. Thus, quite naturally, the expectations of the author have been increased, but at the same time, the author has made his readers dissatisfied as they wanted another innovative work. Here, the author has skipped several parts in depicting the transformation of Mooney, like the fact that he has not shown the orientation session of Mooney. According to several critics, instead of portraying Mooney with a detailed perspective, Toltz has shown his interest in overviewing the aspects of the protagonists and their reactions to the disappointment in the novel.

Correlating the aspect of the death of Mooney, Toltz has specified the conflict between Mooney and Owen that has represented the difference between life and death. Here, the author has shown the unfairness and the inexplicability while contrasting both the characters. In one aspect, Mooney has been portrayed as an abandoned child who has been raised in a foster care system full of negligence. In another aspect, Owen has been portrayed as a hilarious misanthrope and he has also been enjoying the condition of Mooney along with that, he has also been believed in the custom and behavior of society. Thus, both men are different in characteristics. In terms of Gracie, the author has shown the similarities between them. Gracie has shown the purpose and meaning in life. Here, in this aspect, it will be better to take Mooney's side as Owen has murdered Mooney due to the increasing rivalry. Thus, a dilemma has been created over the character of Owen because, in one aspect, the author has portrayed the character of Owen as full of disciplinary manners believing the customs and, in another aspect; he has killed Mooney by Owen. As a result, the entire concept has become much more complicated for the readers. After death, Mooney has been specified to reconnect with Gracie and the author has also highlighted the selfish attempts in reconnecting beyond his grave in another aspect, Owen has been again portrayed as a caring and loving man who has shown sympathy to his wife and children of Mooney but here, in this aspect, the author has forgotten that cynical attempt of Owen by killing Mooney. Thus, the unfair attitude of Toltz can be specified in depicting the entire novel.

Correlating the aspect of Gracie, it can be specified that the author has portrayed the character of Gracie as the centre attraction of the novel, along with the lives of both the men, Owen and Mooney. According to the author, Gracie has been described as a character of bleakness concerning the aspect of existence, and in another aspect, she has also been highlighted as a famous personality on social media as she can speak the language of marriage celebrant. Both the male characters have been portrayed as orbital characters, so a dilemma has been stated from the



perspective of Gracie. Thus, there has been a lack of optimism shown by the author while portraying the character of Gracie. Since the beginning, she has been dwelling on the sorrow of loss and grief along with her pregnancy. This has been impacted as a negative aspect by the book's readers.

As a result, despite the use of plenty of humour and comic punchlines, sorrow and grief fail to highlight the comic sense throughout the novel. Thus, the novel "Here Goes Nothing" is a combination of flaws and pleasure, and the discussion that follows has depicted each aspect of the novel.

## V. CONCLUSION

To conclude the research, it can be said that the study has covered all the needed aspects in critically reviewing the novel, *Here Goes Nothing* by Steve Toltz. The following study has been specified with a wide range of critical views by eminent personalities so that the outcome of the novel has been specified. Correlating the critical view, it can be specified that the novel has highlighted the recent pandemic and the pandemic has complied with the tragedy of the narrator, Angus Mooney. According to the critics, the novel has portrayed in an over-imaginative way where Mooney has placed in a village after death. His life has shown full tragic aspects. The author has shown that he has been murdered by a person, Owen and his beloved wife has been living with his murderer. Moreover, this tragic incident has been making Mooney suffer and Mooney's suffering has cooperated with the suffering of the real world where people are getting into a hazardous situation with the gigantic and unending effect of the pandemic (COVID-19). The following research has shown that Toltz has used a comic vision that has given the novel a different aspect but the over-imaginative and exaggerated aspects have made the novel so much more ordinary and that has also made all the comic sense of humor null and void. Moreover, the study has also shown that absurdness has been drawn in the novel and the novel has not fulfilled the expectations of the readers. With his previous success, the expectations of his readers have been leveraged but his latest novel has made his readers upset.

As the author has tried to show the pandemic fiction with the aspect of murder, disease, and life after death, confusion has been created over the characteristics of the characters in the following novel. Moreover, as the readers have expected that the author would show the fiery lake along with the heavenly reward and also the cynical calculations, etc but nothing has been portrayed by the author and the author has shown the afterlife of Mooney just as the beginning of another life along with less

comfort and fewer opportunities for a better life. In the afterlife, Mooney has remained in the isolation as in real-life scenarios most people have been getting into the aspect of isolation due to the COVID wave. Thus, a perfect connection has been portrayed by the author. Henceforth, the aspect of the fiction of the pandemic along with the suffering has been successfully depicted in the novel. In terms of the disease, it can be said that as the entire world has been impacted by the effect of the pandemic and a fearful aspect has been created so all the people have been suffering from the disease, and the procession of death has also been taking place. Here, in this scenario, the author has been shown that Owen who is also suffering from the disease and also has been standing at the death bed wants to spend some time with Mooney's family and Mooney has also been accepted and shown his gratefulness while allowing Owen at his house but Owen has been proved to be the most ungrateful one and has killed Mooney. Thus, here, in this aspect, a contradiction has been created over morality. The author has shown that kind of aspect in which there has been no reward for the gratefulness and despite showing gratitude Owen has stabbed Mooney at his back. Thus, there is a negative prospect has been highlighted by the author. There has been no such optimistic aspect through which the readers will get motivation. Thus, again, the novel has been proved to be the most futile one.

In another aspect, the love and tragic relationship between Gracie and Mooney have also been portrayed in the following novel. The author has shown the departure of Mooney and Gracie. Here, the author has also used a prodigy, as Gracie has been famous for her marriage celebrant, and in another aspect, she has departed from her husband and has also been dwelling with two men (Mooney and Owen). By seeing Gracie with Owen, Mooney has been suffering in the afterlife prospect and has been trying to connect with Gracie as he wanted to stay with her beloved wife and child. Gracie has been portrayed as the center of attraction in the novel but here also the author has shown his lack because the character of Gracie has not been brightened up much in the novel and her choice has been put in question as she has been dwelling between both the men. Apart from this, the study has also shown that Toltz has portrayed the character of Owen as the most caring and benevolent one as he has been taking care of Mooney's family but despite murdering someone (Mooney), the author has highlighted Owen as a great hero and has also been imaged him as the most loyal one who always loves to envy the customs of the society and this has been created the novel as the vague one. Moreover, correlating the critical aspect, the aspect of similarities with other writings from different people has also been put

into the limelight in the following study. In the previous section of the study, all the similarities have been highlighted along with the name of the novels. Thus, this is the most worsening aspect of Toltz with which he has been accused. Despite having negative aspects, the novel has also been highlighted with an optimistic outlook. As the novel has been infused with a wide range of comic satire and one-liners, the readers have enjoyed it a lot with bursting laughter and have not realised that they have finished more than 400 pages. Moreover, a good number of people have also preferred to read out the book again and again as the entire topic of the book has made the readers much more interesting.

In the previous discussion, the novel has been portrayed as a dark-twisted novel, and due to having several absurdities over imaging the characters, Toltz has shown his failure in making the novel a successful one. According to some critics, Toltz has used the stubbornness of human nature as a parody to show the uneasy relationship with the aspect of mortality. He has also added that, with the lack of opportunities to reach the heaven or divine, the novel has created a difference from the Divine Comedy of modern days. Thus, the novel has been lacking in several factors that have made the novel dark-twisted and over-imaginative.

Thus, the novel has been infused with mixed reviews and the readers have shown both perspectives (pessimistic and optimistic aspects). Apart from this, the following study has also fulfilled all the research questions that have been started at the beginning of the novel.

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# Factors affecting reading Comprehension in Cebuano and English Language Texts

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**Abstract**— *The main objective of the study was to determine the factors affecting reading comprehension in Cebuano and English language texts of Grade Six pupils in School X, School Year 2019 – 2020 with the end view of proposing an action plan to improve students' reading comprehension in English language. The researcher utilized descriptive – survey research design. There were two sets of instruments, one was a reading comprehension test and the other was a survey questionnaire. As used in the study, intrinsic factors include motivation, reading style, attitude, and physical condition. In addition, extrinsic factors include teachers, family members, peers/classmates, and environmental condition. Based on the result, the respondents fall in the inferential level of reading comprehension in both languages. Among the intrinsic and extrinsic factors, motivation has greatly influenced respondents' reading comprehension in both languages. Moreover, there was no significant difference between respondents' reading comprehension in both languages. In Cebuano and English texts, there was no significant difference between factors affecting their reading comprehension. Moreover, results showed that respondents' level of reading comprehension in Cebuano was higher than their reading comprehension in English texts. Hence, an action program was proposed to improve respondents' reading comprehension in English language.*

**Keywords**— *reading comprehension, language, intrinsic, extrinsic*

## I. INTRODUCTION

Reading is one of the most important skills in English that an individual must need to master. It serves as a gateway to every learner to learn different subjects or lessons (Umali, 2013). Reading will not be a complete experience without comprehension and only when students comprehend that they benefit cognitively from the printed materials. It is a complex, purposeful, interactive, comprehending, and flexible activity that takes considerable time and resources to develop. Reading is rapid, which implies that readers should keep a good flow of information at a sufficient rate to build connections and create inferences vital to comprehension (Bojovic, 2010). Also, comprehension is the goal of reading, but it can be the most difficult skill to master, especially for non- native English language learners.

Additionally, reading comprehension is defined as the intentional thinking during which meaning is constructed through interactions between text and reader (Harris & Hodges, 1995). The meaning of the text resides in the intentional thought processes of the reader with such that meaning is influenced by that reader's prior knowledge and experience, and that the message that the writer intends to convey may or may not be the same as to the reader. Then, there is a relationship between the text and the reader. Fundamental reading skills such as identifying, understanding, and drawing inferences and evaluation are some reading skills that are needed for good reading comprehension. To establish the reader's capacity to comprehend, he must be able to manifest all these skills when presented with texts.

Significantly, Ronda (2012) cited that it is vital to assess the reading capability of students because reading is the foundation of all academic learning. If a pupil fails to master basic reading skills at the outset, it will be a constant struggle for a pupil to get through other disciplines successfully; thus, depriving the pupil of the chance to become literate and productive individual. This would mean that students' reading with comprehension should be well monitored by teachers or administrators because a strong foundation of good reading comprehension is a gateway to learn other aspects in academic fields.

On the other hand, when reading second language texts, readers cannot completely separate themselves from their cultural context where they rely on the knowledge source constructed from their home society to interpret the meaning of linguistic information of the target language (Hinke et al., 1999 cited in Lin, 2009). This may signify that reading comprehension is greatly affected by the foundation that learners have in their mother tongue. The interpretation of texts may differ when learners are given local and second language texts, depending on the intellectual and conversational use of those languages.

More so, Upton and Thompson (2001) suggested that many second language readers use the local language for more than just mental translation. It appears the local language is often used to think about and process what is being read in the second language texts; that is, these readers are doing more than just translating. While mental translation - the reprocessing of second language words, phrases, or sentences into local language forms - occurs frequently, many second language readers also appear to tap their local language to help them wrestle with and reflect on meaning as they read a second language text. Then, there is an interrelated function of reading comprehension in local and second language texts.

In the Philippines, the curriculum includes the Mother-Tongue Based Multilingual Education. This aims to develop among the young learners' awareness and appreciation of their own culture (Pado, 2012). When the learners reach fourth grade, a pressure to be fluent readers and instant exposure to English language texts become a challenge. In addition, the latest Programme for International Student Assessment (PISA) results revealed that the Philippines scored below the average of participating Organization for Economic Co-operation and Development (OECD) countries. Education Secretary Briones emphasized that it is on the failure of the government to spend portions of its domestic product for education which resulted the current quality of education in the country (Ciriaco, 2019).

Moreover, an associate professor at De La Salle University said that youth's reading proficiency in their own language is rapidly declining and the sad part is they did not notice it (Reyes, 2018). If the students taught in Cebuano continue to be losing such reading proficiency, then the generation may not be able to enjoy reading texts in their own language. Also, the researcher is motivated to know if learners nowadays are building good reading comprehension in both languages since there is already an implementation of Cebuano language on primary levels and English language on intermediate levels in education. Based on the foregoing statements, the researcher is motivated to determine the factors affecting reading comprehension in Cebuano and English language texts.

This study is intended to determine factors affecting reading comprehension in Cebuano and English language texts. In order to help the researcher in the explanation of the variables and later in the analysis and interpretation of data, theories on Schema, Threshold, and Proposition relative to reading comprehension are utilized. Each of these will be discussed in detail in the succeeding paragraphs.

Schema theory states that all knowledge is organized into units. Within these units of knowledge, or schemata, is stored information (Anderson, 1970). Schema theory is an explanation of how readers use prior knowledge to comprehend and learn from text (Rumelhart, 1980 cited in Seymour, 2017). This would imply that comprehension requires what students previously know so as to achieve learning comprehension. Students' schema can be applied while reading texts, hence, it is a great help to improve reading comprehension.

Needless to say that one's schema brings opportunities of development in knowledge. Huxley (2010) infers that every man who knows how to read has it in his power to magnify himself, to multiply the ways, in which he exists, to make his life full, significant and interesting. Learning to read with comprehension makes life more meaningful, more purposeful, and more well-informed.

Further, Carrel and Eiserhold (1983) cited in the study of Babashamsi (2013) elaborated that reading comprehension operates in two directions, from bottom up to the top and from the top down to the bottom of the hierarchy. Bottom-up processing is activated by specific data from the text, while top-down processing starts with general to confirm these predictions. These two kinds of processing are occurring simultaneously and interactively, which adds to the concept of interaction or comprehension between bottom-up and top-down processes.



A fundamental tenet of schema theory assumes that written text does not carry meaning by itself. Rather, a text only provides directions for readers as to how they should retrieve or construct meaning from their own previously acquired knowledge. This previously acquired knowledge is called the readers' prior knowledge and the previously acquired knowledge structures are called schemata (Shuying An, 2013). The reading comprehension affects how students construct meaning from the texts and how proficient they are in the use of language. The background knowledge is then essential in putting meaning to language texts which is necessary in achieving good reading comprehension.

Another theory is the Threshold Theory by Cummins (1981), in which the relationship between cognition and bilingualism can be best explained by the idea of two thresholds. Each threshold is a level of language competence that has consequences for a child. The first threshold is a level for a child to reach to avoid the negative consequences of bilingualism. The second threshold is a level required to experience the possible positive benefits of bilingualism.

Cummins elaborated that children taught through a second language most of the time fail to develop sufficient competency in their second language. This is because children are not allowed to develop competency in their first language. Therefore, it suggests that a child's literacy competency in second language is partly dependent on the level of competence already achieved in the first language. The more developed the first language, the easier it will be to develop the second language. In reading comprehension, it would imply that a child's level of reading competency in the mother tongue should come first before proceeding to the next level of competency in reading second or third languages.

These views explain that one's schemata will enable the reader to read and comprehend texts in both Cebuano and English texts. LearningRX, an online brain training program, emphasizes that reading comprehension is the ability to understand what is read, where words have context and texts have meaning. Reading comprehension then allows students to read and understand texts in a deeper sense of understanding which may lead to a fuller development of learning because whenever presented with texts in two languages, the students may still be able to comprehend because of the "thresholds."

Once students have established a literate base in their first language, they should be able to transfer knowledge and skills gained in that language to reading in a second language as long as they are adequately exposed

to the second language and motivated to acquire it Cummins (1976) cited in Pado (2012).

Further, the Proposition Theory (Gunning, 1996) suggests that readers construct and reconstruct structures of information in their heads as they read. This represents the reader constructing a main idea or macro structure as he/she processes the text. As students read, they transform texts into ideas or details which can be combined, deleted and integrated to form a macro-structure. The macro-structure is a running summary of the text. The propositions are organized according to their relative importance in a hierarchy. Hence, there is a continuous process of transforming texts into ideas as readers continue decoding the printed texts. Readers construct main ideas and these ideas are organized into hierarchical pattern with the most important ideas as the highest ideas to remember.

Aside from the theories cited, this present research is based on two legal provisions. Article XIV, Section 2, paragraph 1 of the 1987 Philippine Constitution stated that the State shall establish, maintain, and support a complete, adequate, and integrated system of education relevant to the needs of the people and society. In addition, Republic Act No. 10533, otherwise known as the Enhanced Basic Education Act of 2013, Section 5 which states that the curriculum shall adhere to the principles and framework of Mother Tongue-Based Multilingual Education (MTB-MLE) and the curriculum shall be flexible enough to enable and allow schools to localize, indigenize and enhance the same based on their respective educational and social contexts. This kind of improvement in the educational system opens a gateway for students to appreciate the native language and to use it as a foundation to learn other useful languages.

The learning area/nomenclature of Integrated Language Arts Mother- Tongue Based, Filipino, and English from Grades 1-6 is the development of literacy and numeracy skills and learning of concepts first in the Mother Tongue from Grades 1-3 and later transfer to second language (Filipino and English). This is with the inclusion of reading comprehension in which a national program entitled Every Child A Reader Program (ECARP) supports the thrust of the department to make every student a reader and writer at his/her year level. It also supports the attainment of Education For All (EFA) targets.

In the article entitled Binisaya Instruction: Facing the MTB-MLE Challenges Head-on, Eslit (2017) cited that minority language students gained literacy in their first language experienced with higher academic achievement compared to students who learned in a second or third language. The article further supports the learning of first



language as the key to the acquisition of second and third languages. A need for a good foundation in the first language is essential to establish a good step in learning second or even third language. This can be interrelated with reading comprehension, since reading requires a strong foundation of the language that is necessary for comprehension.

DepEd orders that under the K to 12 Curriculum, the teaching of reading in Grades 1 to 3 must be in this order: reading in mother tongue, Filipino and English. Albano (2019), in a study, showed the importance of letting children learn to read in the Mother Tongue before they could learn to read in other languages. The educational curriculum is highlighting the necessity for students to be proficient in the native language so as to be equipped in the next step of learning other languages.

Furthermore, Thonis (1970) cited in the study of Barnitz (1985) supporting the position that literacy is best acquired in the mother tongue and that Spanish children, taught to read in their native language, were able to transfer literacy skills to the second language, English. Literacy, referring to reading comprehension, would entail that the Spanish children were able to achieve reading proficiency since there was a successful transfer of skills from first language to second language. Similarly, Spanish-speaking Cuban-American children in Miami schools had higher English reading test scores if they were exposed to literacy instruction in Spanish, the first language (Friedenberg, 1983 cited in Barnitz, 1985).

More importantly, Cummins (1981), who supports a common underlying proficiency model of bilingual proficiency, asserted that experience with either language can promote the development of reading proficiency underlying both languages, given adequate motivation and exposure to both, either in school or in the wider environment. This would mean that students should be motivated to exercise their reading skills not only in school but also at home or in their immediate community. Also, more of comprehension activities must relate to political or economic realities so as students would be more engaged in the environment.

To emphasize, Iqbal et al. (2015) on his study *Factors Responsible for Poor English Reading Comprehension*, concluded that there are many key factors which affect reading comprehension. These key factors include: poor mastery over vocabulary, habit of cramming instead of learning and understanding, mission is to pass the examination not to develop skill, weak sentence structure and tenses, not using the tricks to infer the meaning from context, no habit of reading the newspapers, articles, novels and other books, and a lack of interest from

both sides: from teachers and students in developing the skill. Given these factors, students should be taught varied reading strategies and skills so as students can write, utter, and understand well-structured and meaningful sentences. It requires an amount of vocabulary, written model, and prior knowledge to attain good reading comprehension.

Moreover, Cook (1999) opines that the second language knowledge that is being created in the reader is connected in all sorts of ways with his or her local language knowledge. This would mean that part of reading comprehension on second language text is the connection of the building blocks of learning in the local language text. The level of students' reading comprehension may vary on the language used in the texts. Hence, factors must be identified first to create more relevant and improved learning activities for the students' reading comprehension in Cebuano and English language texts.

Meanwhile, Houghton's *Impacts of Intrinsic and Extrinsic Motivation on Reading Achievement of First-Grade Students* (2015) discussed that learners are not either motivated or unmotivated in the realm of reading, but rather, display types of motivation. This would mean that to become better readers, learners need to be motivated to read. Houghton also added two types of motivation: intrinsic and extrinsic. She elaborated intrinsic motivation as a promotion to lifelong, voluntary reading, while extrinsic motivation as a reward or recognition in reading instead of learning forms texts. This would imply that learners who are intrinsically motivated become engaged readers and extrinsically motivated learners become unengaged readers.

On the other hand, Yang's study on *Factors Affecting Learning Strategies in Reading Comprehension* (2016) elaborated that individual factor such as motivation, reading style, attitude, and other factors affect the improvement of learners' reading competence. From the views presented above, the researcher came up with two main factors: intrinsic and extrinsic factors.

In this study, intrinsic factors would include motivation, reading style, attitude, and physical condition. Motivation in reading requires an intensive drive that learners have to consider whenever they decide to read. For instance, students who read for pleasure and employing strategies to support their comprehension are highly motivated readers (Ahmadi, 2013). Students of such kind usually consider reading to be an important factor in their daily activities, accept challenges in the reading process and are likely to be successful readers.

One's reading style is necessary because it helps the readers make decision on the most comfortable and useful pattern in reading and understanding texts, as well

as doing such with maximum efficiency (Chen, 2018). Reading styles vary from one individual to another. These are those who start from the title then read only the first sentence. Some would read only when they are familiar with authors. Still others read in close details. These are just some of the reading styles that are considered in this study.

Another intrinsic factor is the attitude in reading. This refers to the positive or negative perception in reading which causes a learner to approach or avoid a reading situation (Alexander & Fuller, 1976 cited in Avallone, 2005). Indeed, one's attitude in reading matters. If positive, these students delight in reading activities provided by their teachers and parents in school and at home respectively. Some manifestations of positive attitude towards reading include engaging a book more than playing computer games and talking about other books to read. Negative attitude towards reading is shown when reading is considered as a boring and unproductive activity.

The last intrinsic factor used in the study is the physical condition. It covers learner's physical ability and condition that may or may not affect reading comprehension. According to Hermosa (2002), factors that affect reading are both physical and physiological. Functions such as vision, hearing and thought are possible only through the organs of the body. Hermosa also emphasized that a child who is ill is not able to do well in school. Physical inadequacies may result in lowered vitality, depletion of energy, slower physical development and therefore, mental retardation. Hence, physical condition as used in this study also specifies to the current mood, emotional stability, and physical temperature of the learner. Provided that varied physical concerns while reading may happen, these may or may not affect the learners' comprehension in reading.

Aside from the intrinsic factors mentioned, there are also extrinsic ones. These include teachers, family members, peer or classmates, and the environmental condition. Teaching reading in a class of diverse learners requires considerable knowledge and skill. The teacher must be able to tap a considerable personal knowledge base to effectively motivate and guide each learner (Darnell, 2002). This means that teachers should endeavor to motivate the learners to read more, especially one on reading with comprehension.

Not only do teachers have a crucial role in developing students' reading comprehension, parents do too. Parents' involvement refers to the number of contacts with children, quality of interactions, participation in children's school activities, and home activities (Izzo et

al., 1999 cited in Chiu & Ko, 2006). In this study, parents' involvement in home literacy activities is focused. The home reading activities may include but are not limited to taking child to the library, sharing reading and providing reading materials. Parents may also make decisions about schools but the activities in this context are reliant to the teachers and perhaps peers.

Student learning may also be affected by extensive peer interactions and relationships associated with a range of adolescent behaviors and long term academic outcomes (Fujimoto et al., 2012 cited in Cooc & Kim, 2016). The extent to which peers matter relative to other family and school inputs is important for educators in addressing disparities in reading achievement and designing appropriate reading practices.

Students live and grow in several different environments, and each environment has a strong influence on student desires and abilities to learn. Environments include the student's home environment, school environment, and social environment. Each of these environments can affect a student's reading (Caldwell et al., 2009). Then, environmental condition as used in the study refers and limits to the sound, reading materials and school or room set-up that can influence the learners' continuity in achieving comprehension in reading selections. When the ambiance is suitable to the reading activity, the learners will be able to process information successfully. In contrast, when the milieu for reading is messy, noisy, and dark, then no learner will be able to develop reading comprehension in such setting.

Indeed, reading comprehension is a complex process that requires different building-block skills. Understanding what a person read is the result of three levels of skills: literal comprehension, inferential comprehension and evaluative comprehension (Basaraba, 2013 cited in Maghanoy et al., 2017). The study utilized Westwood's (2008) classification according to the level of thinking involved: literal, this is reading the lines; inferential refers to reading between the lines; and, evaluative, that is reading beyond the lines.

In the study of Anggot et al. (2014) on Reading Comprehension Abilities of Selected Grade Six Pupils in English and Filipino, the three levels of reading comprehension are intensively stated. For the literal level, this focuses on reading the passages, hearing the words or viewing the images. It involves identifying the important and essential information. With guidance, students can distinguish between the important and less important ideas. Literal comprehension focuses on ideas and information which are explicitly stated in the selection. A simple task to literal comprehension may be the recognition or recall

of a single fact or incident. A more complex task might be the recognition or recall of a series of facts or the sequencing of incidents in a reading selection.

The second level of reading comprehension is the inferential level that focuses on shifts to reading between the lines, and looking at what is implied by the material under study. It requires thinking and imagination beyond the printed page; illustrated by inferring supporting details and main idea, sequencing, comparing, examining cause-effect relationships and character traits, predicting outcomes, and interpreting figurative language (Barrett, 1972). The third level of reading comprehension is the evaluative level. This level is reached when understanding at the literal and interpretive levels are combined. Also, the readers reorganize and restructure ideas to express opinions. In essence, evaluation deals with judgment and focuses on qualities of accuracy, acceptability, desirability, or probability of occurrence based on the literary texts, whether these materials are in Cebuano and English.

The study utilized flash fiction as one of the tools in identifying learners' reading comprehension level. Sustana (2019) emphasized that flash fiction is a fictional work of extreme brevity that still offers character and plot development. It is also known as sudden fiction or micro fiction, which sets under 1,000 words long. Sullivan (2019) emphasizes that flash fiction allows readers to use their imagination and fill in some gaps in their mind. This can even be more effective than putting everything out, as the reader will make the story more personal and meaningful through imagination of the details. Hence, the researcher decided to utilize three flash fictions in both Cebuano and English language as one of the instruments to measure respondents' level of reading comprehension.

In relation to related studies, theories, and views from difference sources, the researcher aims on determining the factors that affect the reading comprehension on Cebuano and English language texts of Grade Six pupils in School X. This study can be a reference to teachers or school administrators as a way to enhance pupils' reading comprehension on both languages.

## II. OBJECTIVES OF THE STUDY

This study aimed to determine the factors affecting reading comprehension on Cebuano and English language texts in Grade Six pupils of School X for the School Year 2019-2020. Further, this would answer the current reading comprehension level of the respondents, intrinsic and extrinsic factors that affect their reading comprehension, and significant difference between the intrinsic and extrinsic factors on respondents' reading comprehension in Cebuano and English language.

## III. METHODOLOGY

To achieve the purpose of the study, descriptive-survey research design was used. The study was conducted at School X in Bohol, Philippines. On the other hand, the Grade Six pupils of School Y in the same town were the researcher's respondents for the pilot testing. The abovementioned elementary schools are public non-sectarian schools. These students were officially enrolled in the School Year 2019-2020. The first section (Section - Jade) had 21 male and 16 female pupils. The second section (Section - Amethyst) had 18 male and 19 female pupils. Hence, there were 74 respondents of this study, 39 males and 35 females. In addition, the 6th grade pupils in School Y were the researcher's pilot test respondents. The said grade level had one section, having 17 male and ten female pupils. There were 27 respondents for the pilot test of the study.

Additionally, a researcher-made reading comprehension test was used to determine the level of respondents' reading comprehension. The researcher-made reading comprehension test was pilot tested to evaluate and improve the quality of the research tool. The level was measured in terms of: literal, inferential, and evaluative. The students were given three flash fictions for Cebuano language and three flash fictions for English language. The Cebuano language flash fictions have these titles: (1) Nganong ang mga Karpa Nagpuyo sa Lim-aw by Huni-huni; (2) Naay Bagyo, Mangadam Ta! by Huni-huni; and (3) Ang Bili sa Piso by Huni-huni. The English language flash fictions have these titles: (1) Wailing Well by Kelly Hashway; (2) Leaving Her Mark by Liana Mahoney; and (3) Heroes in the Sky by Kelly Hashway. These flash fictions were taken from online reading websites that specify reading comprehension test for 6th Grade level learners (<http://www.huni-huni.com/> and <https://www.superteacherworksheets.com/6th-comprehension.html>).

A 10-item test was attached in each Cebuano and English language flash fiction. A Table of Specifications was prepared and a set of questions were constructed based on the three levels of reading comprehension. The questions were checked by the adviser and were also pilot tested. Another researcher-made questionnaire was given to determine the factors that affect pupils' reading comprehension. The researcher-made survey questionnaires were also pilot tested.

In developing the questionnaire, the researcher looked for inspiration in Houghton's Impacts of Intrinsic and Extrinsic Motivation on Reading Achievement of First-Grade Students and Yang's study on Factors Affecting Learning Strategies in Reading Comprehension. The researcher combined those ideas and constructed two main factors in reading comprehension: intrinsic and

extrinsic factors. Motivation, reading style, attitude, and physical condition were considered as intrinsic factors.

On the other hand, extrinsic includes teachers, family members, peers/classmates, and environmental scale of 1 to 3, indicating 1 as disagree; 2 as neutral; and 3 as agree.

For the procedure of the study, the respondents for the pilot test were given an option to participate or withdraw. For those respondents who agreed to participate, an Informed Consent Form was given. The form would ask for their signatures and would require them to inform their parents and affix their parents' signature for approval. Moreover, the pilot test was conducted at School Y. It was to point out any problem with the test instructions, in some instances may be the format or typographical errors or issues.

For the actual respondents of the study, the same informed consent form was given. After that, a two-day actual distribution of the reading comprehension test and survey questionnaire was done to the Grade Six pupils of the said school. On the first day, the pupils answered Cebuano language reading comprehension tests and Cebuano survey questionnaires. On the following day, the pupils answered English language reading comprehension tests and English survey questionnaires. After all the tools have been answered by the respondents, the researcher gave some refreshments as a way of appreciation for their cooperation and participation in the study. The researcher also explained the content in a most comprehensible manner to avoid questions or confusions from the respondents. The researcher neither imposed nor obliged all the respondents to participate in the study. If there were statements that differ from the participants' point of view or principles, the participants were told that they may not answer if they wish to do so.

The participants of the study were informed that the invitation for participation was purely voluntary, which would imply that they may withdraw or decline the invitation. The participants may withdraw the participation if it may be because of health issue, comfortability of the topics or for personal reasons. The answers of the

condition. It has 10-item survey statements in each factor in reading comprehension in Cebuano and English language texts. The responses were determined based on a

participants would not affect their previous, current, or future grades/scores in all subjects. The researcher also noted that there was no compensation or payment upon participation in the research study. The researcher assured that the respondents' responses would be treated with an adequate level of confidentiality. The responses would be kept with full respect and privacy. The researcher made sure that the respondents fully understood the Informed Consent Form before the conduct of the study. The whole process of the study was done with full transparency.

Moreover, to determine the levels of the pupils' reading comprehension using Cebuano and English language texts, the frequency and percentage distribution was utilized. To determine the difference between the respondents' reading comprehension level on Cebuano and English language, the t-test for independent samples was utilized. Additionally, to determine the difference among the factors that affect the respondents' reading comprehension, the One Way Analysis of Variance (ANOVA) was used.

On the other hand, with regard to the scope and limitations, the study focused on factors that affect reading comprehension in Cebuano and English languages. Two general factors were considered in this study: intrinsic and extrinsic factors. On the intrinsic factors, the study limits to motivation, reading style, attitude, and physical condition. On the external factors, the study limits to teachers, family members, peers/classmates, and environmental condition as factors that could affect respondents' reading comprehension. The factors indicated in the study were purely based only on respondents' perception in relation to the reading comprehension in Cebuano and English languages. The researcher did not go through more factors due to constraints of time and resources. Research-made tools were utilized in the study and there were no personal interviews on the respondents before, during, and after the conduct of the study.

#### IV. RESULTS AND DISCUSSION

*Table 1. Respondents' Level of Reading Comprehension in Both Languages*

N=61					
Range Score	Description	Cebuano Flash Fiction		English Flash Fiction	
		f	%	f	%
8-10	High	23	37.7	5	8.2
4-7	Average	38	62.3	40	65.57



0-3	Low	0	0	16	26.23
Average Score		7.04		5.12	
Description		Inferential		Inferential	

Table 1 presents the respondents' level of reading comprehension on Cebuano and English languages. There are 38 respondents who scored 4-7 points when tested on their reading comprehension of Cebuano printed texts. Twenty-three or 37.7% scored within 8-10 points indicative of a high reading comprehension level in Cebuano language. None of the respondents scored 0-3 points.

On the other hand, there are 16 respondents who scored 0-3 points when tested on their reading comprehension of English printed texts. They are considered readers in the literal level. Forty or 65.57% of the respondents scored within 4-7 points indicative that they are in the inferential level when presented with texts in English language. Five or 8.2% scored within 8-10 points indicative of evaluative level of reading comprehension in English language. It can be gleaned from the table that the respondents have lower reading

comprehension, average (5.12) when they were presented with English language texts. In fact, 16 of the respondents did not make it to the 50% of the total number of points. Their reading comprehension in Cebuano was at 7.04.

The result supports Threshold Theory in which the literacy competency in second language is partly dependent on the level of competence already achieved in the first language (Cummins, 1981). It would mean that respondents' level of reading competency in Cebuano has an influence in their reading competency in English language. Also, the influence of respondents' previously acquired knowledge structures or the schemata has an influence in respondents' reading comprehension in both languages (Shuying An, 2013). This would signify the result that all of the respondents fall either in interpretative and evaluative level and none on the literal level which means that they have already progressed and achieved higher comprehension in the first language.

Table 2. Intrinsic and Extrinsic Factors Affecting Reading Comprehension in Both Languages

Factors		Cebuano		English	
		Weighted Mean	Description	Weighted Mean	Description
Intrinsic	Motivation	2.56	High	2.58	High
	Reading styles	2.36	Agree	2.48	Agree
	Attitude	2.39	Positive	2.47	Positive
	Physical Condition	2.35	Agree	2.49	Agree
Extrinsic	Teachers	2.49	Agree	2.55	Agree
	Family	2.50	Agree	2.53	Agree
	Peers/classmates	2.50	Agree	2.56	Agree
	Environmental Condition	2.45	Agree	2.36	Agree
Grand Mean		2.50 – Agree			
Legend: 2.34 – 3.00 Agree		1.67 – 2.33 Neutral		1.00 – 1.66 Disagree	

Table 2 shows the intrinsic and extrinsic factors that affect respondents' reading comprehension in both languages. Based on the result, all of the factors included in the study got a mean of 2.34-3.00 which implies that the respondents agree that such factors contribute or in any way affect their comprehension in both languages. Among the intrinsic factors in both languages, the dominant factor is motivation which has a mean of 2.56 in Cebuano and

2.58 in English. It implies that the respondents consider reading as an important part in their daily activities; hence, they possess high motivation in reading texts. The result supports the study of Houghton (2015) which discussed that learners display types of motivation in the realm of reading. This would mean that respondents possess personal motivation in reading; hence, they aimed reading



texts in both languages to get morals or values in life and to sharpen their reading ability.

In addition, Yang's study on Factors Affecting Learning Strategies in Reading Comprehension (2016) elaborated that individual factor including motivation affect the improvement of learners' reading competence. This would imply that the respondents' motivation, willingness to read and achieve comprehension has the highest influence in their readings in Cebuano and English language texts.

In addition, among the intrinsic factors in both languages, the least in value in Cebuano is physical condition which got a mean of 2.35. Physical condition refers to the physical and emotional well – being of the respondents in reading texts in Cebuano language. Also, it covers reading Cebuano texts when they are feeling well and when they cannot sleep at night. On the aspect of reading English language, attitude ranked the least which got a mean of 2.47. It depicts that respondents read when someone gave them interesting English reading selections. Most of the respondents also agree that reading English texts is for academic improvement.

On the other hand, in the extrinsic factor in Cebuano, the dominant factors are peers/classmates and family members which got a mean of 2.50. It means that the influence of friends and family members greatly contribute on their comprehension in Cebuano language. Peers or classmates entail the respondents reading

Cebuano when in groups and when their friends suggest good Cebuano stories to read. The family members entail the respondents' family members who serve as their guide in reading Cebuano selections and who encourage them to read more fictional Cebuano selections to enhance reading comprehension. Moreover, in the extrinsic factor in English, the dominant factor is peers/classmates which got a mean of 2.56. It implies that similar to Cebuano, the respondents reading comprehension in English is influenced by the preference and suggestion from friends; hence, the sharing encourages them to read more texts using English language.

Among the extrinsic factors in reading both languages, the least in value is environmental condition in Cebuano which got a mean of 2.45 and a mean of 2.36 in English. It implies that the respondents' environmental condition, which also refers but is not limited to sounds, readability of reading materials, and school or room set – up can influence the continuity in achieving reading comprehension in both languages.

Hence, combining the intrinsic and extrinsic factors in both languages, the grand mean is 2.50 which shows that the respondents assent on the two sets of factors and that these factors contribute and influence the reading comprehension of respondents in both languages.

*Table 3. Difference between the Respondents' Reading Comprehension Level on Cebuano and English Language Texts*

Languages	Mean	Variance	t Stat	t Critical two-tail	Decision
Cebuano	7.03	1.13	7.03	1.98	Reject the
English	5.10	3.49			null hypothesis

Table 3 illustrates that there is a significant difference in the level of reading comprehension on Cebuano and English language texts; hence, the decision is to reject the null hypothesis. The data above show that the variance in English language is higher than the variance in Cebuano language which implies that the data are more spread out from the mean. The scores in English reading comprehension test are more spread out than the scores in Cebuano reading comprehension test. This means that the respondents need to focus and concentrate on their reading of texts in English language.

Moreover, schema theory states that all knowledge is organized into units. Within these units of knowledge, or schemata, is stored information (Anderson,

1970). Schema theory is an explanation of how readers use prior knowledge to comprehend and learn from text (Rumelhart, 1980). This would imply that the respondents' level of reading comprehension has been greatly influenced by their previously acquired knowledge so as to achieve comprehension in the given texts. Since the mean score in Cebuano language is higher than the mean score in English language, it would serve as the researcher's basis for providing an enhancement program for the improvement of reading comprehension in English.

Table 4. Difference in Intrinsic and Extrinsic Factors on Respondents' Comprehension in Both Languages

Sources of Variation	SS	df	MS	Computed F	Remarks	Critical Value at 0.05
Column Mean	0.696422	3	0.232141	2.392187	<	2.642213
Error	23.28988	240	0.097041		Insignificant	
Total	23.9863	243			Accept H0	

Table 4 depicts that there is no difference between the intrinsic and extrinsic factors on respondents' reading comprehension in Cebuano and English languages. The result is similar on the study of Houghton (2015) in which intrinsic and extrinsic motivations were elaborated. It was found out that either of the two motivations had an impact on the pupils' reading achievement. In addition, Iqbal et al. (2015) on his study on Factors Responsible for

Poor English Reading Comprehension concluded that students' habit and attitude towards reading, mastery of the language, and teachers' effort and guidance when reading texts are some of the key factors which affect reading comprehension. Hence, both intrinsic and extrinsic factors have contributed and influenced respondents' reading comprehension in both languages, in one way or another.

## V. CONCLUSION

Based on the analysis of the findings, it is concluded that the language used in a reading text does matter when establishing respondents' reading comprehension. In the study, the respondents' reading comprehension in Cebuano is better than their reading comprehension in English texts. However, regardless of the language texts, motivation, an intrinsic variable, is the foremost factor that affects respondents' reading comprehension more than any other factors included in the study.

## VI. RECOMMENDATIONS

1. Identification of effective English reading comprehension activities to improve students' inferential and evaluative levels of comprehension in reading texts;
2. Engage teachers to varied reading comprehension strategies which they can use in class discussion to enhance students' reading comprehension in English language; and
3. Replication of the study be employed in the future research in both public and private schools in Bohol. However, the use of varied reading comprehension activities depending on the needs of the students is highly encouraged.

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# Literary Competence of Pre-Service English Teachers

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**Abstract**— English teachers are in demand today either in the field of education or other specializations. Literary competence gives paramount impact to be adept in English literature. The main purpose of this study was to determine the literary competence of Pre-Service English Teachers. Specifically, it sought to answer the respondents' level of literary competence and the respondents' literary competence in elements of poetry. Cross-sectional descriptive design was used with a 30-item literary competence test composing point of view, literary device, sound values, and structure. A researcher made questionnaire was administered to fifty respondents. The questionnaire underwent validation through pilot-testing. The results implied that most of the respondents were still in the developing level. It also revealed that they were least competent in structure as part of the elements of poetry. Therefore, the respondents lacked literary competence expected of a Pre-Service English teacher. It was recommended that an intervention scheme must be crafted and utilized to achieve literary competence.

**Keywords**— elements of poetry, level of competence, literary competence, Pre-Service English teachers

## I. INTRODUCTION

The main goal of Bohol Island State University is to produce quality graduates who are equipped with necessary skills and competence especially when they would be in the real field of work. As English major, one must master literature. Thus, English teachers are encouraged to use approaches, methods, and techniques that would help students develop their literary competence.

For a certain individual to be called professional, he/she would undergo Licensure Examination for Teachers (LET). Questions about literature during the examinations for English majors are surprisingly inevitable. In the immediate past three years, results in the Licensure Examination for Teachers of Bachelor of Secondary Education major in English of School X revealed low scores in major and general education areas which contain English literature subject. Thus, the researcher was motivated to embark on this study which was to determine the literary competence of Pre-Service English Teachers. On this regard, the researcher focused on the elements of poetry which is one of the tools in developing literary

competence and that could enrich the understanding of a particular literary texts. These elements of poetry that were used in this study include point of view, literary devices, sound value, and structure.

The researcher believed that an effective reader with "achieved literary competence" could master certain skills and strategies which allow words to be connected on the page of a literary work into literary meanings. Reader must know certain conventions about how a literary text should be read and understood. In the 21<sup>st</sup> century teachers and learners' curriculum, which is implemented by the Department of Education, teaching literature should be integrated in English, Filipino and even Social Studies to facilitate the holistic learning of students [17]. In the researcher's several years of teaching literature, she had observed that students find it difficult to comprehend and relate since most of the literary works contain several meanings which need critical interpretation.

This study is anchored on the Theory of Hermeneutics which differentiates between what is called poetics and hermeneutics in the study of literature and developing



literary competence [6]. Poetics starts with the meaning of literary work while hermeneutics starts with form. It is poetics and hermeneutics that describe literary competence which focuses on the conventions that make possible literary structure, point of view, literary device, and sound value.

The literary competence has become over time a key term in the discourse of literary education. Culler (2002), argued that reading literary text requires someone to have an “implicit understanding of the operations of literary discourse which tells one what to look for”. He referred this ability as “literary competence” which makes someone convert the meaning beyond what is written in the text. He added that literary text needs an approach with certain preconception, thus; by relying merely on the reader's language competence and experience will not be sufficient [8]. As a consequence, in teaching literature, students must be introduced “some skills which make up literary competence.”

In congruence to the theory mentioned above, Lazar (1993), states that the recognition of the intrinsic elements which construct a literary work can be the starting point to sharpen these skills. He also stated that literary competence is an essential skill to develop if the study of literature becomes the aim; in contrast, in the case of using literature as a supporting material for language learning, literary competence is learned through the exposure of the text [12]. Students fail to realize that every text creates its own fictional world by a unique use of elements which consists of point of view, literary devices, sound value, structure, and other literary elements which together contribute to meaning.

Literary text is the ideal vehicle for developing communicative and literary competence and skills. They provide examples of authentic language, numerous opportunities for the expression of ideas, opinions and beliefs, as well as facilitating any writing activity. A good language course includes literary texts. The most common emphases when using literary texts are the focus on teaching language or teaching literature [1].

Widdowson (1975) suggests that literature and language teaching should be mutually reinforcing and not exclusive, if the students are to be taught to read literature meaningfully [20]. Literary competence is an important concept for the teaching of literature since it sets up a clear definition of what the student must possess in reading a literary work. A student should be trained to focus on the language of the text. He should begin at the very practical level of observing the objective features of the language in the artifact whose interpretation is open to observation by all. In addition, literary works enable the students to learn

about different points of view, structure, sound value and literary devices which enrich the students' perspective and indirectly teach them how to appreciate the differences in the real society. Literature needs to be interpreted.

To be competent one must not only “know” and “know how”, one must also “do” and “know what he did”. A truly competent person must manifest his competency through his actual day-to-day interaction with others, be it in speaking or in writing. He is aware of what he says and can readily explain what he means [18].

Furthermore, Isagani Cruz in his article in the Philippine Star said that in the Philippines, literature has been given more attention now than in the past and this is simply because literature has proven its worth in preparing what the Department of Education calls “holistically developed Filipinos in the 21<sup>st</sup> century skills” [15].

Several studies reveal the inadequacies committed towards literary competence. Hence, there were suggestions that were proposed in order to cope with the declining result. Maniwang (2004) cited the result of the National Assessment of Educational Progress. She reported that graduating education students were found weak in the use of English [14].

The study of Cabalquinto (1999), reported that graduate students of Cebu City had a below-average level of performance in most of the criteria in English Competence [2].

Based on the result of the study of Magulod (2018), it revealed that the students have a fair level of literary appreciation skills and a satisfactory level of performance in literary reading. The findings of the study generally imply that literary reading performance of students is dependent on their literary appreciation skills [13.] This study focused on how to enhance the literary appreciation skills of the students and they would manifest a higher level of knowledge in literature reading. This study would allow students to understand better the human emotions, insights, themes, and ideas, and significant human experiences conveyed in different literary texts.

Reading literary work is different from reading other types of discourse such as newspaper article, an academic journal or textbooks, in which the readers are exposed to certain information without any symbolism or rhythmical choice of words. Literature needs to be interpreted. Culler (2000, p.132) argues that reading literary text requires someone to have an “implicit understanding of the operations of literary discourse which tells one what to look for”. He refers this ability as “literary competence” which makes someone convert the meaning beyond what it is written in the text [7]. As a result, the readers have to understand the semiotic signs and the culture which is



implicitly written in order to grasp the meaning of a literary work.

Finally, literary competence is an important concept for the teaching of literature since it sets up a clear definition of what the reader must possess in reading a literary work. This study ventured on determining the literary competence of Pre-Service English Teachers which may provide input to propose innovative intervention scheme or learning strategies in enhancing students' literary competence.

## II. OBJECTIVES

This study aimed to determine the literary competence of Pre-Service English Teachers.

Specifically, it aimed to answer the following questions:

1. What is the respondents' literary competence?
2. What is the respondents' literary competence in elements of poetry?

## III. METHODOLOGY

Cross-sectional descriptive design was used in conducting the study. It is a type of research design in which it collects data from many different individuals at a single point of time [19]. A researcher-made questionnaire was used to assess and measure the level of literary competence of the respondents. The questionnaire consists the elements of poetry which are point of view, literary devices, sound value, and structure. Respondents' answers were categorized into five levels adapted from Department of Education namely beginning competence (0-6), emerging competence (7-12), developing competence (13-18), approaching competence (19-24) and achieved competence (25-30) [17].

The respondents of this study were the 50 first year to third year students of BSED major in English enrolled during the 2<sup>nd</sup> semester of academic year 2018-2019. A pilot-testing was done to measure the reliability and feasibility of the questionnaire. After which, the Pre-Service English teachers were given the questionnaire. After the conduct of the test, the respondents' test papers were collected and then analyzed. It was expected that they don't have the same level of competence since they differ in their year level. However, the main aim of the result of this study was to determine the literary competence of the Pre-Service English teachers that would be the basis for an intervention scheme.

## IV. RESULTS AND DISCUSSION

This section presents the analysis and interpretation of data. The first part presents the literary competence of BSED Pre-service English teachers. The second part presents the respondents' literary competence in elements of poetry.

The literary competence of the respondents was measured through a 30-item questionnaire which consists of questions about the different elements of poetry namely, point of view, literary devices, sound values, and structure. Respondents' literary competence was categorized into five levels namely beginning competence, emerging competence, developing competence, approaching competence and achieved competence.

Table 1: Respondents' Literary Competence

Levels of Competence	Frequency	Percentage (%)
<b>Achieved</b>	<b>0</b>	<b>0</b>
<b>Approaching</b>	<b>17</b>	<b>34</b>
<b>Developing</b>	<b>29</b>	<b>58</b>
<b>Emerging</b>	<b>4</b>	<b>8</b>
<b>Beginning</b>	<b>0</b>	<b>0</b>
<b>Total</b>	<b>50</b>	<b>100</b>

Legend: Achieved 25-30    Approaching 19-24  
Developing 13-18

Emerging 7-12    Beginning 0-6

Table 1 shows the respondents' literary competence. The zero result in achieved competence reveals that the respondents have not reached the scores between 25-30. The result is alarming because literary devices are supposed to be learned and mastered in high school. Former Philippine President, Gloria Macapagal-Arroyo, in the Executive Order No. 210 series of 2013, decrees a policy to strengthen the use of English language in the educational system and give grammar and literature a major importance. Seventeen out of 50 (34%) of the respondents are in the approaching competence. It means that they were able to answer correctly 19-24 questions out of 30 items. The results suggest that the respondents started to pick up vicariously or explicitly some of these skills. Either some teachers started introducing the devices or students read about them since they started appearing in their text. With this result, the respondents were able to convert the meaning beyond what is written in the text [8].

Twenty-nine out of 50 (58%) of the respondents fall under developing competence. This means that respondents got a score of 13-18 out of 30. This data reveals that the takers still lack mastery of the literary devices. Students fail to realize that every text creates its own fictional world by a unique use of elements [12]. 4 (8%) of the respondents have emerging competence showing that 7-12 questions out of 30 items were correctly answered. The result shows that the respondents somehow have not done and applied vicarious reading techniques. In summary, the result reveals that most of the respondents are still in developing level of their literary competence. The results conveyed that the lessons on elements of poetry was not learned and appreciated with motivation and interest. Definitely, the learners need a strong literary foundation specially in dealing English literature.

*Table 2: Respondents' Literary Competence in Elements of Poetry*

<b>Elements of Poetry</b>	<b>Mean Frequency</b>	<b>Percentage (%)</b>
<b>Point of View</b>	<b>44</b>	<b>88</b>
<b>Literary Devices</b>	<b>26</b>	<b>52</b>
<b>Sound Values</b>	<b>25</b>	<b>50</b>
<b>Structure</b>	<b>20</b>	<b>40</b>

Table 2 presents the respondents' literary competence in elements of poetry. It reveals that 44 out of 50 (88%) respondents correctly answered the items pertaining to point of view. This means that the respondents found point of view as the easiest elements of poetry to determine. Point of view is easy to determine for it shows the mode of narration that an author employs to let the readers hear and see what takes place in a story, poem, or essay. From the data shown above, it divulge that point of view is the easiest to determine because students would just look into the pronouns such as I, us, you, him, her, it, them or a name.

In terms of literary devices, 26 out of 50 (52%) respondents correctly answered the items pertaining to literary devices. This means that half of the total number of respondents are competent. The literary devices that are used in this study are the tone and mood, figurative language, imagery, message and theme, symbolism, alliteration and assonance. Tone and mood is the most difficult literary device to identify as stated by Crews (1997), because it depends upon the personality of the writer and the effect the writer wants to create [4]. In addition, it is difficult to identify because the writer's attitude must be analyzed just like interpreting the attitude of someone speaking to you [16]. Thus, in order that the

respondents could easily figure out tone and mood of a poem, they must have empathetic feeling with the writer and nurture the same attitude.

Figurative language as part of the literary device is also difficult to identify. Gleason & Ratner (1988), state that readers fail to distinguish figurative language when they merely understand and interpret figurative language literally and put only literal interpretations on idioms and figurative expressions [10]. The literary device which is imagery is also difficult to distinguish as revealed in this study because it uses imaginative skills and it requires readers to use imagination to produce mental images. Kosslyn (1980), says that imagery proved to have powerful mnemonic effects and it appeared that an image could be smoothly rotated and scanned across. It also appeared that when inspecting their images, subjects could find subjectively large details more quickly than subjectively small ones and that imagery and perceptual tasks in the same mode would often mutually interfere with one another [11]. Thus, in order that the students would develop their skills in determining imagery, they must be trained in looking at the whole picture of the literary piece.

Message and theme as one of the literary devices is found average for less than half of the respondents are inadequate in identifying this literary device. Identifying themes requires close reading and interpretation of implied meanings and relationships within a text. Many of the respondents got mistakes in these items because there are literary pieces, short or long, which have more than one theme. Respondents then, are in the average level of determining symbolism. Symbolism is considered as important literary device.

It is assumed that respondents found it easier to identify the alliteration and assonance of a literary piece compared to other literary devices mentioned above. Gardner (2009), says that alliteration is easy to identify because it is a stylistic device in which a number of words, having the same first consonant sound, occur close together in a series [9]. It does not depend on letters but on sounds. On the other hand, in identifying assonance, students must just locate the repetition of vowel sounds within words. Both devices are used by poets to create rhythm. Thus, students would just merely look at the consonantal sound for alliteration and repetition of vowel sounds for assonance. More so, students must realize that alliteration and assonance create mood in poetry.

On the other element of poetry, 25 out of 50 (50%) respondents correctly answered the items pertaining to sound values which include rhythm and rhyme. This revelation is aligned with what Cuddon (1995) says that sound value specifically rhythm is difficult to distinguish since it has aesthetic satisfaction or echoing sounds and structural importance or intensifying meaning binding the verse together [5]. The data above implied that there is a need to arise in answering the majority of the problems one may face when analyzing a poetic text. Thus, teachers in literature must apply innovation in teaching this element and inculcate to the students that sound values are necessary to a poem for a poem must have a pattern of timing of syllables in some way similar to rhythmic patterns in music.

Lastly, only 20 out of 50 (40%) respondents correctly answered the items pertaining to structure which include foot and meter. This means that the respondents experienced difficulty in identifying the structure of the poetry. Structure refers to the lines instead of phrases/sentences, stanzas instead of paragraphs. The poetic structure is different from prose which is the normal mood of communication and conversation. The results implied that respondents have not mastered this device and they need to be exposed with innovative learning tasks that would develop their skills in determining and even using rhyme scheme in a literary piece.

## V. CONCLUSION

The literary competence of Pre-Service English teachers were in developing level in terms of their literary competence in elements of poetry. Further, the respondents were least competent in structure of poetry. Thus, the elements of poetry must be taken into consideration since this has great contribution in English literature. An intervention scheme may be crafted and utilized to address the inadequacies of the respondents.

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# Deconstructing the Tropes of Communication in Jonathan Foer's *Extremely Loud and Incredibly Close*

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**Abstract**— This study is an attempt to examine Jonathan Foer's *Extremely Loud and Incredibly Close* (2005) that is supposed to represent contemporary moments of Jewish identity in the American context. Scrutinizing identity features of the young generations of Anglophone Jewish fiction from a social and psychological perspectives is a recommended trend. This social psychological scrutiny, conducted throughout Breakwell's Identity Process Theory (IPT) (1986), of eliciting contemporary Jewish identity attributes is to be realized through the application of a deconstructive theoretical framework based on a neoreading of Derrida's master conception: *différance*. It is noticeable that the novel reflects a tendency towards overcoming traumatic moments that hinder communication among the American Jews and between them and other nations.

**Keywords**— American Jewish identity, communication, *différance*, Jewish Fiction

## I. INTRODUCTION

### 1.1 Jewish Identity in general

The different circumstances the Jews passed throughout their long heritage of diaspora (Shulvass, 1971; Rutland, 2005; Kenny, 2013; Rubinstein et al., 2002; Gartner, 2001; & Lupovitch, 2010) has marked their identity formation to the extent that Jewish identity is described as a mosaic/geologically-structured identity (Almasiri, 2002). One of the largest and most influential Jewish groups is the Anglophone Jewish diaspora that stretches throughout British dominating territories to America (Mendelsohn, 2007 & Sarna, 2006). Among these contexts, the focus, in this study, is shed on the American Jewish diaspora as the most context that provides more assimilating circumstances for the Jews to settle and practice their Jewishness freely and according to their various perspectives.

### 1.2 21<sup>st</sup> -century Jewish Identity in American Literature

The American-Jews comprise the biggest diasporic Jewish group and the most influential around the world. Eliezer

Ben-Rafael (2002, p. 82) comments “the United States [...] has been the foremost Jewish community for several decades.” Saleh (2005) supports Ben-Raphael's views that the American Jews comprise the most significant and influential group in diaspora as they own “the strongest Jewish institutions, organizations, and enterprises anywhere outside of Israel” (Ben-Rafael, 2002, p. 82). Besides, according to Saleh, due to their economic power which mainly relies on “light industries and information,” they obtain the necessary hold of other sectors as politics, press and cinema industry (Hollywood).

### 1.3 American Jewish Literature

The American Jewish writers leave their thumbprint in American literature. Cornin and Berger (2009) comment that the key issues discussed by American Jewish writers in the 20th century are “Judaism in the American context” (p. xix), the influence of the Holocaust and “the subsequent theological crisis concerning the role of God in history” (p. xxii), and the Jewish tradition in relation to the American collective culture. They argue that the richness



of such issues in current American Jewish literature emphasizes that their assimilation in the American society does not dilute the urge of their identity from whichever perspective they consider it. Some of the most important American Jewish writers are Saul Bellow, Eva Hoffman, Philip Roth, Bernard Malamoud, Gary Shteyngart, Jonathan Safran Foer, and Myla Goldberg.

Among the aforementioned names, Jonathan Safran Foer is considered among the representatives of the postmodern American Jewish writers, i.e., novelists of the third and fourth generations of the Jewish migrants in America who are the focal concern in the present study. According to Britannica.com, Jonathan Safran Foer was born of a Jewish family and graduated from the philosophy department from Princeton University in 1999. To support his talent, he studied creative writing. Foer has been influenced by a multicultural group of writers and artists from Germany, Israel, and Poland. The major themes that mark his novels are “the importance of family, the relationships between individuals, and most significantly the essence of Jewishness.” Jonathan Safran Foer wrote four novels. *Everything Is Illuminated* (2002) and *Here I Am* (2016) address the Holocaust and autobiographical elements respectively, *Tree of Codes* (2010) is a visual book that requires a separate effort to be analyzed. *Extremely Loud and Incredibly Close*'s (2005) complexity and the well-knot plot and characters reveals a lot through the text and behind the lines about communication and its significance in marking and influencing Jewish identity today. All these features make the novel suitable in meeting the overall criteria of text selection make in this article.

Foer's *Extremely Loud and Incredibly Close* (2005) is summarized as

Nine-year-old Oskar Schell is an inventor, amateur entomologist, Francophile, letter writer, pacifist, natural historian, percussionist, romantic, Great Explorer, jeweller, detective, vegan, and collector of butterflies. When his father is killed in the September 11th attacks on the World Trade Centre, Oskar sets out to solve the mystery of a key he discovers in his father's closet. It is a search which leads him into the lives of strangers, through the five boroughs of New York, into history, to the bombings of Dresden and Hiroshima. (Goodreads.com)

So, this article aims at scrutinizing identity features as portrayed in contemporary American Jewish fiction analyzing the selected text from a social and psychological identity perspective to examine the tropes of communication as significant indicators to contemporary

Jewish identity. This social psychological scrutiny of eliciting contemporary Jewish identity attributes is to be conducted in light of Breakwell's Identity Process Theory - IPT- (1986) and to be realized through the application of a deconstructive theoretical framework based on my modification of Derrida's master conception: *différance* (Badurais, 2021b). Therefore, further explanations of these theoretical pivots of the article are due.

## II. THEORY AND METHODOLOGY

### 2.1 Breakwell's Identity Process Theory -IPT- (1986)

Among the numerous attempts to theorize identity, Breakwell (1986) is adopted as being a holistic perspective that considers the internal structure of identity: content and values, processes of assimilation-accommodation and evaluation and the principles within the temporal frame. Breakwell's Identity Process Theory attempts to approach identity black-box in the light of its social psychological roots. The fusion between social and psychological processes provides insights about the individual in the group. This perspective meets the ever-changing fluid Jewish identity (Herman, 1989 & Tapper, 2016). The enigmatic Jewish identity is reflected through the persistent debate about “Who is the Jew?” (Tapper, 2016; Gerson, 2018; Moore, 2008; & Almasiri, 2002). This enigma is -in its turn- reflected in Jewish literature (Meyers, 2011; Whitfield, 2008; Brook, 2006; Most, 2006; Burstein, 2006; Cheyette, 2007; & Budick 2007). As the focus is on American Jewish literature, the present article benefits from the perspectives of Cheyette & Groß, Hezser, Lenta, La Vall, Glaap, Alkalay-Gut in Stähler (2007) as the foundation for the suggested in-depth arguments of Anglophone Jewish novelists (males and females) in 21<sup>st</sup>-century with more focus on the American contexts.

### 2.2 The Modification of Derrida's *Différance*

In relation to the aforementioned arguments regarding selecting deconstruction here, the project meets the enigmatic nature of the contemporary era (Royle, 2003). Besides, using the notion of *différance* corresponds with the ambivalence of Jewish identity which is always in a persistent play between past, present, and future in search for a satisfying Self! Moreover, the pivotal concerns of previous studies conducted in the field of American Jewish fiction (Gwyer, 2018; Coakly, 2019; Dogan, 2018; Alves, 2015; Bryla, 2018; & Bullen, 2018) have been to anatomize contemporary Jewish identity in fiction with special reference to the traumatic memory, its roots, and consequences from a variety of theoretical perspectives. Also, studies like Gohar (2016), Newlin (2012), Banbaji (2013), Ploeg (2012), Nitta (2011), & Hammerschlag



(2008), apply deconstructive concepts but in general. A clearer application of Derrida's deconstruction, especially the concept of *différance*, has been conducted in other contexts, not Jewish! (Gurses, 2012; Mishra, 2011; & Clausson, 2007).

My reading and application of *différance* is like the perspective explained theoretically by Nicholas Royle (2003) and applied by Badurais & Abdullah (2020), Hesse Gurses (2012) and Nil Clausson (2007). *Différance*, according to Derrida, is an endless process of search for meaning identity through a persistent play of traces within the temporal dimension; between past and future in the present/ absent context.

Another significant point I want to highlight is the relationship between the text and its author under the deconstructive lens, Royle links deconstruction reading to the author of the text defending Derrida against denying the author's role in his/ her texts. Badurais & Abdullah (2020), Gurses (2012) and Clausson (2007) prove Royle's point through deconstructing (using the concepts of difference and supplement) the character of Shylock, Lawrence's "The Blind Man" and three selected novels by Orhan Pamuk, respectively.

Therefore, the concept of *différance* here is the process of meaning generation which creates traces that can lead to some common implications which are not final or hegemonic; on the contrary, these implications are in persistent process of further meaning and trace creation. The analysis focal concern is the textual elements from which binaries are elicited and the zones in between these binaries are highlighted and from which indicative traces are generated. Again, the analysis is similar to Clausson's and Gurses' along with Badurais and Abdullah (2020) which has been professionally applied in Barbara Johnson's *Critical Difference* (1980) (See Badurais, 2021a)

### III. ANALYSES AND DISCUSSIONS

Throughout the novel, Foer employs techniques of fragmentary flashbacks through epistolary style to provide accounts about the past of the Schells starting from the peaceful days of Thomas S. in Dresden to the tragic consequences of the attacks on Dresden during WW II and how his life is turned dramatically since then.

Thomas Schell, the grandfather, who is a normal person but lives traumatic experiences during and after the 2<sup>nd</sup> World War, decides not to communicate with others by speech but by writing. He tattoos "Yes" and "No" on his left and right hands, respectively. Whenever he needs to contact others, he writes in notebooks or any suitable surface. Sometimes when he wants to communicate

quickly, he just turns pages of old notebooks and points to the closest expression. The significance here is how writing replaces speaking. Even in the narration, between saying "Yes" or "No," it is interchangeable between left/right hand or pointing at/ showing the tattoo: "He crossed his arms and held his hands in his armpits, which for him was like putting his hands over his mouth" (146), "I worked the clay with YES and NO" (156). Even Oskar starts to use his grandfather's way, "I opened my left hand [though empty] because I knew if I tried to say something I would just start crying again" (178).

His wife, Thomas J.'s mother, is not the lady of his life. He neither loves her nor wants to marry her. He loves her sister, Anna, during their teenage in Dresden. When Anna was killed in the attack on Dresden during WWII, she was pregnant at the age of 17. Anna's sister comes across Thomas S. in New York and 'makes' him marry her. But they live a typical abnormal life. She is the model of his sculpture but not the lady of his heart. They might live as a married couple but the areas of nonexistence they invented in the house (for which they even make a blueprint!) and the endless rules they put to control their life prove the traumatic relationship between the two. When she 'makes' herself pregnant, he leaves her after trying to abort her. He leaves for forty years traveling between airports and countries, but finally, he returns to her after the death of his son. The circle of presence/absence continues; hence the inability to communicate normally with all due to the post-war trauma prevails too.

The return after forty years of diaspora, which is the same period of his son's life proves his traumatic epic/ circle of loss and search. Even his relationship with Oskar represents the presence/absence binary. They meet and talk, but Oskar does not know that this man is his grandfather. However, the boy notices an unexplained similarity between his grandfather and his father: the parting between his teeth and the shrugging of his shoulders. The grandfather, too, cannot reveal his real character to his grandson in whom he hears his and his ancestors' tone of voice, "that song, in his voice I heard my own voice, and my father's and grandfather's" (156). Their relationship of being close yet far away is typically rendered in Oskar's comment on their first meeting: "He was on one kind of carpet, I was on another. The line where they came together reminded me of a place that wasn't in any borough" (p. 226). The continuity of the process of *différance* is signified through the words written by Thomas S. to Thomas J. (the dead son): "I tried to learn about him as he tried to learn about you, he was trying to find you, just as you'd tried to find me, it broke my heart into more pieces than my heart was made of, why can't people say what they mean at the time?" (157).

some common rhetorical and semantic peculiarities are spotted in the text. These are the analogy between WWII and 9/11 which implies the binary peace/war, the means of communication: speech/ writing on papers/ on the body, the analogy/ metaphor of the books/ trees bodies, Hamlet, and the character of Yorick.

The narration of the novel is fragmentary; this juxtaposes the temporal and spatial dimensions that the reader/ critic should reread the text and rebuild the pieces of the puzzle to get the traditional chronology. Among these rebuilt events are the disastrous moments and consequences of two world incidents that change the face of the modern era in the 20<sup>th</sup> and 21<sup>st</sup> centuries. During the air attacks on Dresden in Germany, the massive destruction and the massacre are described by Thomas S. in a letter to his son, Thomas J. who never reads it like the other letters. The attack happened at night

One hundred planes flew overhead, massive, heavy planes, pushing through the night [...] they dropped clusters of red flares to light up the blackness for whatever was to come next. (115)

The family members keep inquiring about each other, the narrator just quotes the direct, “Are you OK?” three times (corresponding with the number of his family members). The outcome of this first attack is, “I had been on the stoop just half an hour before, and now there was no stoop in front of no house on no street, only fire in every direction” (115). The darkness of the night is a synonym for silence, isolation, and loneliness; in general, it carries some unpleasant connotations. People wait for the light to remove this darkness and spread hope. However, this image (night/ light) is shaken when the darkness becomes peaceful in comparison to the fatal lights of the flames.

Thomas S. has been anxious to know about Anna, so he leaves his house and his family to check about her. He leaves promising his parents to “meet them back at our front door” (115). He couldn't reach Anna's house, stuck in the area in-between. When he returns to the scene after weeks, he finds his house “the door was still stubbornly standing,” and before he leaves the house, he writes “I was alive” on the door on the wreckage! The loss and traumatic memory resulting from this experience make thinking a synonym of *suffering* rather than *being*:

When I had thought I was dying at the base of the Loschwitz Bridge, there was a single thought in my head: Keep thinking. Thinking would keep me alive. But now I am alive, and thinking is killing me. I think and think and think. I can't stop thinking about that night, the clusters of red flares, the sky that was like black water, and how

only hours before I lost everything, I had everything. (117)

On the other side, the récit of 9/11 is told by Oskar. He has not been in the middle of the accident, it has been his father, Thomas J. Oskar, who gets the effects of what his father has been experiencing through several recorded voice calls from the father to assure his family he is 'Ok.'

Message one. Tuesday, 8:52 A.M.

Is anybody there? Hello? It's Dad. If you're there, pick up. I just tried the office,

but no one was picking up. Listen, something's happened. I'm OK. They're

telling us to stay in here we are and wait for the firemen. I'm sure it's fine. I'll

give you another call when I have a better idea of what's going on. Just wanted

to let you know that I'm OK, and not to worry. I'll call again soon.

There were four more messages from him: one at 9:12, one at 9:31, one at 9:46,

and one at 10:04. I listened to them, and listened to them again, and then before I

had time to figure out what to do, or even what to think or feel, the phone started

ringing.

It was 10:22:27.

I looked at the caller ID and saw that it was him. (12)

In these messages and the previous explanation of the WWII attacks, the use of the word “Ok” is repeated. Semantically, it carries a positive indication of satisfaction. However, in the contexts, people are not really satisfied or in an acceptable position. It seems to be an attempt to paradoxically be optimistic when the expectation is that the situation is deteriorating. Considering the last message from Thomas J., the significance of the white space (after the sentence: “I looked at the caller ID and saw that it was him.”) represents the silence of the death and feeling of guilt: the death of the father because it has been his last call, and the guilt of the son because he unexpectedly refrains from answering the last call.

These two traumatic incidents in the life of the main family in the novel, who are themselves fragmented, are supplemented by a subsidiary narration of the Japanese disaster of the two nuclear bombs dropped on Hiroshima and Nagasaki. It is mentioned by Oskar as a school oral assignment. It is a story of a mother who has lost her

daughter in the bomb attacks (98). The three incidents have happened in three different positions of the world, but the consequences have been similar. There are two other important analogies between the three incidents, i.e., the air attacks and the iterability of number two (II). The attacks of Dresden were by planes, the bombs on Japan were from air/ by planes, the 9/11 attacks were by planes. The attack or the danger that comes from the sky/ from above alludes to the common idea of secularism emphasized by the main family (Oskar's) being atheist. It hints at a hidden/ implied/ covert argument of dissatisfied people with their God/ destiny marking an inability of spiritual communication.

This idea is emphasized throughout the novel, especially in the flashbacks about WW II; for example, in Thomas S.'s comment, "I can't stop thinking that night, the clusters of red flares, the sky that was like black water" (117). This expression is a reflection of a previous one

I submerged my black hands in the black water and saw my reflection, I was terrified of my own image, my blood-matted hair, my split and bleeding lips, my red, pulsing palms. (116)

The water symbolizes life; however, collocating it with the word "black" contaminates its purity, thus "water" represents fear, fluidity, instability, and death. The darkness of the black color might indicate the time; it was night, or/ and this pool is not really of water but blood, thick red blood of the casualties of the massacre. The horrible situation on the land corresponds with that of the sky which is turned into a source of instability and death. Truly, here, the image of the complaining human being with his/ her God recalls the unstable relation of presence and absence between the fathers and their sons as explained before and as shown throughout the novel.

The other significant notice is the repetition of duality. It is suggested that the image of (II/ 11) visually portrays the binary togetherness/separation. Two world wars led to the destruction of many areas around the world (Like Dresden, Hiroshima, Nagasaki) and the separation of many families and lovers. This idea is clarified further by the figure of the Twin towers whose togetherness give a positive impact and whose destruction leaves two big ambiguous holes of death, as described by Oskar in dark humor

So what about skyscrapers for dead people that were built down? They could be underneath the skyscrapers for living people that are built up. You could bury people one hundred floors down, and a whole dead world could be underneath the living one. Sometimes I think it would be weird if there were a skyscraper that moved up and down while its elevator stayed in place. So if you

wanted to go to the ninety-fifth floor, you'd just press the 95 button and the ninety-fifth floor would come to you. Also, that could be extremely useful, because if you're on the ninety-fifth floor, and a plane hits below you, the building could take you to the ground, and everyone could be safe, even if you left your birdseed shirt at home that day. (4)

Moreover, togetherness connotes communication, but one of the prevailing problems in the novel is the inability to communicate regardless of the so many languages employed in it. In addition to English, German, and French, there is the language in which writing/ tattooing on the body or any suitable surface is the means of communication. It is possibly used by Thomas S. as a silent expression of his rejection of all circumstances he has passed.

In addition to the points about the substitution of spoken language by the written, on the body, papers, sheets, walls, and whatever surface that can be inscribed, Thomas S. uses numbers instead of speech to communicate via phone. The phone number of his apartment in which the grandmother stayed devotedly functions as the means that revives their 'communication.' When he returns to New York after his 'forty-years wandering,' he wants to apologize, expecting her to keep everything intact.

He recognizes her voice on the phone, and he relies on her love for him to understand his numbers of communication. Unfortunately, her answer is, "[...] all I hear is beeps. Why don't you hang up and try again?" (151). "Try again" is a key expression in this situation as Thomas silently confesses: "I was trying to try again, that's what I was doing!" The two mean different things. She is welcoming the call and searches calmly for another chance; he realizes he comes late: "I knew it wouldn't help, I knew no good would come of it, but I stood there in the middle of the airport, at the beginning of the century, at the end of my life." Trying another call is an easy task, but the "trying again" of rebuilding the life of a family, especially after the death of the only son who was the reason the father abandoned the mother, is of a never questionable complexity if not an impossibility. Deciphering the words meant by the numbers is a riddle of numbers and letters. He explains some of its tricks, "for love I pressed '5,6,8,3,' for death, '3,3,2,8,4'."

5	6	8	3
J	M	T	D
K	N	U	E
L	O	V	F

3	3	2	8	4
D	D	A	T	G
E	E	B	U	H
F	F	C	U	I

It seems somehow easy and interesting, but with longer texts supposed to compose sentences or paragraphs, the task is devastating. How does he expect her to understand all this complexity? Or is it a way to hide and defer his shame and sorrow? He comments, “[...] when the suffering is subtracted from the joy, what remains? What, I wondered, is the sum of my life?” The tropes of mathematics overwhelm his expressions and behavior/ language translated into numbers.

4	7	4	8	7	3	2	5	5	9	9	6	8
G	P	G	T	P	D	A	J	J	X	X	M	T
H	Q	H	U	Q	E	B	K	K	Y	Y	N	U
I	R	I	V	R	F	C	L	L	Z	Z	O	V

In correspondence with mathematics, the novel contains expressions of measurements that reflect the focus on, on the one hand, the minute details of their lives, and on the other hand, the exaggeration of other matters. Such words are like “millimeters.” It is associated mainly with the marriage of Thomas S. and Anna's sister

We've wandered in place, our arms outstretched, but not toward each other, they're marking off distance, everything between us has been a rule to govern our life together, everything a measurement, a marriage of millimeters, of rules, when she gets up to go to the shower, I feed the animals -that's a rule- so she doesn't have to be self-conscious, she finds things to keep herself busy when I undress at night – rule – she goes to the door to make sure it's locked, she double-checks the oven, she tends to her collections in the China cabinet, she checks, again, the curlers that she hasn't used since we met, and when she gets undressed, I've never been so busy in my life. (56)

The fact he insists on imposing these rules on their life, making it suffocating and impossible is to show Anna's sister, now his wife, that she is only a supplement to her sister and will never take her place. She submits to him showing great love and life devotion. Later her commitment touches his heart, but he never confesses it in time; on the contrary, he abandons her pregnant, just because she is pregnant. He imposes the obstacles and artificiality in their life. When he leaves, he complains this “I was about to leave her behind without saying goodbye, to turn my back on a marriage of millimeters and rules” (64).

The relation (of millimeters) between Thomas S. and his wife along with the shadowy role of Oskar's mother directs the attention to the role of the women (as one pole in the binary Man/Woman and as the previous arguments focus on the roles of men mainly) in the novel who are not given names except Anna. The mother and the grandmother (of Oskar Schell) are the real powers that play behind the scenes though marginalized/ neglected/ deferred because of the love and preference of someone else always absent. The grandmother's commitment to her husband and her son results in keeping the line of the whole family and even keeping their business, jewelry, although she wished her son to study law, he clings to what might make him close to his absent father, and forefathers.

The mother, Oskar's mother, is also marginalized by her son who prefers his father to her and offensively tells her he wished her dead instead of him. She tries her best to keep his privacy and give him the same space and confidence as the days of his father. She secretly keeps things under control while he thinks she selfishly neglects him.

The other noticeable point is the relationship between these two women. They deal with each other well, but they never exchange intimate conversations until Thomas J.'s death.

To continue the general line of communication, the frequent employment of the “writing” (of course with its binary reading) as a mark for identity is signified throughout the novel by the iterative use of papers and the interchangeability between books/ trees along with their relation to life.

A relevant trope here is the typewriter. It is the typewriter Thomas S. has saved from the wreckage of his family house after the attack. It is used by his wife (Oskar's grandmother): “[...] now writing her life story, she's typing while I'm leaving, unaware of the chapters to come” (p. 60) alluding to the analogy between life and books, continuing, “she put her hands on the typewriter, like a blind person feeling someone's face for the first time” (p. 60), she is devoted for this task

[...] was I worried about her, putting all of her life into her life story, no, I was so happy for her, I remembered the feeling she was feeling, the exhilaration of building the world anew, I heard from behind the door the sounds of creation, the letters pressing into the paper. (p. 60)

When she finishes “after years of working in solitude,” she shows him a stack of papers calling it “My life.” The papers, thousands of papers, are empty because the typewriter does not contain the strip of ink and she is almost blind, and he does not know about her suffering.



Their communication depends on his writings, she does not complain and continues communicating with him; he realizes how he has failed her: extremely close, yet incredibly far.

Relatively, in Thomas S.'s remarks: "the meaning of my thoughts started to float away from me, like leaves that fall from a tree into a river, I was the tree, the world was the river" (p. 22) and "She was the tree and the river flowing away from the tree" (p. 25) the two rhetorical images, the tree and the river, and the cancer are contradictory. The tree and the water are symbols of life whereas in the text they indicate loss and traumatic memory which -in its turn- is equalled to cancer. The cancer is to "know"/ "not to let go." these images lead to the doubtful conclusion, "is ignorance bless" which recalls the binary bless/ curse!! However, he reverses this image later when recalling the memory of his wife stating, "She was the tree and also the river flowing away from the tree." The "was," "the tree" and "the river" plus the previous phrase "to my unborn child" show that after leaving her, he not only keeps thinking about her but also, he realizes her pivotal value in his life. The supposed implication here is that the lack/ inability/ hesitation of communication at the right time "closeness."

From a morphosyntactic perspective, there are many moments in the novel in which deconstructing this factor is significant. For example, the employment of some seemingly interrogative structures and the morphological indications of some expressions.

"What the?" The syntactic structure of this question is fragmented! It is guessed that it is an interrogative statement because it begins with the question word "what" and is punctuated by the question mark at the end. The only content is not a content word; the definite article does not indicate/ express anything clearly! The multiplied enigma of this structure as an incomplete wh-question is primarily mentioned relative to the game "Reconnaissance Expedition." It is a process of searching for something unknown especially the last time when the father does not give Oskar any clues; it becomes a nihilistic quest for nothing definite, thus it yields no satisfying results. Another "game" indicated in this part is what Oskar calls so referring to the ceremony of his father's funeral: "And I would be watching the game right now." (3). Plus, the known literal meaning of the word, it might informally indicate, "a secret or a clever plan or trick," "to manipulate (a situation) typically in a way that is unfair or unscrupulous." The 'fake' funeral ceremony was made to help Oskar believe/ realize the truth of his father's death. However, he understands the reality of the whole matter "game." ----mirage. Some doubts stick in his mind about

the reality of this, so later he decides to dig up his father's grave. Another relevant matter here is Oskar's statement about not being atheist anymore: "Even though I'm not anymore, I used to be an atheist, which means I didn't believe in things that couldn't be observed [...] It's that I believe that things are extremely complicated. And anyway, it's not like we were actually burying him, anyway" (3). He does not believe his father's death, but he can't see the corpse. He follows his atheist view, but he knows that his father had gone forever. Things are complex; it is not a simple matter of life and death; it is an ambivalent plane between them. Moreover, the last time Oskar plays this game with his father, it "never finished, he gave me a map of Central Park. I said, 'And?'" it was without any clues. He keeps searching/ excavating literally for nothing. He searched in the park digging up lots of old unwanted materials which mean nothing. He finally spreads the map marking the positions of the things he collects linking the marks and "Chines eyes," he forms word: Fragile, Door, Porte, Cyborg, Platypus, Boobs, Oskar ... but "wasn't closer to anything."

Between the first and second parts/ sections of the novel ("What the?" and "WHY I'M NOT WHERE YOU ARE"), the opening narration is by Oskar summarizing his trauma/ bewilderment during and after his father's death in which Foer employs the flashback technique whereas the deeper flashback/ deeper temporal dimension (dated 5/21/63 more like an official record number)) is by Thomas Schell, Oskar's grandfather. Another remark is that Thomas S. addressed his letter "To my unborn child" thinking he lost him/her after he attempted to abort his wife (Oskar's grandmother), i.e., to Thomas J./Oskar's father. The third point here is that the two subtitles start with a question word, but they are not questions. The first contains only the question (word+the+?). Both do not reflect any clear meaning. The second is an indirect question addressed from the father to his dead son as the letter is addressed to the unborn child. This suggests that the subtitle reflects the father's feelings which change from the thoughts his child was unborn to the realization that he, this unborn child, had been born and lived for 40 years which is the time of his father's absence/ diaspora, and then died really in 9/11. Again it is the problem of timing the communication when we can do it/ when we are close enough, we should communicate/ exploit the moment for communication and reveal the depths of our feelings to those around us.

And from a semantic perspective, the circularity of definitions is meaningless. Nonetheless, examples like: "A bullet is a bullet is a bullet," "Is a rock a rock?" "a rose is not a rose is not a rose," "Great hopes are great hopes are great hopes," or "Your father's mother's mother's mother," imply deep meanings that identity might appear in



different shapes, but death is the same all the time and that one might tend to repeat the same expression not to be misunderstood!

#### IV. CONCLUSION

In all, the previous persistent ambivalence between the discussed binaries and ternaries like war/ peace, grandfather/father/grandson, man/woman, husband/wife, black/light, speech/writing...etc. represent several common issues like the refusal of massacres of any kind since they are against humanity. The repetitions of the attacks of Dresden, Japan, New York supplement the absent depths of the latent memory of another incident that accompanies the first two; the Holocaust. As if Foer attempts to universalize the suffering of human beings whoever the criminals are (The west in WWII, and Al-Qaeda in 9/11). The lack of communication although the distance is close is a mistake among the Jews themselves because the main family in the novel is a Jewish family, and this is mentioned only once in the whole novel. The dissemination of the word "Black," whatever it reflects, is a symbol of the rejection and humiliation of one race without logical reasons. The so many employed languages of communication with some strange inventions by the author reflect a diaspora and inability to communicate due to the lack of true and sincere intentions. However, Oskar, regardless of his handicap, is a vivid portrayal of the pure and sincere attempt to overcome any obstacle and contact simply with all: members of his family and people outside including scientists and scholars from around the world (like Stephen Hawkins). Foer reflects a hopeful openness to the other and the possibility of overcoming the webs of the past for better chances of coexistence in the future. Futurity is a current tendency in the philosophies of contemporary and potential Jewish identity.

Therefore, Foer, through deconstructing the relations of *différance* in his novel, is still haunted by the latent traumatic memories of the Jewish past (though he himself does not live them) (the Holocaust, the persecution, Otherness...etc.), however, he expresses implicitly an openness towards the future to manage to / intend to communicate in today's small global village whose fragile stability is threatened continuously by the hesitation of all nations to communicate. To sum up, Foer's Jewishness is towards a secular universality and communication between all human beings shedding out the complexities of the past.

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# Holistic Consciousness in Chicana Feminist Thought

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**Abstract**— *As Holism has evolved as a new area of perception, analysis and approach different sets of disciplines become involved in it to come up with new visions and thoughts. In this realm, feminist studies with their various tendencies and concerns share certain principles, yet they differ in others. Chicana feminism, as the construction of feminist aims of the Mexican American women, embraces new concepts and views towards the assertion of the colored woman identity who is different from the white/Anglo American woman. The call for the building up of such a consciousness carries within much cultural heritage. Within this spectrum lies our interest in Chicana consciousness that connects folklore, myth, spiritualism and folk belief. The underlying of such a thought embraces a holistic consciousness that lies within Chicana thought and writings. Along this paper, I am going to unfold the aspects of this holistic phenomenon in Chicana feminism through some examples of Chicana writings. Through the analysis of some examples of Gloria Anzaldua's *Borderlands/La Frontera* as well as other Chicana feminist writers and thinkers I will use a feminist perspective that will reveal this holistic feminist consciousness more clearly. My aims, by the end of this scrutiny, are to come up to the conclusion that the holistic consciousness inherent in the Chicana writings and thought has to address the white Anglo American society and to deconstruct it from within. Chicana feminism is in itself a resistance tool against the mainstream culture and the Western ideals.*

**Keywords**— *Body, Chicana feminism, culture, feminist, identity, resistance, spirit.*

## I. INTRODUCTION

Holism and holistic consciousness are of great importance to the understanding of different areas today. As a matter of fact, this philosophical concept could offer various realms to the tackling of Chicana feminism and its components. Then this paper tries to explore holistic consciousness embedded within the Chicana feminist thought and tries to search for the objectives behind the adaptation of such a thought in its structure and bases.

## II. DEFINITION

As a definition, "holistic" that comes from holism means "considering a whole thing or being to be more than a collection of parts" (*Oxford Advanced Learner's Dictionary*, 2005, p.743). Holism, then indicates "the theory that the fundamental principle of the universe is the creation of wholes" (*The Wordsworth Concise English*

*Dictionary*, 1994, p 458), which considers "the idea that the whole of something must be considered in order to understand its different parts" (*Oxford Advanced Learner's Dictionary*, 2005, p.743). Thus to consider something holistic is to view it as a whole without division or partition.

Consciousness, on the other hand, means "the waking state of the mind" (*The Wordsworth Concise English Dictionary*, 1994, p 204) where the individual is "able to use [his] senses and mental powers to understand what is happening" (*Oxford Advanced Learner's Dictionary*, 2005, p. 322). Hence, consciousness "consists of inner, qualitative, subjective states and processes of sentience or awareness" (Searle, 2015, p.3). Then holistic consciousness covers the state of awareness, that is far from being subjective or individualistic, holds another shape to be more open, inclusive putting "all things[...] connected" (McGee, 2015, p. 4).



### III. BACKGROUND OF THE TERM

Before embarking on our topic to see how holistic consciousness is inherent in Chicana feminist thought, let's have an idea about the use of both concepts in several areas and the outcomes they have brought to the fore. In her article "Holism", Shane J. Ratson (2014) gives us an idea about the term in general and the different areas it covers. Ranging from philosophy to pragmatism and postmodernism, Ratson perceives holism as a rich area that needs scrutiny and insists on the priority of the whole than its parts (p.1). By linking holism to other areas of research like Marxism, multiculturalism or politics, she unfolds the manifestation of holism in relation to the area it occupies. For instance, in the field of politics she argues that politics should not be analyzed "into the elements, tiers, or levels" (p.5) but should be understood "as a whole through the lens of the systems model" (p.5). When talking about holism in relation to multiculturalism she reveals that it can hold monistic undertones. In this context, she sets the difference between both saying that though both terms invite plurality and diversity, monism "signifies that a whole community or society must subscribe to as single comprehensive doctrine (worldview) of what is true, right and good" (p.5), which "insist[s] on a repressive and closed political community" (p.3).

In her article "Holistic Consciousness", Merve Ozsoy (2011) exposes the term "holistic consciousness", defines it and sets its manifestations and the outcomes it brings when it is practised. Based on a poem written by Phoe Rose entitled "The Split", she calls into scene the necessity of embracing holistic consciousness. As the world is devastated by scientific development and the ego centralization, there is no space nowadays for thinking about the others or collaborating with them. In this respect, holistic consciousness becomes the tool to regain the order of things and to re-set the functioning of the ego and its relationship with the other. By breaking up the boundary between the "I" and the other, richer outcomes can be filtered out of this to give place to creativity and wisdom (Ozsoy, 2011, p. 8), more sense of reality and intuition. (p.9).

In his article "The Interdependent ego and the Power of Holistic Consciousness", Gary Z McGee (2015) reveals the notion of the interdependent ego and its relationship with holistic consciousness. Playing with concepts such as the individuated ego, the self-actualized ego and the interdependent ego, he insists on our need to embrace holistic consciousness. By talking about the individuated ego, McGee thinks that "a robust ego, as it pertains to self-transformation and spiritual development, seeks a healthy transformation, and individuation, from

codependent ego into independent ego" (p.2) calling of course for distancing from "our egocentric culture" (p.2). Later, he introduces the concept of the self-actualized ego by "giving ourselves the freedom to create with the 'materials' (psychological, social, cultural, psychological, existential, etc) at hand" (p.3). Here, "an artistry of self-actualized ego facilitates the crossing of 'the bridge from independence to interdependence'" (p.3), and of course towards the interdependent ego. The interdependent ego then, is "the cosmic self, the deep-down self, the 'wave' of the self which emerges, infinitely connected and self-similar, from the cosmic ocean" (p.4). From this perspective, holistic consciousness means that "all things are connected and that infinity is the rule and finitude is the illusion" (p.4). According to McGee, when the individual reaches holistic consciousness state s/he can achieve "a sense of stillness amidst all the restlessness" (p.5).

In her book *Holistic Consciousness: Reflections on the Destiny of Humanity*, P.D Mehta (1989) defines holistic consciousness and identifies its effects on the human perception and consciousness. When talking about the duality or binary oppositions she thinks that it is "our personal reaction which sets up 'good' and 'evil'" (p.84). This is due, indeed, to the brain's activity that "is structured in and confined to the limited terms of finitude and temporality" (p.86). According to Mehta, to "constitute one of the apogees of human development" (p.86), one has to embrace holistic consciousness to "see the whole world" (p.87), when "the limited self-love of subhuman consciousness has undergone transmutation into all-embracing Transcendent love which rejects nothing but endures everything with infinite patience" (p.87).

Nowadays, we start to reveal the topic of holism and thus holistic consciousness, though history, culture and many old practices were replete with such understanding. For instance, in the pre-Socratic Greek philosophy there was an interest in

an intrinsic unity between the timely and the timeless, between the immediate perceptual world and a world of eternal or infinite meaning, between the individual and the whole, between the timely and the timeless, the immanent and the Transcendent, the human and the divine, the historical and the mythological. (Aanstoos, 2010, p. 24)



Thus, the world was based on “a process” (p.24) rejecting separation and division. With scientific development during the 17<sup>th</sup> century (Lara, 2008, p. 22), a new understanding came to the fore and new perceptions come to split certain entities to be regarded from a different perspective. Descartes’ idea about the resolution of the ego and its centralization on thought at the expense of anything else, and especially that of the body, known as Cogito or Cartesian thought has brought changes to the existence of humankind. From that time on “the gendered and racialized binary construction of body/spirit was exacerbated with colonialism” (p.22). Later, with Freud’s psychoanalysis, the division of ego took another shape as the psyche was divided into id, ego and super ego. As the split becomes more obvious, the interconnectedness between parts becomes weaker and the individual’s psyche becomes more fragmented leading to a loss of self control. For this reason, there is an urgent need to call for holism as “[a] timely defining idea for the future, not merely of psychology but for all the human sciences, and really for the future of humanity” (Aanstoos, p.20).

#### IV. HOLISTIC CONSCIOUSNESS AND CHICANA FEMINISM

From this perspective then, we are going to see the manifestation of holistic consciousness in Chicana feminist thought. Chicana feminism is a trend expressing ideas, principles and thoughts of Mexican American women who try to call for a place within the mainstream American society and to have a position within the Chicano community. As the Chicano culture is partly Latino, indigenous and African at once, Chicana feminism could not identify with the ideals of the white American culture. And from this perspective, a holistic consciousness is called into scene to offer a new understanding of what a woman of color is in the US.

Going through the thoughts and the speculations exposed by Gloria Anzaldúa in some of her writings, we can touch the holistic consciousness inherent in her background. Gloria Anzaldúa is a Chicana feminist theorist and writer, famous for her book *Borderlands La Frontera: The New Mestiza* and her mestiza consciousness theory. In her attempt to create a theory for the Chicana woman, she exposes her ideas aiming at deconstructing the ideals of the mainstream culture and the gender structure of her Chicano society. Through the angles of a Chicana woman, Anzaldúa offers us a frame of what a Chicana is, meaning that she is not a simple construct but a blending or a mixture of different entities and cultures. Partly Hispanic, European and Indian, the Chicana can not deny the heterogeneous aspect of her blood as Anzaldúa (2012)

states, “I grew up between two cultures, the Mexican (with a heavy Indian influence) and the Anglo (as a member of a colonized people in our own territory) (p.19). From that perspective, Anzaldúa calls for the resurrection of the indigenous past, its practices, figures and traditions. Above all, she calls into scene the mythological icons and even the demonized ones like La Llorona and La Malinche, as she explains, “La gente Chicana tiene tres madres. All three are mediators: Guadalupe<sup>1</sup>, the Virgin mother who has not abandoned us, la Chingada (Malinche)<sup>2</sup>, the raped mother whom we have abandoned, and La Llorona<sup>3</sup>, the mother who seeks her lost children and is a combination of the other two” (p.52). Here, she takes the myth of La Llorona and re-sets it from anew moving “from the wailing of suffering and grief to the grito of resistance” (as cited in Hartley, 2010, p.140). As a matter of fact, Anzaldúa concentrates on certain details that used to debase the mythic figure and instead she gives her empowerment and agency. By transforming the evil to good, Anzaldúa crosses over the boundary separating both poles to eliminate the difference and break the binary opposition-a basic Western ideal.

By recalling the past and its rich legendary figures such as “the masculinist cosmology of the Aztecs Coatlicue (Earth) and her daughter Coylxauhauqui (Moon)” (Hartley, 2010, p. 138), Anzaldúa does not separate the past from her consciousness and she considers it a major part in the construction of what a Chicana is. By eliminating separation in time, Anzaldúa perceives it as a continuation, and that past, present and future are interrelated and interdependent. Thus a holistic consciousness functions here to gather time phases into a continuing process, “where [...] the limitations imposed by space and time no longer confine [her]consciousness” (Meht, 1989, p. 84). Stuart P Heywood, thinks that this “enable[s] one to go beyond the passive ‘determined’ (dead) past into the ‘actively becoming’ (living) present future higher modes of consciousness: *toward human freedom and participation in evolution*” (p.xxxv).

In her process to heal the wound of decolonization, Anzaldúa portrays herself as “[the] *curandera* of conquest” (as cited in Hartley, 2010, p. 135). The revitalization of her indigenous past such “cosmology, ritual practice, and linguistic patterns” (p.152) intensifies the strong ties she establishes

<sup>1</sup> Guadalupe: It’s another name for the Virgin Mary indicating the mixture of the pagan figure with the Christian/Catholic one.

<sup>2</sup> Chingada/Malinche: Two names for a mythic figure dating back to the Spanish colonial period about a woman who became a traitor to her people (Mexican tribes) since she was the lover of Cortez, a Spanish leader.

<sup>3</sup> La Llorona: Another mythic figure about a woman who killed her children for the sake of her lover.

with her past as well as it reflects “the various modes of connection” (p.152) between all of them. This grows in importance the fact that she, as “a *curandera* of conquest » (as cited in Hartley, 2010, p.135), becomes like a holistic healer performing rituals to her community to eliminate the wounds of the colonizing culture. By telling stories and giving new dimensions to them (for instance La Llorona) she “continues the transmission of healing knowledge in the face of colonial forgetting and erasure” (Hartley, 2010, p. 140). In light of this healing process, Anzaldúa suggests that the sufferer should “embrace the Coatlicue state” (as cited in Hartley, p. 147) which tells about the incarnation of “the indigenous roots of Mexican American culture” (as cited in Hartley, 2010, p. 147). Anzaldúa explains this by saying, “this horrifying ordeal means going down into the depths of the soul in order to cross over to the other shore” (p. 147). Later, “your body mind spirit is the hermetic vessel where transformation takes place” (cited in Hartley, 2010, p. 148). As such, the healing process that Anzaldúa goes through invites the wholeness of the body in its different aspects calling for a state of transformation aiming at liberation. And here we can touch the holistic consciousness played by Anzaldúa as a tool and practice to heal the Chicana from her oppressors.

Another major aspect of holistic consciousness in Chicana thought lies in the disruption of binary oppositions and the revival of spirituality. Being victimized by the Western thought and ideologies, many of Mexican cultural beliefs and principles have been eroded and set in a constraining frame such Virgin/whore and *curandera*<sup>4</sup>/*bruja*<sup>5</sup> dichotomy. This prevailing thought has the aim to erase the indigenous past of the Chicano community for the purpose of serving “the interests of the patriarchal Church, state, and family” (Lara, 2005, p. 11). Thus, la bruja (the witch), for example, one of the major spiritual figures that has been always suspected and feared, is put under the realm of “otherization” (Lara, 2005, 11) In a typically Western fashion, the bruja should be excluded from any context because she does not correspond to the internalized set of beliefs propagated by the colonial legacy, i.e split between body, mind and spirit, between spirituality and sexuality, and bad and evil. The bruja, then “is associated with ‘superstitious’ and ‘primitive’ Indian and African beliefs and practices” (Lara, 2005, p. 12) “who practices “spiritual, sexual, and healing

knowledges” (12). As “a practitioner of sexual magic” (13) she is able to fly (24) and take other shapes (cited in Lara, 2005, p. 25.). Based on this assumption, Chicana thinkers and theorists try to remove the bad connotations revolving around the image of the bruja and to connect her with the *curandera* (healer) as they construct the world of spirituality. Ana Castillo, for example, thinks that “both are valuable healers” (cited in Lara, 2005, p. 15) In this respect, Castillo breaks the binary opposition between a *curandera* and a bruja insisting on the spiritual belief system appropriate for the Mexican folk belief. Tey Diana Rebolledo goes further by saying that “the *curandera* is always also the witch, that is, she has the power to become one, *but* she may never choose to do so” (cited in Lara, 2005, p 15.) By blurring the distinction between the two, both figures incarnate “knowledge about creation, procreation and sexuality” (Lara, 2005, p.23). This leads to knowledge about the erotic (p. 23) which Audre Lorde sees as “a transformative energy that bridges the spiritual with the sexual/sensual and facilitates a sense of wholeness and connection with one’s being as well as with others across similarities and differences” (cited in Lara, 2005, p. 23) Under this logic, the bruja connects body, mind and spirit and functions with “a holistic perspective bridg[ing] the spiritual with the physical world” (p.25). In a parallel observation, the bruja stands as a resisting cultural tool and “an appropriate symbol for ‘a methodology of the oppressed’ ” (cited in Lara, 2005, p 25) as suggests Chela Sandoval. Morales also develops the idea by saying “a politics of holism includes discerning the oppressive machinations of power” (cited in Lara, 2005, p. 25).

Another aspect of holistic consciousness that is apparent in the Chicana belief is epitomized through borderland-mestizaje feminism<sup>6</sup>. The concept itself tells about a distinctive set of ideas adopted by Chicana feminists. Along their struggle for self-definition and self-positioning, Chicana feminists “create *neue teorías-teorías* that reflect [their] understanding of the world and how to critically transform it” (cited. in Saavedra and Nymark, 2008, p. 225). Refuting the border construction advocated by the Western hegemonic discourse aiming at separation and division, Anzaldúa proposes an area of dialogue, negotiation and interaction called borderland where she “placed her Chicana feminist lesbian subjectivity, body and material condition at the forefront of her scholarship” (Saavedra and Nymark, 2008, p. 256). By deconstructing dualistic thinking and binary oppositions, Anzaldúa embraces “a mestizaje metología that attempts to uproot dualistic thinking, welcoming ambiguity and

<sup>4</sup> Curandera : A Spanish word meaning folk healer. The word holds high significance in Mexican culture since the healer is endowed with an ability to cure people. He/she can use herbs and massages.

<sup>5</sup> Bruja: A Spanish word meaning witch. In the Mexican/Chicano culture the figures of witches are omnipresent to highlight the world of magic inherent in the practices and thoughts of Mexicans and Chicanos.

<sup>6</sup> Borderland mestizaje feminism: a concept that refers to the theory of Gloria Anzaldúa and her feminist theory that calls for blurring the borders between differences.

engendering an oppositional consciousness” (cited in Saavedra and Nymark, 2008, p. 256). In a similar occurrence, breaking up separations initiates the opening up of the borderland to various beliefs, understandings and cross-readings, as Saavedra and Nymark put it, “Borderland theorizing seeks social transformation not only for Chicana (o) people but for all those whose voices have been silenced [...] and for those whose bodies have been policed, regulated and medicalized through western lenses and ultimately produced colonized *mentes and cuerpos*” (p.256). Within this realm Chicana feminists reconsider their relationship with their bodies trying to reopen a reconciliation between them and their bodies. Being condemned by a strict set of beliefs and dualisms, Chicanas were educated to hate their bodies because it is a source of evil. Legendary figures such as La Llorona and the Malinche become the emblems of female uncontrolled sexuality and desire, which in turn have affected the Mexican and the Chicano gender structure. To have a future of her design, the Chicana comes to revise these representations and set them from anew. In such a context, Anzaldúa traces her identity of struggle and resistance back to the body of “*la mujer india*” (Saavedra and Nymark, 2008, p. 259), as she says, “Like La Llorona, the Indian woman’s only means of protest was wailing” (p.43). This reading exemplifies both the revival of her cultural heritage and the glorifying of the female body. In the same vein, Naomi Quinonez defends La Malinche and says that she “embodied the survival skills that are relevant to Chicana feminist writers” (Saavedra and Nymark, 2008, p. 259). Thus the Chicana has restored her relationship with her body, Anzaldúa argues for that by saying, “The worst kind of betrayal lies in making us believe that the Indian woman in us is the betrayer” (p.44). Stripping herself from this guilt, the Chicana starts to celebrate her relationship with her body as Anzaldúa states, “The Chicana feminist voice, in order to be heard, must first listen to her body” (qtd.in Saavedra and Nymark, 2008, p. 262). Hence, here comes a fusion or “[a] bifurcation of the mind and the body” (p.262) that should be “sew[ed] together” (p.262).

Following this saying, the disruption of the dualism exposes a novel set of beliefs that strengthens the borderland-mestizaje feminism “negotiat[ing] an empowering racial, gendered, working-class, political terrain we also call mestizaje (cited.in Saavedra and Nymark, 2008, p. 261). These reflections become the source of Chicana writings, bringing out texts replete with issues of sexuality and sexual orientations. Saavedra and Nymark argue here that “Latina feminists from various disciplines begin to include their own experiencias, spaces and bodies in their work in order to reclaim self/space and

body/mind-an anticolonial strategy” (p.266). By putting the body at the forefront of Chicana writings, Chicana feminists listen and voice body and desire (cited. in Saavedra and Nymark, 2008, p. 266). The body and sexuality that were a source of shame and betrayal become now the subject and the field of writing and creativity. The third space where the Chicana dwells (borderland) stands as the negotiating area of her history, culture and self where she exposes a new set of de-colonial strategy, holistic and totalistic mechanism aiming at eradicating the eliminative view of the Western discourse.

Going through such examples of holistic consciousness in the Chicana thought and writings we can see that a whole strategy is incarnated by these feminists in order to break the structure of the Mexican/Chicano gender structure and the colonial imperialist mindset based on exclusion and elimination. To fit the scattered puzzle of her identity, the Chicana should not be in a disavowal state where she can give up her indigenous heritage or her Mexican one. To set up a frame for herself is to be whole, a totality and throw a holistic consciousness that can resist the invading elements aiming at debasing her. Without being so, she can lose her feminist self who draws the special concerns of her race and culture. The holistic consciousness inherent in the Chicana feminist discourse is but a resistance tool against the hegemonic western discourse that aims at separability and division.

## V. CONCLUSION

As a conclusion, we can say that holistic consciousness is a broad concept that identifies an understanding performing totality, interdependence and wholeness. The presence of such a concept in feminist studies is of high significance revealing the importance of the area in several domains and especially in Chicana feminism. Holistic consciousness becomes a corner stone in the construction of the Chicana feminist thought and its basics, and by which Chicanas can eradicate the hegemonic Western discourse and set up a new framework for them. Left to detect the concept of holistic consciousness in other areas where other issues would be at stake.

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# Indian Feminism: An Analysis of Amish Tripathi's *Sita: Warrior of Mithila*

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**Abstract**—The essay proposes to study Amish Tripathi's *Sita: Warrior of Mithila* (2017) as a representative voice of Indian Feminism. More specifically, it will dwell on the author's holistic and non-dualistic approach to feminism. My contention is that the concept of *purush-prakriti* harmony rooted in ancient Indian philosophy is one of the key concepts/ theories that distinguishes Indian feminism from Western theories of feminism.

**Keywords**—Amish Tripathi, Indian Feminism, *purush-prakriti*, Revisiting Mythology, *Sita*.

## I. INTRODUCTION

As stated in the abstract, this essay focusses on the portrayal of Sita in Amish Tripathi's *Sita: Warrior of Mithila* (2017) to study Indian feminist approach rooted in Indian mythology as different from Western theories of feminism. It seeks to explore how the image of Sita in the book implicates the author's holistic and non-dualistic approach to feminism. I shall theoretically frame my argument by drawing from ancient Indian philosophy and the concept of *purush-prakriti* to dwell on Indian Feminism and its distinctive features, though I shall also refer to contemporary theorists of Indian feminism.

Specifically, in what follows, this essay will present three interrelated arguments. First, while discussing Sita, it will analyse the inaccuracy of viewing Indian Feminism under Western eyes and its reasons. Second, it will persuasively argue for a strong Sita as a model of behaviour for Indian women as portrayed in Amish Tripathi's *Sita: Warrior of Mithila*. Third, it intends to integrate the previous arguments to posit Indian Feminism as a unity in duality and beyond male female dichotomy.

## II. REVIEW OF LITERATURE

Many theorists and critics have drawn attention to the distinctive nature of Indian feminism. Chandra Talpade

Mohanty's seminal essay "Under Western Eyes: Feminist Scholarship and Colonial Discourses" (1986) is often cited in this context which exposes hegemonic "Western" feminisms and objects to the homogenisation of "Third World Women." Mohanty also challenges the Western "model of power," the idea that males are oppressors and women are the downtrodden and views that, because it ignores the varied socio-political and broadly cultural conditions, the universal notion of patriarchy and its emphasis on the binary "men versus women" rob women of their historical and political agency.

In the context of Indian feminism, in particular, researchers like Jasbir Jain, Radha Kumar, Maitrayee Chaudhuri, and others have produced substantial scholarship. In *Feminism in India* (2005), Maitrayee Chaudhuri, investigates the variety of Indian feminisms and their theoretical trajectories, by tracing the history of the concept of feminism from colonial times to modern India. The categories of liberal, Marxist, socialist, and black feminisms are defined by the taxonomy of feminist theory that is typically used in the West. She views that the assumptions and the idea that feminist literature in India follow the same developmental trajectories are false. Chaudhuri refutes the idea that feminism originated in the West and spread to India. She argues that India has instead always contested gender formation in various ways.



*The History of Doing* (1993) by Radha Kumar, which spans the years from 1800-1990, is a thematic history of the women's movement in India before and after independence. It examines the ways in which women's issues were first brought up by men and as a part of social reform movements, and later by women themselves after women joined the nationalist movement. The author examines the foregrounding of the "women's issue" during the reform and nationalist movements and how it later faded from the public debate until the post-independence period of the 1960s and 1970s, when it reappears. She does this by using photographs, old and new documents, excerpts from letters, books, and informal writings to show how women became more involved and how the first women's organisations were formed.

Rekha Pande in "The History of Feminism and Doing Gender in India" (2018) examines the historical context of the women's movement, feminism, and gender issues in India. Feminism and the women's movement have been closely linked in India (and throughout the world), motivating and enhancing one another. She categorised the different phases of feminism and women's movement in India. The women's movement got its start in the 19th century as a social reform movement in the pre-independence era. The primary concern in the early decades following Independence was for global economic expansion. An additional decade immediately after that saw a rise in concern for equity and the reduction of poverty. There were no such targeted programmes for women and gender issues were included in concerns about poverty. The women's movement has focused on many issues in the post-independence era, including dowry, women's employment, price increases, land rights, political participation of women, Dalit women and other marginalised women's rights, rising fundamentalism, women's representation in the media, etc.

In *Indigenous Roots of Feminism: Culture, Subjectivity and Agency* (2019), the author Jasbir Jain examines the historical sources from India's diverse cultural eras that have influenced the development of the feminine self. The book inspects feminist movement in India historically and without the influence of contemporary western issues. In order to trace the histories of feminist questionings, it starts with the Upanishads and uses a number of key texts, including the epics and their retellings, *Manusmriti*, *Natya Sastra*, and the literature of the Bhakti Movement. Draupati deconstructed the conceptions of chastity and sati; Sita, of power and motherhood; Kali, of violence; Puru's young wife, of sexuality; the *bhakta* women, of marriage and prayer, the author claims. According to Jasbir Jain, being feminist is more than a voice of dissent or inquiry. It is moral self-reflection, overcoming one's

own worries, and realising one's own worth. It continues to forge new ties while maintaining old ones.

In "Clearing Sacred Ground: Women-Centered Interpretations of the Indian Epics," Rashmi Luthra looks at a few ways that everyday women, as well as feminist writers and artists, have appropriated the principal female characters from the Ramayana and the Mahabharata. In order to provide postcolonial Indian feminisms more room for development and positioning, the appropriations draw on pre-existing associations regarding the epic heroes, but rearticulate them. Even though there are risks associated with the appropriation of the epics, such as unintentional collaboration with right-wing conservative projects and the positioning of Indian feminism as exclusive of caste and class concerns, it is argued here that those risks are justified because the epics continue to be a significant and contentious component of the cultural field and because the feminist appropriations are able to take in and partially address the criticisms.

Most of the above cited texts try to chart the history of Indian feminism and simultaneously stress the ways Indian feminism differs from the Western theories of feminism. Scholars have discussed the indigenous roots of Indian feminism and defended the women-centered interpretations of the Indian epics. This essay intends to add to the scholarship by focussing on the distinctive nature of Goddess inspired concept of Indian feminism as already outlined in the introduction.

### III. NOT UNDER WESTERN EYES

Drawing on the scholars mentioned in the review of literature, this essay contends that Feminism in India is not a Western import; it is as old as Indian Civilization. While Devi Durga and Kali represent the female power as a part Indian tradition at a macro level, the Indian villages have the unique tradition of GramaDevi or Village Goddess who are incarnations of strength and power at local level and provide protection to the villagers.<sup>1</sup>

But these Goddesses are hardly cited in the socialisation of girls in India. Rather, young girls and brides are told to emulate Sita and Savitri.<sup>2</sup> It is well known that Sita is presented in the Hindu cultural imagination as an epitome of ideal womanhood. In a patriarchal social structure, her sacrifice and devotion are emphasized for the systematic subjugation of girls and the strengths of her characters like her independence and determination are undermined. Bose views that the transformation of an independent, articulate, and decisive Sita that Valmiki created into an exemplar of uncomplaining acceptance is a fascinating act of literary manipulation serving religious, social and, above all, patriarchal ideologies (Lal and Gokhale, eds. 143).

Particularly, in view of the plurality of the Ramayan tradition, what often goes unnoticed is the *Adbhut Ramayana* whose authorship is traditionally attributed to the sage Valmiki. In her article "The Sita Who Smiles: Wife as Goddess in the *Adbhut Ramayana*," Ruth Vanita calls attention to the representation of Sita in the *Adbhut Ramayana*. The main events for most Ramayans are Rama's exile, Sita's kidnapping, and his fight against Ravana, but the *Adbhut Ramayana* dedicates only one chapter (*sarga*) to these events. Ruth Vanita narrates an important episode from the *Adbhut Ramayana*. In chapter 17, the sages honour Rama for killing the ten-headed Ravana, the king of Lanka, after he returns victorious from the battle. Sita smiles in amusement at this admiration and, when questioned, remarks that the ten-headed Ravana is nothing in comparison to his twin brother, the thousand-headed Ravana, king of Pushkara Island, who is a much more formidable demon. The moment Rama hears of this new Ravana, whom he has never heard of before, he declares war and gets ready to fight. The army of Rama is routed at the end of this five-chapter fight. When Rama is struck by Ravana's arrow, he faints and appears to be dead. Then, after being awakened, Sita assumes the celestial appearance of Goddess Kali or Parameshwari. She kills dozens of demons and cuts off each of Ravana's thousand heads with a single strike before tossing the heads around like balls (33).

This story deserves a close reading because the author demonstrates how the *Adbhut Ramayana* entirely breaks the customs of the husband defending the wife and the wife venerating the husband as God. Several feminist commentators have examined Sita's anguish, primarily at the hands of Rama, as a source of concern for women's suffering. Interestingly, the *Adbhut Ramayana* ignores Rama's ill-treatment of Sita and portrays her as entertained by the sages' needless concern for her travail (34). The reversal puts Rama and Sita on an equal footing, as the same epithets and descriptive terms appear in both eulogies. However, Sita retains an advantage due to the fact that, while Rama is shown as her devotee, she is not portrayed as his devotee in similar way. Ruth also points out that Goddesses like Durga and Kali lack Sita's human status and allure for intimacy among both women and men. In some ways, to associate Sita with Parameshwari or Kali is to associate all wives. This is reaffirmed in the story by Sita's assertion that she is present in every human being in her Goddess form.

This story has been reiterated by Amish Tripathi who admitted in several interviews that he based his portrayal of Sita on *Adbhut Ramayana*. He defends his choice of a powerful Sita. He exemplified the cases of female rishis such as Ma Rishika Maitriyi, Lopamudra, and Gargi who

contributed to the Rig Veda to establish that women played far more important roles and occupied higher status than even the kings in ancient India. He adds that it needs to be resurrected and celebrated because the discourse on women's empowerment is likely to have a greater impact, if it's a part of our ancient culture rather than saying it's a result of westernisation (*Hindustan Times*, 07 Apr. 2017). It is evident that Amish Tripathi does not intend reimagining Sita under Western eyes and portraying her in the mould of Simone de Beauvoir or Betty Friedan. Instead, he proposes to shift the emphasis from her suffering and patience to the strengths of her character and honour her inner strength, dignity, self-sufficiency, and self-determination vis-à-vis the distinctive feature of Indian culture that valued women.

Critics have written eloquently about the Feminism of Indian Goddesses. Relevantly, R. S. Rajan discusses the many ramifications of feminism of goddess in the intertwined contexts of religion, politics, and social movements in contemporary India in her well-known article "Is Hindu Goddess a Feminist?" (1998). She deliberates on the appropriation of the goddess image during the liberation struggle as well as in the current era for political purposes. Hindu Indian nationalists promoted the image of the militant goddess/heroic woman in the nineteenth century and subsequent decades of the Indian freedom movement for several reasons: as a propagandistic and reformist measure for elevating both Hindu women's and Hinduism's self-image and status, as in the Arya Samaj's programmes; to mobilise women to participate in the struggle; and, above all, to provide an inspirational symbolic focus – as in the evolution of the figure of Bharatmata. Present day Hindu "nationalist" parties have produced assertive women leaders and established strong organisational structures for women volunteers for similar purposes and based on similar arguments, albeit in a very different context of electoral politics and organised religious revivalism in the post-colonial nation-state (7). The figure of Bharatmata, as a beloved, suffering, deified mother, was widely used to mobilise women in the Indian Freedom Movement. To defeat the "demonic" British power, the goddesses Durga and Kali were invoked. Gandhi, most often, referred to Sita. He often drew explicit parallels, in his addresses to women, between Sita's legendary fight against the demon Ravana, and Indian women's fight against the British lending a political mission a religious overtone of the fight of good against evil.<sup>3</sup> The analogy has continued in the post-independence era, with Indira Gandhi being compared to Goddess Durga, and many other equivalence (as cited by Rajan). Thus, the goddess inspired feminism has been a part of the feminist consciousness in India.

#### IV. AMISH'S RE-VISION

Amish Tripathi builds upon the idea of fight of good against evil in his portrayal of Sita. In the beginning of the book *Sita: Warrior of Mithila*, he quotes from the *Adbhut Ramayana*:

Yada Yada hi dharmasya glanirbhabati suvrata,  
Abhyutthanamadharmasya tada prakrtisambhavah.  
The meaning of this Sanskrit verse goes like this:  
O Keeper of righteous vows, remember this,  
Whenever dharma is in decline,  
Or there is an upsurge of adharma;  
The sacred Feminine will incarnate.

The writer complements, "She will defend dharma. She will protect us." The feminist stand of the author is evident here. Also obvious is the author's belief in the administrative acumen of women.

The book is different from other contemporary re-visions of the story of Sita in a number of ways.<sup>4</sup> Starting with the action of Sita, the opening sentence, "Sita cut quickly and efficiently, slicing through the thick leaf stems with her sharp knife," prepares the readers for an unconventional story. The description of the heroine also deviates from the stereotypical portrayal of woman. The author does not speak of her beautiful eyes, or fine figure; rather he draws attention to her height and muscles with the comment that she was too tall for a thirteen year old and she was already beginning to build muscles (51). Sita has been portrayed as a strong woman and described as a fiery young lady who uses her stick fighting skills on a boy who calls her father an ineffective king. When she is forbidden to hit, she can stay strong and intimidate an opponent by yelling loudly (44). She does not give in to the circumstances and devises her own strategies to deal with opposition. Unlike a "traditional" girl, she has enthusiasm for the outdoor. When Makrant is injured in the Dandak forest, Sita curses angrily – a departure from her usual image (3). When her uncle Kushadhvaj attempts to usurp Mithila's royal seal, Sita smashes it to smithereens with no remorse on her face (42). Furthermore, Sita's war and struggle before being captured by Ravana's army contradicts the idea that she is a silent victim (10-13). The novel contains numerous instances of Sita's bravery and strength of will. In fact, the author's intent is clear from the title of the book *Sita: Warrior of Mithila* which implies that she is a warrior at par with Ram from the beginning, and it is not a transformation that occurs after her marriage to Ram. The princess of Mithila is a warrior—both literally and figuratively.

Not only Sita, but other women characters in the novel like

Queen Sunaina and Samichi have also been assigned far stronger roles. While most of the versions of Ramayan present Queen Sunaina, the mother of Sita, as a minor character, in Tripathi's *Sita: Warrior of Mithila*, she is seen governing the kingdom of Mithila, while Janak is engrossed in the pursuit of knowledge. While representing Queen Sunaina, the author also stresses the role and responsibility of the mother in preparing the daughter for life so that she does not "become woman." Sita is shaped by Queen Sunaina to become the fiercely independent woman and courageous fighter that she develops into. Sita is sent to Rishi Svetaketu's gurukul to receive education in basic courses like Philosophy, Mathematics, Science and Sanskrit and specialised disciplines like History, Economics, Geography and Royal administration. Queen Sunaina insists on teaching Sita warfare and martial arts, overriding Janak's objections (43). She instructs her to be mature and realistic, to choose her destination by using her heart and plan the route to it with her head. (36). It is comparable to Sita's advice to her unborn daughters before entering the Mother Earth in Divakaruni's *Forest of Enchantments*. Before entering Mother Earth and accepting death, she prays for her countless unborn daughters, advising them to use their hearts as well as their head to know when they need to compromise and when they need not. Sunaina and Sita both leave a powerful message for modern women to take action while balancing their "heart" and "head" (traditionally linked with woman and man respectively). I find the warrior Sita very relevant in present times when mere economic independence and education do not guarantee empowerment for a woman. It can neither lessen the chances of the abuse of her body nor ensure protection for her. Sunaina's insistence on teaching her daughter warfare and martial arts creates a precedent for mothers to train their daughters in self-defence and sets an agenda for the need to unlearn the conventional mode of education for daughters.

A well-trained Sita proves a competent administrator as the prime minister of Mithila. Quickly she embarks on two developmental projects: the construction of a road connecting Mithila and Shankashya, and a housing plan for slum dwellers. The city's chaotic central market is organised by her. The merchants are assigned uniform, long-term stalls to ensure cleanliness and order (109). She strengthens the protective walls of Mithila. Along with administrative acumen, she exhibits considerable knowledge of statecraft and diplomacy. An assassination attempt is made on Sita and her chariot is meddled with, but she succeeds to escape. She learns of the treachery of her uncle's Prime Minister Sulochan and directs Arishtanemi to eliminate him. Sita, thus, legitimizes the participation of women in a traditionally male field and her

competence calls the sexual division of labour into question. Women's successful role in "public" has been discussed by Amrita Basu in "The Gendered Imagery and Women's Leadership of Hindu Nationalism." She talks about three of the most powerful women within Hindu nationalism: Vijayraje Scindia, Uma Bharati and Sadhvi Rithambara and views that unlike most nationalist movements, which invoke gendered images of women while repudiating their activism, Hindu nationalism has encouraged the emergence of several prominent women leaders. She argues that they convey the message that women can assume activist roles without violating the norms of Hindu womanhood or ceasing to be dutiful wives and mothers (much like Amish's Sita).

Amish's re-vision is different from other revisitings of Sita's story in a number of ways. For instance, Sita performs the last rituals of her mother, Sunaina (105). Additionally, Sita is five years older than Ram in the Amish version, which is unusual in a nation where men are allowed to wed women who are far younger (126). When Amish mentions at the initial of the novel that it is Sita's turn to cook during the exile along with Ram and Lakshman, he critiques the sexual division of labour once more. Moreover, he shatters the traditional notion of a coy bride-to-be and makes Sita choose Ram for a suitable mate. Sita is confident that Ram will prefer a warrior lady with scars than a delicate, weak lady (211). Sita wants to marry Ram and work with him in partnership as the Vishnu, the nurturer (186). By assigning the task of Vishnu to both Sita and Ram, the author visions a society based on man-woman equality. Even he makes Sita more assertive and decisive than Ram. In an important episode in the narrative, Sita and Bharata are indulged in a long conversation during which an assertive Sita repeatedly says "I am not finished" and puts forth her arguments powerfully (277). This article attempts to forge, recuperate, or revive that conception of Sita.

The novel also valorises status by merit as opposed to the traditionally endorsed status by birth. When asked by Sita, whether he will judge her by her birth as her real parentage is not known, Ram is very clear in his response. According to him, birth is inconsequential and Karma is significant (234). Thus, Samichi, a girl who saves Sita in Mithila's slum, can secure the post of chief of police of the state due to her merit. Sita is chosen by Vishwamitra as the next Vishnu. By reminding the readers of the glory of women and respect for merit, the author reinforces that binaries based on gender, class and caste should be discarded in favour of a society where man and woman would have equal opportunity and merit, not birth should be the determinant of the position of a person.

## V. PURUSH-PRAKRITI HARMONY

Significantly, the author emphasizes on a balance among competing groups in both *Ram: The Scion of Ikshvaku* (2015) and *Sita: Warrior of Mithila*. The stress on balance is most visible in his employment of the principle of *purush-prakriti* harmony. Vandana Shiva, a well-known advocate of eco-feminism, in her book *Staying Alive* interprets the *purush-prakriti* unity in Indian culture. According to her, while the dichotomy or dualism between man and woman, and person and nature, pervades contemporary Western ideas of nature, in Indian cosmology, person and nature (*purush-prakriti*) are a duality in unity. Every form of creation has the imprint of this dialectical unity, of diversity within a unifying principle, and this dialectical harmony between male and female principles, as well as between nature and man, becomes the foundation of Indian ecological thought and action. Nature has been considered as integral and inviolable because there is no ontological dualism between man and nature, and since nature as *prakriti* feeds life. *Prakriti* is an everyday concept, not an arcane abstraction (39).

According to Indian Sankhya philosophy, there must be two sorts of reality: the ultimate real, never-changing, enduring soul (*purush/ atman-brahman*) and the ever-changing, finite material world of *prakriti*. The relationship was established as that of subject and object. *Purush* is the subject and *prakriti* is the object. In *Myth=Mithya: A Handbook of Hindu Mythology*, Devdutt Pattanaik expands on the *purush-prakriti* notion. He reiterates that the *purush*, according to the Brihad Aranyaka Upanishad, was scared of his loneliness and separates himself. *Prakriti* refers to the split section of the *purush*. They are complementary to one another. *Purush* is associated with man and culture, but *prakriti* is associated with woman and nature. But Pattanaik also draws attention to the fact that the Veda and the Upanishads were not concerned with gender politics and social issues, rather they dealt with metaphysics. So the split is not between man and woman, rather it is between the subject and the object. The *purush* is the subject and *prakriti* is the object. The soul is *purush*, while the mind and matter are *prakriti*. *Purush* is constant, immutable and represents the internal truth that gives the body life. *Prakriti*, on the other hand, is impatient and ever-changing, denoting everything in this world, including names, gender, and shapes. Significantly, both entered the earth at the same time, and neither can exist without the other. If Ram and Sita represent *purush* and *prakriti*, then the fact that they are constantly worshipped together indicates that *purush-prakriti* harmony is recognised.

The verse from the *Adbhut Ramayana* that Amish quotes



at the beginning of the book makes it apparent that Sita plays the role of *prakriti*. In portraying Sita, the author reveals that two important entities in Sita's life are Mother Earth and her own mother (91). Even her mother Sunaina has been compared to Mother Earth with her lap always soft for Sita like Mother Earth immediately after the rains. Later, sick, solid and bony, it is like the same soil after a series of distressing droughts. Sita, like a little sparrow, can perceive the impending fall of the mighty banyan tree that has sheltered her body and soul together. Sita herself represents nature, being found from the earth and meeting her end inside it. Significantly, in the novel she has been called "Bhoomi" meaning earth. The association is intensified as she spends most of her married life in the forest. She treads the jungle path with Ram during his exile into the forest, stays in the Asokavatika (garden) as a captive of Ravana and stays in Valmiki's hermitage amidst forest when, after a brief interlude in the palace of Ayodhya, she is sent to the forest again. Procreation is nature's prime confederate and no wonder, Sita gives birth to her children in the forest.

Ram, the ideal man, represents *purush*. In *Ram: The Scion of Ikshvaku*, Ram raises several questions to his Guru and receives law as the answer to all his doubts. This concept of law is deeply ingrained in his mind and throughout his life he chooses to follow the laws. Ram simplifies and unifies the law by carefully selecting the laws fair, coherent, simple and relevant to the time from the many *smritis* which are often confusing and contradictory.<sup>5</sup> Those are inscribed and displayed in temples so that ignorance of law would not become an apology for the law breakers. Secondly, he empowers the police to enforce law without any fear or favour (116-17). The emphasis on Sita and Ram working in partnership as Vishnu points to the need for balance and unity between *prakriti* and *purush*.<sup>6</sup>

Amish Tripathi elucidates the concepts of the feminine and the masculine as ways of life. Guru Vashishta remarks that Emperor Bharat's empire was the pinnacle of the feminine way of life: freedom, passion, and beauty. It is empathetic, creative, and especially caring to the weak when it is at its best. Feminine civilisations tend to become corrupt, reckless, and decadent as they decline. Truth, accountability, and honour, on the other hand, characterise the manly way of life. At their best, masculine societies are effective, fair, and equal. However, as they age, they grow more obsessive, inflexible, and harsh towards the weak (*Ram* 84).

The contours of meaning assigned the terms "masculine" and "feminine," thus, move away from the common notion of associating them with man and woman respectively. It further brings in the question of superiority in masculine and feminine debate. In the context, the episode of Sita's

conversation with Bharat in *Sita: Warrior of Mithila* is significant for a number of reasons. It advances the author's opinion, reflects his ideologies and offers a kind of resolution to the problematics of masculine and feminine debate. Bharat finds Ram's ideas of rule of law rooted in the masculine way and preferred the way of the feminine which allows freedom to let people find balance on their own (279). But Sita reiterates Guru Vashishta's views expressed in *Ram* and articulates a post-feminist kind of idea when she says that at its best, the masculine approach is orderly, efficient, and fair; at its worst, it is fanatical and brutal; the feminine method is creative and passionate at its best, but it is decadent and chaotic at its worst. That's why she prefers the road of Balance – "Balance of Masculine and Feminine" (280). Ram's view is in tandem with that of Sita. In *Ram: The Scion of Ikshvaku*, Ram reflects on the Emperor Prithu's concept of *arya* who had spoken of the ideal human archetype of the *aryaputra*, a gentleman, and the *aryaputri*, a lady, a model partnership of two powerful individuals, who didn't contest for precise equality but were complementary, completing each other (284). The notion of feminist being man hater also encounters criticism in the novel. Samichi has been portrayed as a man hater and Jatayu tells Sita, "...hating all men because one man's actions...is a sign of an unstable personality. Reverse bias is also bias. Reverse-racism is also racism. Reverse-sexism is also sexism" (*Sita* 115). The quote above has suggestions for Gender Studies. Radical feminism is undesirable in this sense; society needs a harmonious relationship between the sexes based on equality and mutual cooperation, not confrontation.

That's why Sita believed in "pragmatism." Vishwamitra asks her if she is committed to *Charvak* philosophy that believes in neither the soul nor the Gods, but only the body as the reality. She denies it and elucidates that she is pragmatic, and hence, open to every school of philosophy (64). Essentially, a pragmatic Sita prioritises experience above established principles and action over theology. Instead of relying on precedents, she defends decisions based on the results of an action and the extent of overall wellbeing.

## VI. CONCLUSION

Thus, Amish has portrayed Sita as a brave warrior, incisive administrator, merciless foreign policy maker, possessive daughter, and perfect wife. She is not the hapless princess who was abducted by Ravana because of her tenderness and a fleeting desire to obtain the golden deer, as we see in many of the Ramayan tales. She is compared to *prakriti*, the primordial creative energy, who, as a result of the interplay of the *gunas* (traits), takes on all traits – good and



bad – and is the foundation of both Creation and Destruction. She discovers her *purush* in Ram, and in keeping with her *prakriti* image, she is eager to accept Vishnuhood in partnership with him. Such depiction of the ideal archetypal woman of India provides new contours of meaning to Indian feminism.

### NOTES

1. Female terracotta figurines of the “Mother Goddess” have been discovered in South Asia in remnants from Mehrgarh, Harappa, eastern West Bengal, and other locations. These goddesses are first mentioned in the Mahabharata’s later layers, which date from the 1st century CE, and their absence from the Vedas suggests that they have a non-Vedic origin.

Village deities, particularly goddesses, have a strong presence in the lives of villagers in South India. They frequently offer lessons about humanity and kindness. The devotees of a goddess wanted to build a little temple for her, but the goddess refused since she didn’t want a dwelling until all the villagers had their own houses, mentions Siddalingaiah. Lower castes, villagers, and farmers had a more close and humanistic relationship with the gods, whereas priests normally act as intermediaries between the gods and upper caste worshippers. Siddalingaiah in his book *Grama Devategalu (Village Deities)*, 1997 elaborately treated the subject. For further insight read, Padma, Sree. *Vicissitudes of the Goddess*. Oxford UP, 2013; Whitehead, Henry. *The Village Gods of South India*. Oxford UP, 1916; Gowda, Chandan. “The World of Village Goddesses.” *Bangalore Mirror*, 16 Jan. 2016; Elgood, Heather. “Exploring the Roots of Village Hinduism in South Asia.” *World Archaeology*, Vol. 36, No. 3 (2004), pp.326-342.

2. The oldest known version of the story of Savitri and Satyavan is found in the Vana Parva (*The Book of the Forest*) of Mahabharat. When Yudhishtira asks Markandeya if there has ever been a woman whose devotion equalled Draupadi’s, Markandeya responds with this story. According to legend, princess Savitri marries an exiled prince named Satyavan, who is doomed to die young. The legend concludes with Savitri’s wit and love saving her husband from the death god Yama. In an article titled “When Death Doffed Its Hat” published in *The Hindu* on August 3, 2017, Arshia Sattar summarises the mythical story and remarks that Yama honours her iron will, intellect, and quick wit, when he gives Satyavan back.

In Bihar, Jharkhand, and Odisha, married women observe Savitri Brata on the Amavasya (new moon)

day in the month of Jyestha of Hindu calendar every year. This is performed for the well-being and long life of their husbands. In Odisha, a treatise entitled *Savitri Brata Katha* is read out by women while performing the puja to draw inspiration from Savitri to be faithful wife. It is believed that Savitri got her husband back on the first day of the Tamil month Panguni. This day is celebrated as Karadayan Nonbu in Tamil Nadu. On this day, married women and young girls wear yellow robes and pray to Hindu goddesses for long lives for their husbands.

3. Sita, Damyanti, and Draupadi were three ideals of Indian womanhood that Gandhi frequently invoked as inspirations for India’s oppressed women. Sita, for example, was used as a symbol of Swadeshi to convey an anti-imperialist message. Sita only wore Indian or homespun cloth, which allowed her heart and body to remain pure. Sita, as depicted by Gandhi, was no helpless creature. Even Ravana’s great physical strength paled in comparison to her superior moral courage. This is the model he set for Indian women to follow. Source, Kishwar, Madhu. “Gandhi on Women.” *Economic and Political Weekly*, Vol. 20, No. 41 (1985), pp. 1753–1758, <http://www.jstor.org/stable/4374920>. Accessed 15 Apr. 2022.
4. In recent years many creative writers have revisited The Ramayan from feminist view point. Some notable interpretations of Sita’s story are Ambai. “Forest.” *In a Forest, a Deer: Stories by Ambai*. Trans. Lakshmi Holmstrom. OUP, 2006; Arni, Samhita. *Sita’s Ramayana*. Illus. Moyna Chitrakar. Tara Books, 2012; Divakaruni, Chitra Banerjee. *The Forest of Enchantments*. HarperCollins, 2019; Naidu, Vayu. *Sita’s Ascent*. Penguin Random House, 2012; Volga. *The Liberation of Sita*. Trans. T. Vijay Kumar and C. Vijaysree. HarperCollins, 2016.

Paula Richman, Nabaneeta Dev Sen, Mandakranta Bose, Malashri Lal, Namita Gokhale and many other critics have extensively worked on the subject. See, Tripathy, Anjali. “Re-visioning Sita: Rewriting Mythology.” *New Academia*. Vol. VIII, No. III, 2019.

5. Smriti (Sanskrit: “Recollection”) is a class of Hindu sacred literature based on human memory, as distinct from the Vedas, which are considered to be Shruti (literally “What is Heard”) or the product of divine revelation. Smriti literature elaborates, interprets, and codifies Vedic thought but, being derivative, is considered less authoritative than the Vedic Shruti. The texts include the important religious manuals known as the *Kalpa-sutras*;

the compilations of ancient myth, legends, and history, the Puranas; and the two great epics of India, the *Ramayan* and the *Mahabharat*. In time the term Smriti came to refer particularly to the texts relating to law and social conduct, such as the celebrated law book, the *Manu-smriti* (*Laws of Manu*). (*Encyclopaedia Britannica*)

6. Ardhanarishvara, is a combination of three Sanskrit words “Ardha,” “Nari,” and “Ishwara” denotes “half,” “woman,” and “lord,” respectively, and when combined signify “lord whose half is a woman.” It is believed that the God is Lord Shiva and the woman part is his consort Goddess Parvati or Shakti. Though there are various traditions and interpretations surrounding it, the idea of Ardhanarishvara is most commonly associated with the idea that male and female principles cannot be separated. It expresses the universe’s oneness of opposites. See, Goldberg, Ellen. *Lord Who Is Half Woman: Ardhanarisvara in Indian and Feminist Perspective*. State U of New York P, 2002.

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# Tiktok on SNSU Students: Engagement and Influence

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**Abstract**— TikTok is very popular among the young and has become for many a mode of free and creative self-expression. Many people use TikTok, but most users are teens, and it has become a celebrity start-off. If TikTok uploads creative content and its viewers are entertained and earned many comments and reactions, this study aimed to determine the level of influence and engagement of TikTok on the students of Surigao del Norte State University (formerly Surigao State College of Technology). Specifically, it looked into the frequency of the students viewing TikTok. It deals also with the level of influence as to the content, quality, and music. And the level of engagement as to entertainment factor, viewer's comment factor, and viewer's reaction factor. This study used a descriptive research design. The 4<sup>th</sup>-year Bachelor of Arts in English Language students were the participants of the study. The data gathered was analyzed using the following statistical tools: frequency count and percentage distribution, mean and standard deviation, and Pearson Product Moment Correlation. Based on the results of the study, TikTok was very influential to the SNSU students. It also revealed that TikTok had a significant relationship with the students which means TikTok was influential and engaging. It is recommended that guidelines on using social media, particularly the use of TikTok should be crafted and implemented through a school campaign spearheaded by the Student Government Council.

**Keywords**— Engagement, Influence, TikTok, SNSU, Quantitative-Descriptive

## I. INTRODUCTION

TikTok is a mobile or computer application used to make and share short videos of 15-seconds long. It is the fastest growing social media application and “is being promoted as a video-sharing social network” where “users can create a variety of videos ranging from challenges, dance videos, magic tricks, and funny videos” (Geyser, 2021).

Since its launch in 2016 by the Chinese technology company ByteDance, it has become the most widely used app with “2.6 billion active monthly users by the beginning of 2021” and “brought in \$17.4 billion in advertising revenue in the first quarter of 2020 alone.” Around 69% of users are between the ages of 13 and 24, and 60% are female (D’Souza, 2021). In 2020, it was the most downloaded app as it took the top spot from Facebook Messenger (BBC, 2021). In the Philippines, TikTok was the 6th among the leading social media platforms used by Filipinos in the 3rd

quarter of 2020 (Statistica, 2021), and was the most downloaded entertainment app in the country followed by Netflix, especially during the pandemic (Mateo, 2020).

TikTok is very popular among the young and has become for many a mode of free and creative self-expression. It has also become an outlet for the young of their pent-up energy and boredom because of the pandemic. According to Tiffany Diep, TikTok’s head of public relations for the Philippines and Emerging Markets in Southeast Asia, “the quarantine has been a major factor that quickly made our numbers grow. With more people staying home, it is only natural to see more people turning to platforms like TikTok to stay entertained, informed, and connected” (as cited in Mateo, 2020).

Tiktok is now the favored platform for Generation Z’s desire and interest, that is, content creation. This gives young people the venue for creating video content showing their talents, skills, dreams, desires, ambitions, hopes,

problems, issues, etc. As a primary tool of self-expression, TikTok has become “the ideal channel for escapism to the app to alleviate their boredom or because it's a quick and easy way to get famous, but it's equally possible to frame TikTok's predictable, lighthearted nature as an anesthetic to mass anxiety” (Escobar, 2020).

Many people use Tiktok, but most users are teens, and it has become a celebrity start-off. If Tiktok uploads creative content and their viewers are entertained and earn many comments and reactions, it is free publicity for many hoping to become instant celebrities. According to Iodice and Papapicco (2021), TikTokers penetrate a wide range of surroundings, amplifying the phenomena, and it is the web that leads to a theorization of fun as a new type of social influence. Tiktok is a wonderful tool to meet new people.

However, concern about the responsible use of Tiktok arises. It is for this reason that the researcher opted to conduct a study on Tiktok for the students of Surigao del Norte State University (SNSU) which aimed to determine the extent of influence and engagement of TikTok among SNSU students using the app. It is hoped that data generated from this study will become a basis for designing or formulating guidelines for the ethical use of TikTok among students for them to become socially responsible users of the social media, Tiktok.

The study aimed to look into the frequency of the students using Tiktok will be gathered. The level of influence of TikTok on SNSU students was analyzed based on the content, quality, and music and then the level of engagement was based on three factors: entertainment, viewer comments, and viewer reaction. Finally, the significant relationship between the level of influence and level of engagement of students on Tiktok was also determined.

## Theoretical Background of the Study

This research is based on the Uses and Gratification Theory (Katz, 1959), which states that audience members are not passive but rather actively involved in understanding and incorporating media into their life. Katz and Foulkes proposed the uses and gratification theory to better explain why and how people actively seek out and use various media to meet specific needs (1962). This approach has served as the foundation for many media content research efforts over the years.

The uses and gratifications theory describes people as active and motivated in selecting the media they choose to consume. The theory depends on two principles: 1) media users are active in their selection of the media they consume, and 2) they are aware of their reasons for selecting different media options. With social media's offer of greater control and greater freedom of choice, new gratifications have emerged. Research on uses and gratifications of the internet identified seven gratifications for its use: information seeking, aesthetic experience, monetary compensation, diversion, personal status, relationship maintenance, and virtual community (Vinney, 2019).

The theory suggests that “users/media consumers are actively choosing specific media content according to their needs. If there are any effects, these are consciously or at least actionably intended” (Matei, 2010). The theory believes that media users seek out a media source that best satisfies their needs.

Furthermore, The Agenda-Setting Theory (Mc Combs & Shaw, 1968), which describes the power to influence viewers and build a hierarchy of news predominance, is another theory considered in this study.

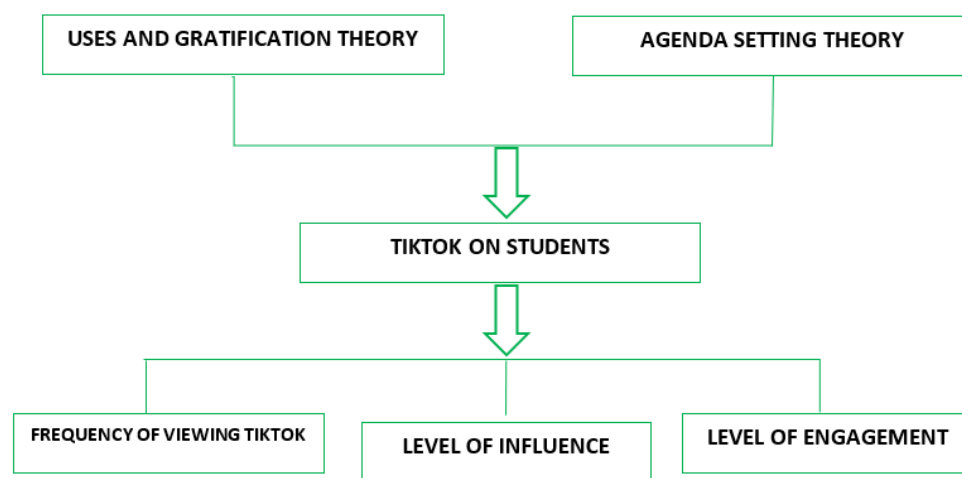


Fig.1: Schematic diagram of the theoretical background of the study

## II. RELATED LITERATURE AND STUDIES

The associated literature and studies of the current investigation are presented in this part. TikTok is one of the various social networking sites that are available nowadays. TikTok is a social media network that boasts 800 million active members globally since its introduction in 2016. TikTok's influence on students has provided them with a platform to entertain its viewers. According to Dilon's study (2021), TikTok, like other social media platforms, has its share of influencers, and the 15-second video format attracts what is known as meme machines. Influencers who make money off of views, likes, comments, and shares are known as meme machines. When someone who is influenced by the app is pleased with how viewers react by commenting or liking the published TikTok, it is reported.

According to Yang (2020), when viewers "like" a video on TikTok, they are expressing their enthusiasm for the content, and if they leave a remark, they are expressing their desire to connect and enhance one another's videos. Meanwhile, Iodice and Papapicco's study (2021) demonstrates that they are theorizing a distinct type of social impact, or "fun," that is characteristic of the social network and the period. According to Jia (2017), as referenced by Liqian (2018), TikTok's contents come from all walks of life, and diverse contents provide users with different experiences. For example, funny content can entertain viewers, and users may desire to shoot the same content to spread happiness to others. According to Xu (2019), the "Tik Tok" material is quite dynamic, with a lot of online and offline activities aimed at young people with imagination and curiosity. As a result, the uploader of TikTok's video receives fulfillment from comments and replies.

While TikTok may be entertaining to the young, there are also other positive and negative effects. According to Fund (2021), TikTok can be the voice of many people's opinions in the real world, like how it was influential during the Trump rally boycott campaign in Oklahoma. But Fund also observed that negatively, TikTok is highly addictive, and many users, especially teens, spend hours on it daily and it has become a serious distraction to students. Simrin (2020) recognized that TikTok is a source of moral entertainment for young people, as well as a platform for publicity, learning new things, and providing new opportunities for volunteering and internship for students. On the other hand, she also recognized that TikTok is designed to be addictive, saying "It's incredibly easy to fall down the TikTok hole and suddenly reemerge hours later having lost an entire day." For Simrin (2020), TikTok has become a platform for bullying and public shaming, thereby endangering the mental health of viewers and users alike and since it doesn't have restrictions as to who can join the

app, it poses a serious concern when it comes to children being exposed to harmful situations.

According to Lee (2021), satisfaction with TikTok was seen as a mediator between different motives to use TikTok and to continue TikTok use. He also mentioned that research cannot show any significant link between TikTok use and well-being, whether positively or negatively. Lee (citing Wang et al., 2020) also underlined the overall relevance of uses and gratification theory to understand TikTok use and presented needed variables in cognitive and affective domains as relevant to personal/social integration and relief of pressure. In addition, he also believed that (as supported by the view of Shao, 2018) "young people use TikTok for positioning themselves in their peer group and to understand where he/she stands in the peer group. Thus, TikTok is also relevant for identity formation of young persons and obtaining feedback to oneself."

But it cannot deny the fact that TikTok has inspired and helped many people around the world, judging from internet testimonies and research generated by scholars and social media enthusiasts. While it is true and has been empirically proven, that TikTok has negative and positive effects on students, there is no doubt that it has reshaped the world of social media as we know it today. But there is a need for some sort of regulation on its use, especially among children, and teenagers to maintain a healthy balance in their psychological and social lives.

Although it's possible to debate the positive and negative effects TikTok has on teens, there's no doubt it has reshaped the world of social media as we know it. With this in mind, it's also incredibly important for users to regulate their TikTok usage and maintain a healthy balance with the real world.

## III. RESEARCH METHODOLOGY

A quantitative-descriptive research design using a survey was used. The design was acceptable since it will allow the researcher to determine the extent of influence among SNSU students. The participants in this study were the 4<sup>th</sup>-year Bachelor of Arts in English Language students. A researcher-made questionnaire crafted by the researcher was used in this study. Expert professors in social science, education, and statistics validated the questionnaire. Part I is about the participants' profile in terms of frequency of viewing the TikTok app; Part II, on the other hand, examines TikTok's level of influence and level of engagement.

To determine the frequency of viewing of students on TikTok, the statistical data utilized was Frequency Count and Percentage Distribution. The mean and standard deviation were used to establish TikTok's level of influence,



and Pearson Product Moment Correlation was used to evaluate whether there is a significant relationship between TikTok's level of influence and engagement.

The participants' frequency or occurrence of viewing TikTok is (29 or 40.3%) viewed TikTok 2-3 times a week, followed by (21 or 29.2%) viewed once a week, then (17 or 23.6%) viewed more than 6 times a week, and (5 or 6.9%) viewed 4-5 times-a-week

The researcher ensured that the study conducted adheres to the ethical standard intended for this research. The researcher sought approval from the University President of SNSU. Moreover, a confidentiality clause was included in the first part of the questionnaire for the participants to know that their personal information is concealed for data privacy.

#### IV. RESULTS AND DISCUSSION

This section presents the results and the discussions of the study.

Table 1. Level of influence of TikTok on SNSU students

Parameters	Mean	Standard Deviation	Qualitative Description
Content	2.85	0.64	Very Influential
Video quality	2.83	0.66	Very Influential
Music	2.80	0.63	Very Influential
<b>Average</b>	<b>2.83</b>	<b>0.64</b>	<b>Very Influential</b>

<u>Parameter</u>	<u>Qualitative Description</u>
3.25-4.00	Extremely influential
2.50-3.24	Very influential
1.75-2.49	Slightly influential
1.00-1.74	Not at all influential

Table 1 shows the level of influence of TikTok on SNSU students based on content, video quality, and music. The result shows that TikTok is *very influential* to the students with (a 2.83 average mean and .64 SD. The content got (2.85 mean and .64 SD), while Video quality got (2.83 mean and .66 SD). Finally, Music got (2.80 mean and .63 SD). Data reveals that students normally find TikTok very helpful in breaking the monotony of daily life, as a source of information, and as a way of connecting with others

through sharing relevant and timely videos. Students believed that TikTok video quality primarily makes the delivery of content more interesting and they prefer to watch TikTok with captivating and entertaining music than anything else. These are concordant with what Yang (2020) opined that when viewers “like” a video on TikTok, they are expressing their enthusiasm for the content, and if they leave a remark, they are expressing their desire to connect and enhance one another's videos.

Table 2. Level of engagement of TikTok on SNSU students

Parameters	Mean	Standard Deviation	Qualitative Description
Entertainment factor	2.90	0.58	Very Influential
Viewer's comment factor	2.86	0.69	Very Influential
Viewer's reaction factor	2.70	0.60	Very Influential
<b>Average</b>	<b>2.82</b>	<b>0.62</b>	<b>Very Influential</b>

<u>Parameter</u>	<u>Qualitative Description</u>
3.25-4.00	Extremely influential
2.50-3.24	Very influential
1.75-2.49	Slightly influential
1.00-1.74	Not at all influential

Table 2 shows the level of engagement of Tiktok to SNSU students based on the three factors: entertainment factor; viewer's factor; and viewer's reaction factor. The result shows that TikTok is *very influential* on the level of engagement of the students with (2.82 average mean and .62 SD). The entertainment factor got (2.90 mean and .58 SD), while Viewer's comment factor got (2.86 mean and .69 SD) and the Viewer's reaction factor got (2.70 mean and .60 SD). Shao (2018) avers that young people use TikTok for positioning themselves in their peer group and to understand where he/she stands in the peer group. Thus, TikTok is also relevant for the identity formation of young persons and for

obtaining feedback from oneself. Fund (2021) believed that Tiktok can be the voice of many people's opinions in the real world, like how it was influential during the Trump rally boycott campaign in Oklahoma. But Fund also observed that negatively, TikTok is highly addictive, and many users, especially teens, spend hours on it daily and it has become a serious distraction to students. While the SNSU students were engaged in using TikTok, Simrin (2020) recognized also that TikTok is a source of moral entertainment for young people, as well as a platform for publicity, learning new things, and providing new opportunities for volunteering and internship for students.

Table 3. Significant relationship between the level of influence and level of engagement of students on Tiktok

		Content	Decision	Video quality	Decision	Music	Decision
<b>Entertainment factor</b>	Pearson Correlation	0.729		0.069		0.076	
	P-value	0.000	Do not Accept Ho	0.563	Accept Ho	0.526	Accept Ho
	N	72		72		72	
<b>Viewer comment factor</b>	Pearson Correlation	0.006		0.499	Do not Accept Ho	0.260	Do not Accept Ho
	P-value	0.958	Accept Ho	0.000	Accept Ho	0.028	Accept Ho
	N	72		72		72	
<b>Viewer reaction factor</b>	Pearson Correlation	-0.043		0.364	Do not Accept Ho	0.504	Do not Accept Ho
	P-value	0.723	Accept Ho	0.002	Accept Ho	0.000	Accept Ho
	N	72		72		72	

Table 3 shows that when it comes to the entertainment factor's video content, the level of influence and level of engagement are significantly related, but this is not so when it comes to video quality and music. When it comes to viewer comment factor's video content the level of influence and level of engagement is not significantly related, while video quality and music shows otherwise. And lastly, when it comes to the viewer reaction factor, the video content shows no significant relationship between the level of influence and level of engagement of TikTok videos, while video quality and music are significantly related. Results show that SNSU students' outlook on TikTok being influential and engaging rests primarily on video content rather than music and video quality. And they see viewer comments and reactions as more related to video quality and music than the Tiktok video. According to Lee

(2021), satisfaction with Tiktok was seen as a mediator between different motives to use TikTok and to continue TikTok use. He also mentioned that research cannot show any significant link between Tiktok use and well-being, whether positively or negatively. Lee (citing Wang et al., 2020) also underlined the overall relevance of uses and gratification theory to understand Tiktok use and presented needed variables in cognitive and affective domains as relevant to personal/social integration and relief of pressure.

## V. CONCLUSION & RECOMMENDATION

The study revealed that most SNSU students do watch Tiktok videos regularly and they were influenced by the content, video quality, and music. Likewise, their engagement on Tiktok was very influential, especially since

they were entertained, and even take action in commenting and reacting on someone's TikTok.

It is hereby recommended that the formulation and implementation of guidelines on responsible use of social media, in particular TikTok. The students must be involved in the formulation to make them more responsible for their actions. This can be implemented by the Student Affairs and Guidance Offices of SNSU and will be discussed during the student's orientation before a school year commences. It is also recommended that issues and concerns on social media apps use, particularly TikTok, be integrated with their related courses, like Purposive Communication, Ethics, etc. A school campaign spearheaded by the Student Government Council can be launched and sustained to reinforce the school's advocacy for responsible use of social media applications.

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# Persistent Pursuit for 'Self': A Study of Shashi Deshpande's *In Roots and Shadows* and Kamala Markandaya *Nectar in A Sieve*

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**Abstract**— The present paper is an attempt to discuss the postcolonial women writers of India like Shashi Deshpande and Kamala Markandaya belonging to two different decades and significantly projecting the quest of 'self' by their women characters in terms of pre-set social institution. This perennial expedition of women for their identity in the male-chauvinistic society is not restrained to India, but traverses across the world. The unending struggle of women to opt between the idealised womanhood by the society and the 'self' has been astoundingly dealt by Deshpande in *Roots and Shadows* and Markandaya in *Nectar in A Sieve*. The discussion is majorly concentrated on the role of the idealised womanhood as a barrier in the quest of identity and surpassing the hurdle to achieve one.

**Keywords**— self, postcolonial, women, ideal, myt.

The term "post-colonial" can be traced to its origin in the Latin terms "postis" and "colonus," which denote "after" and "a cultivator, a planter, or a settler in a new land" respectively. The word "post-colonial" with a hyphen refers to the chronological period that emerged after colonialism, and the word "postcolonial" without a hyphen refers to the perpetual impact of the colonial era across the world and periods. Helena Gilbert defines "postcolonialism" in her words as "It is the term that indicates a degree of agency or a programme of resistance, against cultural domination, signals the existence of a particular historical legacy, and a stage in a culture's transition into a modern nation-state." Hence, the term "postcolonial literature" refers not only to the canon of works belonging to the particular historical phase of a particular nation but any oeuvre of literature by the colonised people who are persistent in obliterating the colonial influence over the people of Third World countries. The particular body of literature exhibits a rebellious tonal attitude and resistance against the dominant power. The postcolonial literature demonstrates the influence of hegemony over colonised subjects and deals

with the themes as nationalism, the hybrid cultural aspects, the issues of the languages, identity crisis, racism, etc.

Postcolonial Indian literature in English encompasses the works of Indian authors residing in India or across the world who write in English.

The Indian authors chose the English language to write back to the international readership and to answer back to the colonisers. Despite the end of the two hundred ruling years of the British regime, Indian authors questioned the internal colonialism prevailing in the sphere even after fifty years of Independence. The famous trio of Mulk Raj Anand, R.K. Narayan, and Raja Rao's works have been recognised as the exponents of post-colonialism who followed the path presented by Rabindranath Tagore. Not just male but the female authors began to question in the new arising Independent India. Due to the socio-political changes in India, these women authors took up the role of asserting the contemporary reality of Indian women and their experiences. The works of female writers like Kamala Markandaya, Anita Desai, and Nayantara Sahgal pushed



the boundaries of Indian literature, which was entirely controlled by the male patriarchy. With the more empowered voices, Shashi Deshpande, Manju Kapur, and Chitra Banerjee Divakaruni followed the paved path by their predecessors

The constant issues like marginalisation of women by idealising womanhood, the urge for recognition of women as human beings were introduced. The "perfect woman" or idealized woman" is a myth created by male-dominated social institutions in both the east and the west. In Indian mythologies, we find the goddess Sita, Sati, Devaki, Kunti, Yashodhara, and Draupadi have been presented as the ideal role models for women who sacrificed themselves and represented the attributes of timid wives or "good enough mothers" (D.W. Winnicott, 1971)

Therefore, the female authors voiced against the stereotypical image of women and conceded the idealisation of women as "the nurturer", or sacrificing individual who has been responsible for the marginalisation of women. Thus, destined for marriage and motherhood, women in postcolonial Indian society have been allotted the second position. As Lord Alfred Tennyson's poem *The Princess* states

Man for the field and woman for the hearth

Man for the sword and for the needle she

Man with the head and woman with the heart

Man to command and woman to obey... (427-431)

To rebel against the idealised womanhood, Shashi Deshpande, Kamala Markandaya, Anita Desai acknowledged the issues experienced by the women in the patriarchy and highlighted them in their writings

Postcolonial Indian literature in English encompasses the works of Indian authors residing in India or across the world who write in English. The Indian authors chose the English language.

Kamala Markandaya was one of the few women writers of mid-Century India who adopted English as a pen language. Using the pseudonym, Kamla Purnaiya, also known as Kamala Markandaya, has been acknowledged for her outspoken voice for Indian women belonging to various social strata. Her female characters are in the ceaseless struggle of finding their identity in a male-dominated world. In her novels, she develops the image of the contemporary reality of women. Not limited to the outer scenario, she dwells into the psyche of her women characters by exploring their emotions and state of mind by providing the first-person narrative. Acknowledging self is a psychical process that succour in achieving self-identity. As Murphy defines "Self is a centre, an anchorage point, a

standard of comparison, an ultimate reality. Inevitably, it takes its place as a supreme value. (1947:536) "

In her most well-acclaimed work *Nectar In Sieve*, she introduces Rukimini, a courageous Indian rural mother and wife who goes through all kind of sufferings in neo-colonised India where the urbanisation intrudes the peaceful rural life of villagers. Rukimini is the auto-diegetic narrator who lays bare her consciousness by describing the world through her eyes. Her voice has been presented as a straight and simple voice who seems very content until the intrusion of industrialism rises in her village. In her village, she is disposed of as an ill-fated childless woman even after a daughter she gave birth to, as she is unable to give birth to a son.

Markandaya represents the gradual understanding of 'self' in the character Rukimini, as she begins to empathise with other female sufferers and disapproves of the society

who called her 'childless :'

"...I am ashamed that I ever had such thoughts: may only excuse is that thoughts come of their own accord, although afterwards we can chase them away (NS14). "She identifies with other women as she states "Neighbours, women .... and I a failure, a woman who cannot even bear a child" (NS 50).

Thus, Markandaya, not a radical feminist, epitomises the character of Rukimini who is deserted by her husband, her daughter also abandoned by her husband as they couldn't fulfil the expectations of motherhood described by male patriarchy. Instead of demoralising herself, she identifies her identity as a woman who has not any fear as she says "Why fear?" "Am I not alone and do I not manage?" (NS 62). Thus, Markandaya excels in expressing consciousness of her characters' mind as well as socio-political complexities in the background and their reactions to them.

On the contrary, Shashi Deshpande has delineated the realistic image of middle-class Indian women by re-evaluating the status of women and offers them opportunities to rebuild their individuality and 'self'. She exhibits the turmoil of middle class "new women" characters in the transitional period of modernity and tradition.

In her work *Roots and Shadows*, the protagonist as well as the narrative of the novel, Indu attempts to find her 'self' in the traditional society where she craves her individuality and freedom. A motherless rebellious, educated woman, Indu is nurtured by the older generation who conceptualises the destiny of women as nothing "but to get married, to bear children, to have sons and the grandchildren" (128). Indu felt suffocated and caged,



hence, escapes her family in search of her identity and marries Jayant.

Being the doting wife which she used to resent, puts her in guilt and agony. At last, she realises that fulfilling the expectations of an 'ideal wife' has destroyed her selfhood. She states "This is my real sorrow that I can never be complete in myself" (34). To rebel against the traditional concept of love, Indu has an adulterous relationship with Naren. To find herself, she goes back to her family and reckons to contemplate over her career, her life and the concept of love. In the novel, Deshpande encapsulates the new woman who is educated and constantly on the quest of 'self'. Although, Deshpande resolves the situation a little different as Indu finds herself in her root by returning to the family and her husband. She finds herself as a wife, a daughter and more importantly as a human being.

The Indian women authors concentrated not just on the women's plight and their issues but voiced their experiences of finding their identity or 'self'. Deshpande and Markandaya exhibit the process of altered human emotions through their experiences. While in search of 'self', Markandaya uplifts her woman character by breaking all shackles of the society whereas Deshpande's character ends her quest of 'self' by turning towards her roots. Deshpande's Indu has similarity with Jamaica Kincaid's Xuela (*The Autobiography of My Mother*), a motherless girl who has been left by her father in the care of another woman. Thus, both characters from different regions turn into rebellious women who are on the expedition of their 'self' and craves for their traditions and roots. Deshpande and Markandaya focus on the women's universal quest of 'self' by giving them the voices and follow their journey of finding 'self'.

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# Tracing childhood trauma, bullying and abuse in Margaret Atwood's "Cat's Eye": Could Elaine Risley be helped by inner child work?

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**Abstract**— *Cat's Eye* by Margaret Atwood is a story about female friendships, childhood bullying, and the way our past almost always follows us into our present. The paper aimed to explore protagonist Elaine Risley's unresolved childhood trauma and abuse, and whether certain counselling techniques could have helped, with a focus on inner child work. The paper thus attempted to draw parallels between Elaine's life and the possibility of inner child work in therapy. It also tried to address the problems that might arise during the process, the foremost of it being lack of initiative. The paper serves as a possibility of understanding real world individuals and their early childhood trauma through the hypothetical presence of a fictional character, Elaine Risley, in the therapy room.

**Keywords**— *bullying, counselling, inner child work, psychotherapy, trauma*

## I. INTRODUCTION

"With enemies, you can feel hatred and anger. But Cordelia is my friend. She likes me, she wants to help me, they all do. They are my friends, my girlfriends, my best friends. I have never had any before and I'm terrified of losing them. I want to please. Hatred would have been easier. With hatred, I would have known what to do. Hatred is clear, metallic, one-handed, unwavering; unlike love" (Atwood, 1988, p. 142)

*Cat's Eye* (1988) by Margaret Atwood is a story about Elaine Risley, an established painter, back in Toronto for a retrospective exhibition of her work. Elaine's retrospective exhibition provides the impetus to revisit memories; she vividly recounts childhood events, marriage and motherhood. In doing so, we get a clearer picture of how all those incidents made her who she is in the present. Since it is a Bildungsroman, we go through two time periods- the first being the present, and the second period being Elaine's childhood and her young adult years in Toronto.

The childhood memories start with Elaine travelling around with her parents and elder brother because of her father's profession as an entomologist, never having a place to call home. When they eventually buy a house in Toronto and settle down, Elaine is introduced to a mystical world she has only ever read about before: the world of girls. At the crux of it all is her friendship with Cordelia, her childhood best friend who soon turns out to be her greatest abuser. The quote mentioned at the outset of the paper is a beautiful yet haunting encapsulation of the relationship Elaine had with her childhood best friend, Cordelia.

The book traces Elaine's life, her learnings and her understanding of her traumatic experiences. But all of them become obsolete the moment she arrives at them, she is always a little too late for the realisations to hit her, as late as motherhood and old age. Her whole life she had been carrying the abuse Cordelia inflicted on her, and the emotional scars of it never healed. Elaine was oblivious to it all, her life just lurched on from one stage to the next, with her having no recollection of the trauma she had

endured, which was buried somewhere deep inside of her. It had left her hollow. Even though she did become a painter, her life had no plans, no goals, no passions. Haunting details of Elaine's life make one realise just how much of ourselves we leave in the past, and how much of it we still carry along with us. The following quote surmises Elaine's recollections of her early life when she is well into her middle age-

This is the middle of my life, I think of it as a place, like the middle of a river, the middle of a bridge, halfway across, halfway over. I'm supposed to have accumulated things by now: possessions, responsibilities, achievements, experience and wisdom. I'm supposed to be a person of substance. (Atwood, 1988, p. 13)

This paper aimed to dissect the character of Elaine Risley and the traumatic childhood she had due to consistent abuse and bullying, and how it haunted her well into her adult life. The paper would also try to look into the possibility of inner child work to heal her fragile sense of self, which obstructed her from truly being her true self all her life.

## II. THE PSYCHOLOGICAL RAMIFICATIONS OF CHILDHOOD BULLYING AND ABUSE

In *Cat's Eye*, Atwood effortlessly captures the psychological ramifications of bullying, centering around female friendships. Around the period of eight to eleven years of age, Cordelia often teamed up with two other girls, Grace and Carole (also supposedly friends of Elaine), and broke Elaine's sense of self-worth in a way that would make us introspect "what little girls are actually made of" (Dermott, 1989).

The most immediate effect the bullying had on Elaine was a sense of shame. Since Elaine's family had led a nomadic lifestyle because of her father's profession in entomology, it made her "the other" in the group of friends, and particularly susceptible to allegations of 'abnormality'. They conjured up weaknesses of Elaine, which the latter felt she actually possessed (Jones, 2008). This sense of shame Elaine carried well into her adult life, wherein even if she forgot the incidents of her childhood, the name of Cordelia would cause her a "flush of shame, or guilt and terror, and of cold disgust with myself" (Atwood, 1988, p. 299).

Another striking effect was Elaine's self-mutilation, wherein she peels the skin of her feet. When the bullying stops, it fades, but less severe signs of it continue, like the chewing of skin around the lips and fingernails (Jones, 2008). Psychoanalytically, this feet peeling was a displacement activity in which Elaine tried

to regain the sense of control that she loses when she is with friends or "tormentors". She also had suicidal ideations; or rather the will to just disappear, "I lie on the floor, washed by nothing and hanging on. I cry at night. I am afraid of hearing voices, or a voice. I have come to the edge of the land. I could get pushed over." (Atwood in *Cat's Eye*, 1988, p. 443). Elaine's dissociative strategies of avoidance, fainting and splitting off from her own body, which she uses to create a provisional sense of control to alleviate her suffering, reveal her lost sense of competence to act or live in the world (Jones, 2008).

Her "friends" torment her with her own image, ostracize her, and in one terrible incident, take things a little too far and bury her alive. Elaine submits. "They are my friends, my girlfriends, my best friends. I have never had any before and I'm terrified of losing them. I want to please." (Atwood, 1988, p. 142). The peak of her trauma was Elaine's near encounter with death and the hypothermia that occurs as she tried to retrieve her hat, which Cordelia had thrown into the icy water from the bridge. Because of her dissociation, she imagines a fantasy Virgin Mary/mother figure guiding her out of the ravine. Elaine finds the will to turn away from her friends and represses this period in her life after being vindicated by her own mother's concerns and the other girls' punishments.

The novel also highlighted how the bully is often the one who has been bullied. Abused at home, and never being able to please her father, young Cordelia displaced her lack of self-worth and insecurities onto Elaine. When their roles were reversed in high school, because Cordelia had failed to pass a year, and Elaine became powerful, assertive, and verbally aggressive, Cordelia faded into powerlessness. A sense of conflicted identity persists that she carries throughout her life when she herself becomes the bully. They did not know when they switched places. In a way, Elaine had absorbed Cordelia and even in her adult life, Cordelia was there, in almost every painting that Elaine ever made.

The ramifications follow well into her adult life. When faced with an issue in a relationship, she refuses to confront it, choosing instead to evade it, as she did to her bullies as a child. She feels that "this act of walking away... is like being able to make people appear and vanish, at will" (Atwood, 1988, p. 378). Even with her affair with her art teacher, she always had this feeling of transience, she could leave whenever she wanted to. So when she became pregnant with her first child with her husband Jon, she was terrified because she felt she was losing control.

Jon was not supportive of her art, imbibing her with self-doubt even amid critical acclaim. As a mother, she was always anxious about her daughters when they were children, "Most mothers worry when their daughters reach adolescence but I was the opposite. I relaxed, and I sighed with relief. Little girls are cute and small only to adults. To one another they are not cute. They are life-sized." (Atwood, 1988, p. 139)

### III. IN THE THERAPY ROOM

For a person like Elaine, even the thought of therapy, of having to talk about her life with another person, would have been threatening. It would have made her feel bare and exposed, in ways that she only permits herself to be in her paintings. But it is also clear that one mode of counselling, inner child work, could have worked for someone like Elaine, and I would like to defend the same. Although her art serves as a therapeutic medium for her, her memories of abuse and trauma burst through almost every painting that she does. But the fact remains that she could never reconcile her past with her present, and had merely managed to repress them.

I began then to think of time as having a shape, something you could see, like a series of liquid transparencies, one laid on top of another. You don't look back along time but down through it, like water. Sometimes this comes to the surface, sometimes that, sometimes nothing. Nothing goes away. (Atwood, 1998, p. 3)

Inner child work is an amalgamation of attachment theory, somatic (or body-based) therapies, Jungian Shadow work, Internal Family Systems, and psychodynamic theories. It works well with anyone because each one of us has a child within us. There are younger parts within us with different ages, different experiences, and different needs, and when we grow into our big bodies, these parts do not necessarily disappear. The concept of inner child work is grounded in psychosynthesis of the ages (Assagioli, 1973) wherein our developmental stages are not seen as something linear but rather laid out in concentric circles with childhood and infancy right in the middle of it. Our personalities then grow outwards, often looking to have what is called authentic personality; "who I think I am matched with how others perceive me." (Firman and Russell, 1994). Our inner child can come out at the most random moments of our life but if we had a tough or loveless childhood, we are actually children most (if not all) of the time.

Whenever significant others treat us as "non-beings", a feeling of not being seen, recognized, and respected as a human being, it inflicts psychological

wounding to the child's deepest sense of identity (Firman and Russell, 1994). The events which lead to such wounds can be overt or covert. The overt category includes acts of violence, such as physical abuse or sexual abuse, while the covert category might be even more pervasive. The more covert types include such things as emotional battering, psychological incest, and identity enmeshment; bigotry (sexism, racism, etc.); compulsions and addictions which remain unrecognised and untreated by the caregivers; or denial in the family system of any important aspect of human life (e.g., sexuality, spirituality, death) (Firman and Russell, 1994). In the case of Elaine, it was mostly covert incidents that had wounded her deeply, leading her to develop a survival personality which is also called the "false self" (Winnicott, 1960) wherein one cuts off an aspect of ourselves, and becomes distant from our authentic personality. We see this when Elaine internalised Cordelia's vengeance, and meanness, she became "what she must become to survive" (Firman and Russell, 1994). Moreover, all of this happened without Elaine's parents knowing about anything. This made young Elaine a lone defender of her own sense of safety.

In the therapy room, inner child work is carried out in various ways by various therapists. It is not easy, one's survival personality kicks in whose whole function is not to feel the non-being wounding. An empathic connection to the inner child goes directly against this prime motivation. Elaine would be resistant, not even recognizing that she needs therapy. A certain level of defensiveness can rise, and the survival personality will want to get rid of these resurfacing memories, so that "my life can continue in the way I see fit." (Firman and Russell, 1998). McGuire (1993) talked about how in the therapy room, clients who have suffered abuse or trauma, bring with them either "toxic shame" (which has already been discussed in the case of Elaine), idealise the abuser(s), or deliberately "forget" chunks of their childhood. As Elaine put it, "The past has become discontinuous, as stones skipped across the water, like postcards: I catch an image of myself, a dark blank, an image, a blank." (Atwood, 1988, p. 356)

Healing the relationship with one's inner child is a protracted process. Contacting the inner child is a matter of mirroring, of empathic attunement. The splitting off of the inner child was created by a disruption in mirroring, and only mirroring can mend the disconnect with the inner child (Firman and Russell, 1993). The process of inner child work can be roughly condensed into three parts according to Firman and Russell (1993)- recognition, acceptance and inclusion.

The first is recognizing that there is a wounded child within us. It is not an easy feat since our survival



personalities are so resilient that they would not allow us to look within. Willingness is the beginning of the recognition stage of inner child work. One often has to hit rock bottom, often in intimate relationships, to be willing to look within (Firman and Russell, 1993). Perhaps the most direct manifestation of the inner child is in empathic, personal interactions. For instance, it so happens that in long-term relationships, which started out beautifully, the couple soon finds themselves plagued with feelings of dislike and disgust towards each other. Suddenly, "small things" that never mattered before become hurtful and intolerable; one person's tone of voice, mannerisms, and habits disgust and enrage the other; and they find themselves acting strangely and unusually, fighting over things that appear to be silly. But we are so used to being with our adult selves that we do not realise that these small things are the ones that hurt the child within us. When Jon thoughtlessly criticised Elaine's work, for Elaine it felt like an assault on her deepest self, something similar to what Cordelia did with her. Recognition, either by herself or in the therapy room, would be the first step in knowing that her inner child was wounded in those years of bullying, abuse and trauma.

After recognizing, acceptance is the next step. This often entails working with the parts of oneself (subpersonalities) which tend to criticise, discount, and belittle the child. Because when we belittle or criticise in a way to suppress our inner child, it withdraws further and further away from us (Firman and Russell, 1993). Until one is honest with one's inner child, with no judgement, or criticism, one cannot fathom connecting with the inner child. A therapeutic setup can help bring forth and just let the child sit with us. Elaine would have to accept that somewhere along the way she had buried her 11-year-old self, she never wanted herself to remember that self of hers, but then again, it is that self that is the closest to her. Once her inner child breaks forth, it would also mean that her adult personality would undergo a change. This is because our survival personality is based on certain psychological contracts, which have helped us to become accepted by our close ones. And if she listens to her inner child, she might discover a whole new world of experience that reveals her early life to be far more destructive than she or anyone else had ever realised. Elaine's paintings are a testimony of that.

Inclusion is the next step, an ongoing, daily process whereby one adopts the inner child and begins to live one's life in an intimate relationship with him or her. In Elaine's case, this would mean that she restructures the way she looks at and deals with her current relationships. Of course, these steps are merely a broad overview, what goes in the counselling setup would be much more

complex. As Diamond (2008) noticed in their practice of psychotherapy, the adult part of the personality learns to relate to the inner child in the same way that a good parent relates to a child of flesh and blood, providing discipline, limits, boundaries, and structure. These are all essential elements of loving and living with any child, whether metaphorical or real, along with support, nurturing, and acceptance.

Self-compassion and self-empathy are the essences of therapy (McGuire, 19993). In case a therapist is dealing with inner child work, the client must be allowed to grieve the loss of childhood they needed but didn't get- "This is what I miss... not something that's gone, but something that will never happen." (Atwood, 1988, p. 498). Elaine had wanted to have a good relationship with Cordelia, and she still did, but she had also accepted that it may never happen. When a therapist is stuck in an inner child metaphor, they may lose out on a client's more powerful metaphors that emerge from their own knowledge of their experiences (McGuire, 1993). Elaine's admission, "I feel everyone else my age is an adult, whereas I am merely in disguise" (Atwood, 1998, p. 15), would be a window to her own understanding of how she feels like she is only an adult from the outside, fulfilling adult roles out of mere social obligation.

Moreover, it would not be reasonable for the counsellor or therapist to expect the inner child to be easy to work with. Cut off for so many years, she would likely be untrusting, angry, or too hurt to talk. The counsellor would want to gently direct Elaine to think of some way to approach her. And if necessary, side with her resisting part and validate that what she did and who she became, was what made her survive then (McGuire, 1993). As far as one can predict, Elaine's memories do not come out all at once, it comes out in bits and pieces. But in whatever way the past resurfaces in the therapy room, the therapist must help her sit with the felt senses that arise. One can assume that Elaine already had a sense of recognition that when she looks back at her past, she can see the centrality of it all - "The past isn't quaint while you're in it. Only at a safe distance, later, when you can see it as décor, not as the shape your life has been squeezed into." (Atwood in *Cat's Eye*, 1998, p. 428)

McGuire (1993) talked about how "Two seconds of contacting the 'frozen whole' can be the most restorative moment in an hour of therapy. By being contacted, it can even begin to melt and change". While coming to terms with childhood abuse and subsequent adult self-criticism which needs to be confronted before Elaine can move on with her life, she also needs to re-evaluate her present circumstances for a full understanding of herself, as well her rekindle her relationship with her



present husband Ben, and her two daughters. Inner child work in counselling could have been one way to help her achieve this.

#### IV. LIMITATIONS AND CONCLUSION

This paper is merely a speculative account, a what-could-have-been. Moreover, I have no clinical experience of my own and the inputs given in the paper are mere theoretical reflections. It is difficult to ascertain how the whole process would actually play out, and counselling can only do so much. There is a very real possibility of premature termination.

Elaine is a cognitively and emotionally complex individual who might think that she would not benefit from counselling and therapy. Recognizing our past traumas requires conscious cognitive work, (also called cognitive restructuring strategy in trauma-informed therapy) and one needs to be ready for therapy for it to work. But that does not mean that the possibility of it should not exist for Elaine.

In the novel, her twin odysseys - confrontation and deconstruction through her art, and her return to Toronto -allow her to reevaluate her present and progress in her life. Maybe counselling would have been the third odyssey, helping her to get into a dialogue with her inner child (a dialogical self), a reconciliation that would satisfy her whole being if the possibility for it had existed in the story of her life. The paper thus shed some light on the whole process of a fictional therapy setup with a fictional character, and possibly offered some real world takeaways for those interested in the domain of inner child work.

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# Solutions to develop the cultural market in the context of integration

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**Abstract**— *The cultural market is a market for specific goods in the field of ideological culture. The birth and development of the cultural market in Vietnam are also later than that of other countries in the world. Cultural products and services are special goods that meet the cultural and spiritual needs of people. In addition to the market role in the socio-economic development of the country, the cultural market also plays an important role in comprehensive human development in the context of Vietnam's current international integration. Therefore, the content of cultural market management needs to be properly identified, enough to enhance the effectiveness of state management and promote the cultural market to develop in the right direction to meet the cultural and spiritual needs of the whole world society.*

**Keywords**— *market, culture, policy, development, integration.*

## I. MAKE A PROBLEM

The cultural market was born quite early along with other markets, associated with the birth and development of commodity production. In Vietnam, the cultural market was born later than other market sectors in the national economy. Starting from the 6<sup>th</sup> Party Congress in 1986, other markets such as the market for goods and services; financial, capital, and currency markets; real estate market; science and technology market; The labor market in turn born and developed rapidly, integrating with the development trend of the world. At this time, the cultural market is carefully discussed by our state, only limited to a few aspects of the spiritual field in public cultural life such as books, newspapers, films, literary works, etc. study art without admitting it as part of a readily commercialized market economy. However, through theoretical and practical experience, until the 9<sup>th</sup> Party Congress, our Party also acknowledged the existence of a market for cultural products and services and affirmed that it must "Develop a market for cultural products and services" and increase budget investment for culture corresponding to economic growth.

Currently, the cultural market in our country has formed and is developing strongly in each part and each

segment in the field of culture associated with the technological process of industrialization, modernization, and international integration. The cultural market has existed in almost all centers, from urban areas to rural and mountainous areas with a variety of cultural products and services, meeting the needs of enjoyment and consumption of goods. cultural factors of the majority of the public. The cultural market is an affirming indicator of the quality of the market economy, the commodity economy because it is a commodity with special nature. The state management of the cultural market also has a basis for building mechanisms, policies, a system of legal documents, and appropriate and effective methods and measures for market management.

## II. DEVELOPING THE CULTURAL MARKET IN OUR COUNTRY IN THE CURRENT PERIOD

### 2.1. The positive sides

Today, in the period of accelerating industrialization and modernization of the country, more and more cultural products and services are put into circulation on the market. The industry structure of the

cultural sector is becoming more and more complex. Today's culture is no longer an expensive "jewelry" but has become a special industrial economy, capable of self-supporting and generating profits.

The fact that the cultural sector has become an industrial production and business sector is mainly due to the rapid increase in human spiritual needs, and the impact of culture on the quality of human capital; Since then, culture affects economic growth and the quality of life and living environment.

Currently, in the world, the contribution of the cultural sector to GDP has been measured. In the United States, for example, in 1997 the cultural sector's contribution to GDP was 4.3% and created 5.3% of all jobs in society. In Canada, in the years 1994 - 1995, culture's contribution to GDP was 3.0% and it created about 5.0% of total employment in society. In the UK, people working directly and indirectly in the cultural industry are nearly 1.4 million; its average annual growth is 2 times higher than the average growth of the economy as a whole (5% vs. 2.5%)[5].

In Vietnam, the cultural market is also becoming an industry with the following two groups of industries:

- The group of "information and communication industries" includes all electronic and printed mass media facilities (artworks, books, etc.), cinema, audio-visual business, and services of collecting, processing, transmitting, and using information,...

- Group "entertainment and leisure industry" includes the industry of manufacturing sports equipment, unions and sports organizations, cameras and musical instruments, photography, fashion, advertising, handicraft industry, architecture industry, cultural and artistic agencies (dramatic theatre, symphony orchestra,...), light music groups, museums, libraries, Cultural parks, entertainment centers, tourist activities, ...

It can be seen that the very complex structure of the cultural sector is no different from a pure economic sector, spreading in all economic sectors, connecting not only on a national scale but also with the region and the world under it. impact of international integration processes under the market mechanism. Its economic component structure includes state-owned, private, joint-stock, and non-profit organizations, including some transnational companies. The private sector deals in almost all of the industries in these two groups of industries. The state sector deals in monopolistic industries such as collecting, processing, and transmitting information, and other cultural and artistic forms of traditional, academic, and high aesthetic value. such as museums, libraries, symphony orchestras, and drama theatres,...; and attach

great importance to the preservation and embellishment of tangible and intangible cultural heritages.

To meet the diverse cultural needs in society and under the influence of new technological advances, many cultural institutions have been reorganized in the direction of forming a multi-functional cultural complex, especially in Ho Chi Minh City and Hanoi.

The development of culture today lies in its economy. Culture, therefore, decides its destiny, not depending on the "sponsors" outside the culture. The process of cultural socialization, as Vietnam's practice in recent years shows, has motivated more and more people to pay attention to culture, spend a lot on culture, and organize events on their cultural activities.

The process of cultural socialization has reduced the State's investment in culture but has enhanced the State's "controlling balance" role in the process of cultural development. The state focuses on formulating laws and tax policies to encourage (or restrict) the cultural sector. The State is interested in investing in the development of new fields to meet and maintain standards in the process of diversifying the cultural needs of all classes of people, first in the field of information and communication technology, and mass media, protect the important cultural heritage of the nation. The State cooperates with domestic and foreign economic actors to support non-commercial art and cultural forms; ... Thus, the relationship between state institutions and cultural organizations members of all economic sectors becomes close, and has practical "weight" in managing and regulating the process of cultural socialization.

Cultural socialization in Vietnam as well as in many countries around the world has promoted the development of modern forms of creativity and cultural enjoyment while also restoring many traditional cultural forms. In Vietnam today, many painters and sculptors are using new materials and electronic means to process them. Musicians also use computers and electronic technology to create new sounds and melodies. Several artists are staging modern and global individualistic forms of installation-performance art that are less dependent on traditional cultural roots. Many performing arts programs use both film and television-specific art. The major museums are networked and have websites. Large musical and variety performances are broadcast on television and meet the needs of viewers from time to time anywhere in the country.

The influx of tourists also makes Vietnam strongly integrated into the world. The current tourism demand is abundant, from the need to visit the natural and cultural landscapes, and museums to the forms of sports,

entertainment, learning, and healing, including tourism combined with work (scientific seminars, consulting, market access,...). Vietnam has a long coastline, regional cultural diversity, etc. to develop cultural tourism.

In the process of international integration, the exchange of cultural and artistic products with foreign countries is promoted, for example through international festivals; at the invitation of partners, and sponsors; participating in international music competitions; Vietnamese cultural days in other countries or foreign cultural days in Vietnam. Vietnam has cooperated with several countries to create several common cultural and artistic products, such as joint plays between Vietnamese artists and American and French artists, etc. joint cinematographic works between Vietnam and China, Korea, Japan, etc. In particular, the exploitation of some traditional art forms of the nation, such as water puppetry, has brought about cultural and economic exchange values in the process of international integration.

Cultural exchange and acculturation can be said to be a normative issues in the process of existence and development of national culture, especially in international integration with the impact of globalization processes. like nowadays. In the process of international economic and cultural integration, together with the emergence of global cultural forms, the preservation, development, and promotion of many types of national cultures is a motto. very important, having a vital influence on the future development of Vietnamese culture.

## 2.2. Limitations, exist

Today, culture, like other economic sectors, is the first subject to the rules of the market economy, which is the law of profit. In the socialist-oriented market economy in our country, economy and culture are closely linked, the economy cannot develop by itself without a cultural background and culture is not a product. passive products of the economy. Therefore, cultural development must be based on a harmonious combination with economic development.

Economics determines and determines culture because after all, economics is the material basis of culture. In this respect, the economic impact on culture can be concurrently or separately through the following three directions: a/ has the same impact with cultural development; b/ negative impact on cultural development; c/ impact in the same direction in this aspect, but the opposite direction in another aspect, in another field.

Culture affects the economy, in general, in three similar directions. The impact of culture on the economy, in any direction, generally gives positive results, for the short term, especially for the long term. Because culture, in

its most basic sense, is the crystallization of economic activities and social activities in general; in other words, is the value of those activities. If it is a value, it only has a good meaning and is useful for society, including the economy.

However, culture affects the economy only when the economy and culture are reduced to the same form of value; the same amount of mental profit. And spiritual profit often does not coincide with material profit. Many (if not all) cultural fields, like other economic sectors, are the first subject to the laws of a market economy, which is essentially the law of profit. And this is a challenge rather than an opportunity for the culture.

Therefore, when determining cultural development goals and solutions, it must be based on and oriented toward socio-economic development goals and solutions, to develop the culture to promote socio-economic development. When determining socio-economic development goals, it is necessary to simultaneously identify cultural goals, toward a just, democratic and civilized society, for the sake of genuine interests and human dignity, with a high level of knowledge and understanding. knowledge, morality, physical strength, and aesthetics are increasing. To do so, there must be economic policies in culture to associate culture with economic activities, exploiting economic and financial potentials to support cultural activities. At the same time, develop cultural policies in the economy to actively introduce cultural elements into socio-economic activities.

The dominance of the culture of "running" following the market. In culture, even in Vietnam today, there are usually 3 cultural forms that exist and develop side by side, overlapping each other: traditional culture, academic culture, and market-driven culture. school. In which the culture of "running" following the market is the result and a specific expression of the law of profit.

In the context of globalization, developed countries, especially Western countries, consider the export of entertainment products as one of the important sources of profit. Even this form of export is gradually overtaking the traditional forms of export.

The essence of the culture of "running" following the market is for profit and is reflected in the "modernity" associated with the consumption of information and cultural products in the "crowd" style, especially from abroad. The culture of "following" the market focuses on forms of entertainment that create the illusion of consumption, on the "sophisticated lifestyle" of the passive "consumer pattern". It alienates the cultural sensibility of the people, which manifests itself as cultural insensitivity.



Thereby, it deprives the public of genuine cultural sensitivities and emotions, even making some people consider violent acts as normal and acceptable activities. The biggest consequence of the culture of "running" following the market is to reduce the love for fellow human beings, not just stop at cultural insensitivity.

Thus, the culture of "running" following the market is always a great challenge for the development of culture not only in our country. The regulation and control of the culture of "running" following the market, of course, cannot rely only on economic and legal measures but must rely on the national cultural bravery and the direction of cultural development. Vietnam follows the motto "advanced, imbued with national identity".

### III. POLICY SOLUTIONS TO DEVELOP THE CULTURAL MARKET IN THE CONTEXT OF INTEGRATION

#### 3.1. Exploiting existing human resources and facilities

These activities aim to increase revenue, offset funding for cultural and artistic activities, gradually reduce subsidies and the State, create a position to gradually stand on the market, and to:

- Having more funds to repair and improve old equipment, purchase and invest in new equipment, and expand cultural and artistic activities to serve the public while improving economic efficiency and achieving social efficiency. while improving the cultural and artistic life of the people.

- Increase investment, improve intellectual capacity, improve professional qualifications and skills for engineers and workers in the field of culture and art; enhance creativity, and produce many cultural and artistic products of high economic and social value.

- Improving living conditions and welfare for creators, stabilizing their lives, stabilizing team organization, and enhancing creativity in creative work for them, because labor in the field of culture and art Art not only requires employees to have a sense of responsibility and obligation to perform labor like other industries, but because of its specific factors, workers need to promote their talents, intelligence, owner, creative (most cultural and artistic products cannot be mass-produced according to industrial chains, but there are many individual products - created according to the law of beauty).

- Create conditions to arrange redundant workers, wait for jobs, and implement administrative reform. The actual requirements of the market require step-by-step improvement of labor quality and administrative reform,

downsizing the apparatus, and prioritizing direct production. Labor in the field of culture and art cannot avoid the strict requirements of the market, so the rearrangement of labor is reasonable to improve labor productivity and create more cultural products. Creating high-quality art while ensuring maintenance and career development and improving the lives of workers is an urgent task today.

#### 3.2. Increase investment from the State budget

Like many other sectors in the economy, cultural activities also receive funding from the state budget for key annual activities. However, investment funds for this particular field often have a higher priority in many categories and levels of investment. For organizations and enterprises belonging to the state economic sector, the State invests initial capital or additional capital when the unit performs the arising tasks. For state-owned joint-stock enterprises, the State contributes capital to the enterprise as an investor contributing capital and sharing profits. The State encourages units to be autonomous in exploiting capital sources in the market, especially actively supplementing capital from profits. The State has a policy of preferential loan interest rates for cultural units. The State creates a mechanism, that encourages organizations and units to actively invest capital in cultural fields and activities associated with the market, to meet the needs of the market and the public.

Although the level of State budget investment in culture has increased each year, this proves the Party and State's interest in culture. But compared with the actual situation and urgent requirements of cultural development, it requires more and more worthy investment. On the other hand, in investment, the State also needs to invest in a reasonable way, close to reality. With the current way of investing funds as a percentage for culture and per capita, it is not reasonable, there are many shortcomings; For example, in remote areas, remote areas, high mountainous areas, ethnic minority areas... are very large, people are few, living conditions and activities are difficult but investment funding is allocated per capita, it is difficult for the organization of cultural activities. Our Party and State currently have guidelines and policies to overcome this irrationality, initially with programs and projects to support cultural and artistic activities in rural and remote areas, and remote mountainous and ethnic minority areas.

#### 3.3. Funding help the cultural market

- Regarding capital support policy

In addition to providing initial capital support for organizations and businesses in the field of culture, the State also has a policy of subsidizing prices of goods and services, tax exemption, and reduction for activities



serving political tasks and difficult goods. sales, low demand (but bring great social value, high cultural efficiency). In particular, the State creates favorable conditions for prioritizing activities for cultural organizations and enterprises. Cultural institutions are invested, and physical infrastructure ensures favorable conditions for local cultural activities... The State improves the funding and ordering regime for cinema and performing arts. art, journalism, publishing, to improve the purpose and efficiency of using funding; tax on the press; subsidies for several newspapers and cultural products to be sent abroad for foreign propaganda, books, and newspapers to be sent to mountainous, island, remote, and mountainous areas to improve the people's spiritual and cultural life...

#### - About tax policy

Currently, cultural organizations and enterprises are fulfilling their tax obligations to the State through 4 basic types of taxes such as value-added tax, corporate income tax, personal income tax, export tax - import. The State has preferential policies for this particular type of production and business through tax rates, taxable objects, taxpayers, etc., according to regions and regions across the country.

The State stipulates specific regimes for enterprises specific to the culture and information industry (movie studios, cinemas, bookstores, amusement parks, publishing houses, exhibition centers, relic restorations) ...) are entitled to preferential tax rates in business activities (land tax, capital depreciation tax, etc.).

For the planning and construction of large projects, the policy is directed to some of the most necessary cultural institutions such as libraries, information houses, and entertainment areas, ensuring environmental landscapes for historical monuments, culture, and scenic spots. The State implements the policy of tax exemption and reduction for investments and contributions of enterprises to the cultural cause...

#### *3.4. Encourage economic sectors to invest in cultural development*

Developing the cultural market cannot rely solely on the State's budget and the State's economic sector. Encouraging economic sectors to participate in spiritual and cultural activities is a requirement that needs to be studied seriously and carefully. In each historical period, it is necessary to develop reasonable guidelines and policies to promote cultural development in the general development of the national economy. At present when the market economy with the direction of the State is on the rise, the trend of regional and international integration is being promoted, and the encouragement of economic

sectors and organizations is necessary for organizations and individuals at home and abroad to invest funds for socialist-oriented cultural and artistic activities. But to do that, the agencies in charge of state management of culture must be strong enough to direct, lead and control cultural activities from production to circulation and consumption of cultural products.

The State needs to have basic orientations to create an appropriate legal environment to attract capital from the people for cultural development. Some cultural products can be fully commercialized, thus encouraging and calling for the private sector to invest and exploit. Some of the national spiritual values such as natural landscapes, long-standing historical sites, traditional festivals, etc. can call on the state capitalist economic sector to participate according to the mechanism. The state and the people work together. In addition, it is also necessary to call on benefactors and foreign organizations to sponsor the restoration of traditional cultural values to serve the people's enjoyment needs.

The policy of socialization of cultural activities must go hand in hand with the renewal of management mechanisms and methods, with emphasis on fostering and improving the qualifications and capacity of the management staff in the field. culture. At the same time, it is necessary to strengthen the inspection, supervision, and orientation to the right direction of the general development trajectory of the society.

#### *3.5. Orientation for cultural non-business units to the market mechanism*

In the process of transforming cultural non-business units into the market mechanism, it is necessary to have policies to encourage these units to find more profitable cultural activities to cover their expenses and at the same time create more values. spiritual culture serving the growing needs of the public. To do that well, in the immediate future, the State still has a regular source of funding to maintain the normal operation of the establishment and gradually shift these units to the market mechanism in the following four basic directions:

- To bring into play the professional and professional advantages of the unit, expand the implementation of revenue-generating service activities to increase funding sources outside the state.
- Bringing into play the strengths and expertise, facilities to expand the business of cultural services (film screening, art performance organization, fashion, decoration, advertising, rental of specialized equipment).
- Open cultural establishments and cultural non-business economic entities serving cultural non-business

units. Such as opening performance practice centers at universities, colleges, and professional schools in the cultural and arts block at the central and provincial levels (if any); opening cultural and entertainment service centers, advertising centers, and fine art workshops in cultural and information centers, exhibition centers, cultural houses of the Central Government and provinces and cities directly under the Central Government. (if anywhere conditions). Open services for readers to exploit information, especially information via the internet, at libraries at all levels (central and provincial); opening services to serve visitors at institutes and museums at central and provincial levels (photo service, souvenir camera recording, sale of souvenirs related to the content of the units' activities).

### 3.6. Diversify types of business activities

The State implements a mechanism to expand business and service activities (physical activities, sports, cultural services, etc.), to generate revenue to support non-business activities of cultural and artistic units. ; proactively organize revenue-generating activities; business accounting, collecting revenue and expenses, generating profits to regenerate and expand production and business activities inside and outside the unit; fully exploiting cultural activities with high economic efficiency, taking revenue to compensate for non-business activities in the unit...

Expand professional activities with income such as establishing practice centers, practice workshops at schools and training centers; conduct joint training cooperation; create other profitable professional activities such as training schools with many forms, types of training, many levels of training; the library organizes statistics on document sources and works translation; museums, archeology, statistical research of documents and artifacts for many research disciplines; cultural houses, cultural centers organize fostering and professional training activities in cultural and artistic disciplines for many groups of subjects in society....

Expanding service activities by exploiting available resources of the unit such as filming, taking photos, selling souvenirs, refreshment services at tourist attractions, relics, information access services news at the library...

Increasing the frequency of using and exploiting technical facilities with other service activities such as leasing technical facilities, and equipment, and organizing events for other business units inside and outside the country. Areas of activity such as rental halls, stages, specialized classrooms...

Expanding foreign markets, encouraging the export of books, newspapers, cultural products as well as cultural products and services abroad. In addition, the State encourages business organizations to expand export markets. The State adopts a foreign cultural policy to expand cultural exchange and cooperation activities of the nation and domestic organizations and enterprises with many countries and territories around the world.

In addition, the State also focuses on the policy of training and fostering human resources for the cultural cause. Paying attention to the development of cultural cause, not only by economic policies directly supporting cultural activities but the State also indirectly uses training policies - creating core cadres to directly organize, and manage cultural activities at all levels from central to local.

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# Stone Material is always in Thanh Hoa

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**Abstract**— *The remains of stone material in religious architectures in Thanh Hoa are relatively significant today, scattered in temples, mausoleums, and ancient citadels. However, stone worshiping objects account for a small number compared to relics such as horse statues, elephant statues, tiger statues, animal spirits, and human statues and are in danger of being lost or destroyed. Researching stone worshiping objects in religious relics to get an overview of one of the special types of relics as well as propose some necessary measures to preserve and promote their values properly. cultural property left by our forefathers.*

**Keywords**— *relics, altars, stones, traditions, preservation.*

## I. MAKE A PROBLEM

If the number of stone relics such as adoration statues, elephants, horses, and sacred animals in the tombs and temples in Thanh Hoa from the 15th - 18th centuries accounts for a relatively large number, then stone altars account for a limited proportion. more restrictive. Because most of the monuments with stone artifacts in Thanh Hoa are in the open air, only the system of statues and steles remains. The church is almost a wooden structure that has been destroyed, so the number and type of stone worshiping objects are lost. Stone worshiping objects are still present thanks to their position, often associated with the space of tombs, tombs, and adoring statues that have been sacred for a long time, affecting the religious consciousness of the Vietnamese people on the graves of the deceased. should try to limit human destruction.

On the other hand, stone altars in the form of incense sticks, altars, and stone altars usually have a large volume and weight, so they are quite stable in positions for hundreds of years. Other worship objects such as stone altars, incense sticks, and stone incense bowls are not much left because these worshiping objects are often placed in churches, so they are easily lost when the monument is damaged.

The traditional stone carving artifacts are not only the original relic of history, but also the cultural property of the ancestors, reflecting the standard values associated

with each historical period. Through studying stone worshiping objects, we can know a bit about the history, culture, and thought of the Vietnamese people in the 15th - 19th centuries. Since then, there are scientific arguments and correct practices that contribute to improving the quality of restoration, repair, and embellishment of contemporary historical-cultural relics. This is also an effective solution to protect the cultural property left by our ancestors.

## II. SOME BACKGROUND ON THE FORMATION AND DEVELOPMENT OF TRADITIONAL STONE CARVING ART IN THANH HOA

### 2.1. Thanh Hoa is a region of diverse folklore

The ancient Cuu Chan and present-day Thanh Hoa province are relatively stable areas, which is a noticeable feature. Due to being limited at the North and South ends by two rugged mountainous areas (the Tam Diep hill in the North and the Hoang Mai range in the South), the process of cultural exchange during the Dong Son culture period and the beginning of AD. Mainly following the Ma River, the river became a position and an important agent in the material and spiritual life of residents. In the early AD, the traffic roads were continuously interrupted by slopes and pass connecting Cuu Chan with other areas. Later, two popular paths in the

Cuu Chan area (until the 13th century) to the North and the South were: from Tu Pho headquarters, along the Ma river, to Vinh Loc, to Nho Quan, Ninh Binh province, to Hanoi. or from Vinh Loc to Thach Thanh, through Son La, Hoa Binh to Laos. From Vinh Loc, cross the Ma River to Yen Dinh, Tho Xuan, Trieu Son, and Nhu Xuan into Nghe An along the Bo Lan slope (now road 15). Thousands of years BC, the ancient Vietnamese people in the lower part of the Ma River followed this river and exchanged with their compatriots in the Bach Hac region (Viet Tri) and beyond, the Northwest region of Vietnam very early. Along the same river, the ancient Vietnamese advanced down to the plain and certainly had exchanges with the multi-island Malay ethnic groups. By the legend of Mai An Tiem, and the legend of Doc Cuoc allows us to recognize and relate to the above issues. A paradigm from the stories of saints Bung, Mr. Vom, and Mr. Tu Nua to Tu Thuc, the god Doc Cuoc (the legend in Thanh Hoa) is a form similar to the stories: Thanh Tan Vien, Son Tinh - Thuy Tinh, Tien Dung - Chu Dong Tu (the legend in the Northern Midlands and Plain).

The major estuaries flowing into the sea in Thanh Hoa are Than Phu estuary, Can estuary, Lach Sung (Nga Son), Lach Truong estuary (Hoang Hoa), Lach Hoi (Sam Son), Lach Ghep (Quang Xuong), Lach Bang (Tinh Gia) ... have long been the focal point of sea trade and also the focal point of cultural exchange. At Lach Truong estuary, archaeologists discovered a bronze lampstand dating from the 1st century, with the image of a person wearing a lamp, bold Indian art style. Legend of Buddha's footprints on Truong Le cliff in Sam Son sea. At Co Giai island, there is a temple of the Doc Cuoc god, an interesting sea-land clone symbol. In the south of Lach Truong estuary (Sam Son territory) there are relics and festivals of Ba Trieu temple and the temple of the Four Holy Queens, at Lach Bang gate there are relics of the relic worshipping Lord Monsignor and the temple of the Four Saints. There are many temples with many rituals, reflecting the ancient beliefs of the Vietnamese people in the villages on both sides of the Ma River, Chu River, Lang Giang River, etc. These are the rituals of Moi Temple, Mung Temple, and Oi Temple, Nghe Sam "Worships Saint Ngu Vi, is the father and son of Le Ngoc, who was the prefect of Cuu Chan district in the Sui Dynasty who had merit in fighting the invaders of the Tang Dynasty in the 6th century". [5; pp. 132 – 133]. The Vac village festival worships the Cao Son Lord, Linh Quang Lord, and To Dai Luu with many interesting miracles about the gods who have built the country, fought the enemy, and have high virtues to help people. Through the plot of the Mai An Tiem Festival in Nga Son - Thanh Hoa, we see traces of the overseas trade of the ancient Vietnamese quite clearly. Cu Nham village

festival worships the four saints who are sea gods with the legend: the queen of the Southern Song dynasty was persecuted by the Yuan people, jumped into the sea to commit suicide, drifting into the gate of Con Nghe An (as well as 13 other coastal villages in the district). Quang Xuong all has a temple to Nam Hai Phuc Than (the four saints above), which also shows the open and tolerant acceptance of cultural values of other ethnic groups by the ancient Vietnamese in this region. Temples of the great king Nam Hai (god of whales) are a belief of Southern communities, also quite popular in the waters of Quang Xuong, Tinh Gia, Hau Loc, Thanh Hoa province. In general, the fairy tales and folk festivals have partly reflected the spiritual, material and cultural life of Xu Thanh.

Due to geographical factors, Thanh Hoa has become a special position in the historical development of Vietnam. The land where most of the feudal dynasties fell, or wanted to start a business, often chose this place as a defense base. During the Tran Dynasty, Tran Nhat Duat's army supported the king to flee (according to the inscriptions of Hung Phuc and Minh Tinh pagodas in the 13th century); In 1397, the Ho family forced King Tran Thuan Tong to return to the Western Palace, building a fortress in Yen Ton commune, Vinh Loc district to plot great things; in 1418 Le Loi raised the uprising flag in Lam Kinh; In 1533 Nguyen Kim, then the Trinh family supported the king, established Trung Hung in the Le dynasty, set up headquarters in Van Lai, Yen Truong, against the Mac...

Thanh Hoa was a land where resources and people were mobilized to the maximum for the court through wars. Land with diverse natural conditions. Looking from the East Sea to Thanh Hoa, there is a triangle shape, the top is the rugged West due to the lower mountain ranges of the Hoang Lien Son range. The delta is not large, it is accreted by four rivers (Hoat river, Ma river, Chu river, Yen river). Economic, political, and cultural factors, affect the culture and character of Thanh people in the past and affect them today.

However, these images of folklore activities are rarely seen in the art of stone carving, which the woodcarving art in Chu Quyen and Tho Tang communal houses in the North shows quite well. bold. Therefore, in some cases, such as the scene of the village before the storm with the rows of crooked trees, the herd of galloping buffaloes was carved in the stone collapse of Le Thoi Hien mausoleum (Trieu Son); the image of a scrawny stone deer at Hinh Son pagoda (Dong Son), a stone dog image at Bai Giao communal house, a stone tiger statue at Le Thai To mausoleum (Lam Kinh), at Man's tomb District Cong



(Dong Son), temple Mung (Nong Cong), or funny adoration statues in Lam Kinh ... with bold folk elements, are quite special cases in the art of stone carving.

## **2.2. Thanh Hoa has an area of stone materials and traditional stone carving**

In Do mountain, on the bank of the Ma river in Thieu Khanh commune, Thieu Hoa district, there are still vestiges of stone age civilization, with many kinds of tools made from this stone mountain. In the Dong Khoi area, in Dong Son district during the Dong Son culture, there were vestiges of a great stone processing site, in which many relics such as jewelry were made quite elaborately. It can be said that tens of thousands of relics of the Neolithic and pre-Dong Son times in Thanh Hoa are extremely valuable historical sources, including production labor tools such as spears, axes, and stone hammers. , grinding table ... to hundreds of jewelry relics made from precious stones such as bracelets, earrings, necklaces...

Since the 11th century, the Thanh Hoa stone carving profession has been strongly developed, especially in An Hoach rocky mountains (now belonging to two communes Dong Tan and Dong Hung, in Dong Son district). The root cause may stem from three factors: the tradition of stone carving dating back to prehistoric times; availability of many gem materials on site; From the Ly - Tran dynasties to the early Le and Le - Trinh dynasties, there were many works to build Buddhist temples, tombs, temples... so the demand for stone carving developed.

In the west of Thanh Hoa city, a rocky mountain range suddenly emerges in the middle of the plain, with traditional stone carving villages such as Yen Hoach Ha village, Yen Hoach Thuong village, Vu village, Dong village... According to the survey documents of Robecquain (French, late 19th century), in Nhoi village (Nhoi Ha and Nhoi Thuong) there are more than 300 households doing the stone carving, their products are diverse handicrafts. , are sold and exchanged by merchant ships to many regions. Today, we can see many stone processing sites with many relics buried deep in the ground at points within a radius of 200m around the monuments of Man's tomb, Quan Cong, Hang pagoda, Dinh Thuong... are pieces of an unfinished stele, many heads of Buddha statues, adoring soldiers, elephants, horses, inscriptions...

The stone carving profession here is not only limited to the products of worship statues, inscriptions, worshiping objects with sacred religious meanings, solving the spiritual needs of contemporary society, but also stone products. are civil goods, common household items such as mills, grinding tables, pots, flower beds... to other decorative arts and crafts such as bracelets, cups, cups, kettles... It is popular through many periods, because of the

diverse stone materials and is shown by the talents of talented artisans in Nhoi village. Stone material in An Hoach area is recorded in Dai Nam Nhat Thong Chi book: The color of the stone is iridescent like turquoise, and the blue substance is like light smoke. Later, stone was chiseled as a tool, for example, when he was hewn to inaugurate when hit, the sound would resonate for thousands of miles, used as a stele, and left behind in literature would last forever [4; pp. 252].

Based on the logic of a traditional stone carving and processing process, the places with precious stone materials are the areas where artisans come to work and live. Because stone material has a high density, it is difficult to transport long distances, when mining and preliminary processing on the spot is often a very important step, workers can immediately guess the image that they are pregnant with. in the rock mass. When we researched in Nhoi village, next to the Man Duke, there are still countless inscriptions and stone statues underground, which are still in the sketching stage, probably abandoned due to technical errors. Thus, the processing and carving of stone are quite special, if errors, cracks, breaks, or wrong blocks, they cannot be patched. From there, we can identify the talented stone carvers in An Hoach, Dong Son, Thanh Hoa villages, which can also be considered an integrated talent of the whole country.

In addition, many other regions in Thanh Hoa also have stone processing centers. In particular, many theories suggest that the source of stone materials to build the Ho Dynasty citadel was taken from Xuan Dai mountain (where Du Anh pagoda and Ho Cong cave are located), about 10km away, or An Ton rock mountain in the Kim Ngo range, about 10km away. About 5km north of the North gate, some other opinions say that the work also uses Nui Nhoi stone more than 50km away... Thousands of cubic meters of stone to build the citadel, processed squarely, of the same type, It is certainly because the same stone processing site is taking place here, not only in the villages of Nui Nhoi. Building materials are divided into three types of stone, with sizes: (2,000mm x 1,000mm x 700mm), (1,800mm x 900mm x 750mm), (1,500mm x 800mm x 350mm), with pellets weighing up to 4 tons. . The total length of the citadel is 3,446m, the average bottom edge of the citadel is from 12m to 16m, the wall surface is 4m, the height is 6m. From ancient historical sources and actual topographical surveys, an architectural plan with the outside of the citadel can be proposed: there is a moat around the citadel about 50m, 12m wide, 2-3m deep; The outermost is the land for growing bamboo and the earthen ramparts (many researchers call it the predestined area). The total amount of stone needed to cover the wall is up to 24,000m<sup>3</sup>, plus the stone to build



the gate and a series of works in the inner city, how massive will the amount of raw stone needed for processing be?.

At the Da But relic (Vinh Loc), there are 12 statues of adoring soldiers and two phoenixes, with light green, not smooth stone material. Currently, the bodies of 12 statues are cracked along each groove due to wind. The rock here has a lot of impurities and is brazed when mining or the rock structure is not homogenous, not monolithic like the rock of Nuoc mountain. In addition, the mountains of white, green, and light yellow rocks in Thach Thanh are also quite diverse, the rocks here are quite soft because they are located deep under the soil layer, suitable for processing and shaping, after a while, they will harden. than. Possibly, the pair of stone dragons in the Ho citadel (Vinh Loc), the six dragon statues at Bach A pagoda (Nga Son), and the Trinh Nghe dragon statue (currently located in Ha Linh commune - Ha Trung) are used by local stones.

### III. TYPES OF STONE WORSHIPPING OBJECTS IN THANH HOA

#### 3.1. Incense

The earliest known Vietnamese incense stick dates from the Ly Dynasty at Phat Tich Pagoda (now at the Vietnam Fine Arts Museum). During the Tran Dynasty, there were many stone incense burners in pagodas, such as in Boi Khe pagoda, especially the large stone incense in Thay pagoda (Sai Son, Quoc Oai, Ha Tay) about 1.0m high, over 3 meters long. 0m, nearly 1.0m wide.

The type of stone incense in the Tran Dynasty in Thanh Hoa appeared at Hoa Long Pagoda, with a different design, it is a rectangular incense block 3.1m long, 1.1m wide, 1.1m high with many slabs. composite stone. This is a stone pedestal divided into many floors, the bottom is a triangular-shaped wave layer, divided by 25 peaks. Next is the waist part of the pedestal body divided into 8 cells with the image of 8 fairies playing music alternating with squares with lotus decoration. The top floor is two rows of lotus petals divided into two sides. The four corners of the pedestal have 4 images of Makara with a bird's head and animal body supporting the incense, "this is a unique incense and is the only one with human sculpture and possibly dating from the end of the Tran Dynasty" [1; pp.85-86].

Stone incense in the 17th - 18th centuries in Thanh Hoa is still quite a lot. The tombs of Le Dinh Chau (Tinh Gia), Tomb of Duke Man (Dong Son), and Tomb of Trinh Thi Ngoc Lung (Tho Xuan), each mausoleum has up to 3. The tombs of Le Thoi Hien (Trieu Son), Hoang Bui Hoan church (Quang Xuong), and each mausoleum have 2.

The incense with the largest width is the incense outside at Le Thoi Hien mausoleum (1.35m high, 1.15m wide, 0.75m wide, and 0.75m deep, and is an incense project with decorative content and floral decoration projects. Leaves, birds, and animals have the most folk elements. The highest height in Trinh Thi Ngoc Lung's mausoleum is 1.48m high, 1.05m wide, and 0.72m deep, belonging to the 18th-century stone incense type with elaborate techniques. elaborate and sophisticated into the first class.

The tomb of Le Thoi Hien: in Tho Phu commune, Trieu Son district is a rectangular cylinder, the upper part is 12cm wider than the bottom, divided vertically by 6 floors. The bottom floor is 4 kneeling legs with a large spiral pattern at 4 corners to create a solid stance. The second floor is a round belt with daisy motifs covered in clusters like a fine floral fabric with perforated patterns of vivid clouds and chrysanthemums. In the middle of the second floor, there is a large, multi-petal chrysanthemum that shines as a symbol of light, surrounded by clouds, sharp blades, and round particles like stars, in the corner, are swallows flying in the sky. cloud gaps. Near the center of the western corner of the altar is a picture of a male buffalo galloping away from a storm. This image is vividly engraved, the buffalo has wide, pointed horns, bowing its head and galloping, and the scene of clouds and wind surrounding the buffalo looks very vivid. Due to the density of the small dense texture, very few people discover the image above. The third floor is a square frame decorated with lotus motifs linked together into a decorative frill. The fourth floor is frilly covered with full-blown chrysanthemums linked like a curtain. On the 5th floor are the seals in 5 circles (Phuc, Loc, Tho, Khang, Ninh). On the top is the incense altar for the incense bowls and offerings. The point of interest is that the two incense sticks placed in front of the altar are 2.0m apart, the inner incense burner is 0.2m higher than the outer one, and the number of incense sticks speaks of the prestige, position, fortune, and prestige of the client's family.

Trinh Thi Ngoc Lung's mausoleum: in Tho Dien, Tho Xuan district, it is the largest incense burner of the Le - Trinh dynasties in Thanh Hoa, and also the one with the most sophisticated and sophisticated artifact techniques. As an object of worship in the tomb of a queen, the motifs on the incense burner at Trinh Thi Ngoc Lung's mausoleum are different from those in Le Thoi Hien's mausoleum, with dragon motifs dominating the decorative elements.

The incense stick is 1.48m high x 1.15m wide, 0.75m thick, and divided into 9 floors with 11 different textures: Floor 1: The base of the incense is also the form of the flower kneeling at the four corners. The outer layer

is a y-mon frilly to create a pair of dragons adoring 5 bends, the head is facing the chrysanthemum flower in the center. The clouds in the y-mon fringe are quite realistic and the block is 1.5cm high. 2nd floor: Image of 11 square lotus petals facing down, decorated with a small dragon in the middle. 3rd floor: Shape of lemon flowers in consecutive rectangular boxes. 4th floor: The shape of the bamboo shoot shell is engraved with 3 opposing wings to create a frame of fringe around the incense. 5th floor: Patterns of lotus petals are interspersed with clouds like a surrounding silk strip. Floor 6: The side has 2 dragons, and the front has 3 U-shaped dragons located in a circle with a diameter of 20cm, separated by 2 vertical bricks 3cm thick. Floor 7: Picture of 18 lotus petals on the front and 11 petals on the sides in a square, in each lotus petal there is a blooming chrysanthemum flower, the lotus petals create a decorative frill surrounding the incense. 8th floor: The vertical lines are covered with tiny clouds like a curtain. The 9th floor is a circular embossed contour to create the top edge, connected at the 4 corners with the decoration of the throne as a cover. On the top of the throne, there are 3 incense burners 30cm high and 25cm in diameter made of stone.

### 3.2. Temple collapse

The stone altar in Thanh Hoa dates back to the earliest time at Le Thoi Hien mausoleum (Trieu Son), the 2nd year of Vinh Tri (1677). The collapse is made of 2 monolithic stone slabs, with a diameter of 3.9m x 2.4m wide x 0.55m high, with a square structure, vertical walls, divided into 3 decorative floors.

- The 1st floor kneels with chrysanthemum flowers, creating a zigzag fringe, creating a bottom frame, a round block to create strength, covered with a pattern of fat clouds of fire, carved 0.5cm higher than the background, resulting composite of chrysanthemum faces exposed 1/2 behind the ridges like the light of a star.

- 2nd floor: the horizontal surface has 9 shapes of bamboo shoot shells, and the depth side has 5 shapes of bamboo shells. The image of bamboo shoots in the altars and altars to worship Le Thoi Hien's mausoleum has a rather sophisticated decoration. Each shape is 25cm long, 10cm high, a round block is attached to the trunk, in the middle is a full-blown chrysanthemum flower with 3 layers of petals and a round pistil in the middle, the outer row has 14 petals, the diameter of the chrysanthemum flower is 6cm. Surrounding the chrysanthemum flower is a wire-shaped interlocking wire, arranged in a gracefully integrated decoration, creating 3 sharp blades on each side like lotus petals. The depth of the bamboo shell cladding block is 4cm higher than the vertical wall of the collapse,

the density due to the high and low shapes creates a lively rhythm.

- 3rd floor: the transition block consists of a layer of chrysanthemum pattern covering down, alternating with vertical stripes consisting of 4 raised edges creating a veil. Above is the floating edge of the pot's mouth, 15cm high to be smooth without decoration.

The top surface is collapsed to make it slippery, certainly like incense, people often place incense bowls, fruit dishes, and offerings for the deceased on anniversaries, holidays, and visitation periods.

The worshipping tower at Le Thoi Hien mausoleum with two large incense burners next to two kneeling stone statues at the side of the collapse creates a dignified and sacred quiet space. At the same time as the worship of Le Thoi Hien mausoleum, there is a stone altar at the temple of King Dinh (Hoa Lu - Ninh Binh) dating back to the Chinh Hoa dynasty (1686 - 1705) a little later, but the decoration favors the upper side of the temple. collapsed, a large dragon shape curled up covering the face of the collapse, creating the prestige of the client as a monarch, around the rim of the collapse was a picture of fish, shrimp, and natural animals. Besides the temple of King Dinh in Hoa Lu, there are two dragons with saddles on both sides as if creating the position of two arms to increase the surface. The size of the rock collapse is 2.1 m long, 1.8 m wide, and 0.48 m high.

Collapsed stone mausoleum of Princess Trinh Thi Ngoc Lung (Tho Xuan) placed in the courtyard space in the order of 2 stone dogs, 2 stone lions, 2 stone incense burners, 1 stone collapse, 1 stone stele, and 2 poisonous stone altars create. In terms of dimensions, the collapse has a length of 2.0m, a width of 1.35m, and a height of 0.38m. This is the space of a royal court, so the main motif is the symbols of dragons and clouds. But the dragon image of the Le Trung Hung period at Trinh Thi Ngoc Lung's mausoleum has a large and fat body layout, thick fish-scale fins, the head of the fire blade is no longer pointed but the image is rough and heavy, the decorative motif is inclined to sophisticated techniques. The art is sophisticated, paying little attention to rhythm and harmony, and the diversity of motifs such as the stone collapse decoration project at Le Thoi Hien mausoleum.

### 3.3. Throne

An altar is an object of worship with a sacred symbol expressing the spiritual status of the deceased recognized by society, so the throne is only associated with temples and tombs of wealthy mandarins...

The earliest dating throne in Vietnam is the stone throne at Nhan Trai pagoda in Kien An, Hai Phong dating

back to the 17th century. In Thanh Hoa, the earliest worshipping throne is in the mausoleum of District Chau (Tinh Gia) dating from the 40th year of Canh Hung (1779). The stone throne at Trinh Thi Ngoc Lung's mausoleum (Tho Xuan) is dated to the year of Chinh Hoa 7 (1688); The stone throne at Man's tomb of Duke (Dong Son) dates to the 43rd year of Canh Hung (1782). The stone throne at the temple of Le Van An (Tho Xuan) dates to the end of the 18th century.

Stone altars in relics in Thanh Hoa are quite abundant in tombs, temples, and churches and can be divided into three groups:

- The first group is the throne in the tomb of District Chau (Tinh Gia) arranged on a large stone altar, the stone throne has a pedestal of box stone 1.40m long, 1.10m wide, 0.30m high. There are decorative surfaces with small sine waves running on all four sides, the pedestal and the pedestal surface create flared edges and rounded blocks, creating many decorative lines. The altar is 1.10m high, 0.90m wide, 0.65m deep. This is an altar shaped like a seat covered on all three sides, the maximum thickness of the stone (1cm thick). Because this altar is a stone block carved on the top and front, it forms like a musical instrument, when lightly tapped, the long reverberation creates a very strange multi-colored sound.

The decoration of the throne to worship the tomb of District Chau consists of two parts: The throne is 0.35m high, and the throne body is 0.75m. The throne pedestal creates 4 square kneeling legs with a pattern covered with 4-sided frills. The body of the throne is a U-shaped solid block, the two arms of the throne are shaped like a dragon, and the dragon's head looks forward. The flower pattern consists of many twisted hooks combining curved lines to create decorative edges around the outer edge of the throne. On the middle throne, there is usually a bowl of incense when worshipping.

- The second group, is the throne in the tomb of Quan Man (Dong Son) dating from the 43rd year of Canh Hung (1782) in terms of shape is a double throne. A large altar (with a width of the bottom edge is 3.20m, a depth of 3.0m, and a height of 0.40m) is structured like a large altar surrounded by a U-shape, inside is a system of interrelated stone objects. The construction includes a square stone pedestal, the front is 0.35m high x the surface is 2.45m long x 1.45m deep, and on top is a stone incense burner in the form of a stone table to place the incense bowls. Opposite the back is a stone altar like the one in District Chau's mausoleum, but the wall is 10cm thick. The throne is fat, thick, rough, and simply decorated with rattan flowers. The two throne hands do not form a dragon like the mausoleum of District Chau. The two outer edges of

the altar are like two rough throne arms, each side throne is 3.0m long, and 0.2m thick. The two throne arms of the pedestal that made the mortise with this decorative dragon head support column have now been lost, only the stone mortise remains.

- The third group, which is the stone altar at Le Van An temple in Tho Xuan district and the throne worshipping the ancestor church of the Duke of Man in Dong Son district (to the left of Man's mausoleum 20m) has the same style. From a design of the throne in the mausoleum of District Chau, it was modified to cut out the two sides of the drums, thus decorating the throne more elegantly. Particularly, the throne of the Ancestral Man's Church with 2 arms is a straight line behind the back to end at the dragon's head. As for the throne of Le Van An temple, the endpoint is round and twisted u like a pearl. On both sides of the throne to worship Le Van An, there are 2 stone incense trees 1.10m high, creating a multi-layered shape that looks modern and sure of the later times.

### 3.4. Worshipping, palanquin

The art of carving and worshipping appeared popular since the Tran Dynasty with wooden materials, but it was probably not until the 17th - 18th centuries that it appeared in many mausoleums and temples in Thanh Hoa. Two worshipers at the mausoleum of Princess Trinh Thi Ngoc Lung (Tho Xuan) are placed on both sides of the Hau Than stele after the stone collapses in the middle. Some researchers think that there are 2 altars, but in our opinion, these are 2 special shrines for the two ancestors of the Lord's house. This is an imitation of the form, the position of the seat behind the curtain for the ladies in the palace.

The layout of the temple examination consists of a stone slab 1.50m high blocking the front curtain, creating an inverted U-shaped arch door. Inside is a canopy like the roof of a palanquin or like a canopy. Decorated with two dragons on both sides of the front door, surrounded by cloud motifs, chrysanthemum strings, and fire knives with a large cross-section. The front curtain is shaped like 9 folds with circular arcs decorated like petals, on the top engraved with the sun radiating rays. Many researchers believe that these two stone worship sites were added in the 19th century.

The currently known stone altar of the typical type of carving technique is at Phu Voi (Quang Xuong), consisting of two stone palanquins, the design of which is still found in the nineteenth century of concubines in the palace. . The layout of the palanquin is not as flowery as the one at Trinh Thi Ngoc Lung's mausoleum (Tho Xuan). The upper part is completely crafted to resemble wooden floats. The body of the palanquin consists of: a box-shaped

frame, 1.37m long, 1.10m wide, 1.34m high, a dome with a 150-angle light semi-circle, and the foot of the palanquin is 0.90m high. On both sides, two doors are cut like a curtain to cover the palanquin door with a height of 0.87m and a width of 0.89m. The front door has a hole of 0.90m x 1.00m high. In particular, inside the carved stone altar, there is a stone statue of a noblewoman holding a rosary in her hand, full and relaxed (it is said that two aunts Hoang Bui Hoan in the Trinh Lord's reign) Giang 1729 - 1740). The entire statue is carved directly on a 1.00m high stone block placed in a stone palanquin, the details of the altar are carved with a thickness of up to 1cm, no less sophisticated than any wooden palanquin. in the eighteenth century.

The stone worship items in temples and tombs in Thanh Hoa in the 15th - 18th centuries are not large in volume, and tend to be gradually simplified later, in contrast to the sophisticated and sophisticated tendency of human statues. and animals. The peak of delicate expression in the art of circular statues in the seventeenth and eighteenth centuries was at the mausoleum of Trinh Doanh (Bai Lang), Manchurch, and Phu Voi. The art of carving altars and incense at the mausoleums of Le Thoi Hien (Trieu Son) and Trinh Thi Ngoc Lung (Tho Xuan) is the culmination of taming artifacts on stone materials, which is the pride of artisan Thanh. Ancient chemistry has been handled as delicately as wooden incense sticks such as But Thap pagoda (Bac Ninh), Thay pagoda (Ha Tay), Keo pagoda (Thai Binh).

Stone carving topics are often associated with content and functions in contemporary architectural works. Due to the impacts of economy and history, stone carving art in Thanh Hoa in the 15th - 16th centuries has bold Confucian elements. But from the seventeenth to eighteenth centuries, many themes bearing bold folk elements appeared (especially in embossing), making the art of stone carving more diverse and richer. The subject of human carving is divided into four groups:

- Group of statues depicting abstract religious images (Buddhist statues, Phoenix statues)
- Group of adoring statues at the tomb, guard statues of the temple.
- Group of animal statues in tombs, temples, pagodas, and communal houses.
- Patterns of flowers, leaves, and clouds are decorated on clothes, altars, and inscriptions.

In general, the trend of themes is richer and more diverse, with more folklore than in the Le Trung Hung period.

The art of stone carving in the 15th century has different characteristics from the previous tradition. The statues flanking the mausoleums at Lam Kinh are from three different periods, but represent two basic styles representing the art of the early 15th and early 16th centuries:

- + Group of statues at Le Thai To Tomb
- + Group of statues at the tombs of Ngo Thi Ngoc Dao, Le Hien Tong, Le Tuc Tong.

- The statue of the adoration in Lam Kinh has a small size (no more than 1.10m high), creating a simplified block, the shape is only approximate. The group of adoring statues in Lam Kinh tends to be highly sensual, the shapes tend to be abstract, and the small size is abrupt. The intentional creation of funny makes the viewer feel unusual. In the space of the mausoleum located deep in the old forest, which is also the war zone, the hometown of the leader of the Lam Son uprising, the above folk style has evoked many associations with the cultural traditions and beliefs of Vietnam. contemporaries.

From the seventeenth to eighteenth centuries, many large stone statues in the mausoleums of Trinh lords and the mausoleums of Dukes brought a new spirit. The trend of realistic depiction is increasing, but still bearing bold elements of "template" according to contemporary "norms". The layout of the adoration statue still adheres to the dignified posture, but the weapon has been equipped, which is the trend of the adoration statue of the Duke's mausoleum, which is closely related to their majesty and merits.

The style of statues in Phuc Khe tombs of General Nguyen Van Nghi (Dong Son), Hai Ut temple (Trieu Son), Quan Chau mausoleum (Tinh Gia) with low proportions (4.5 heads), and sculpted blocks are not detailed. , still estimates bold folk elements. The statues of this time had weapons in one hand, the other hand placed on the chest or placed straight along the waist. Only the mausoleum of Phuc Khe, General Nguyen Van Nghi, a vizier of public gods and martial arts talent, a teacher of three kings, has an adoring statue holding a kumquat in his right hand.

Sculpture style in the 18th century such as statues in Dinh Thuong, Man Cong Cong (Dong Son), Bai Lang (Yen Dinh) ... the shape is more subtle, especially the ability to sculpt portraits, each statue is adoring. an inscription on the chest or the weapon. In particular, the portrait statue reached a typical level, the statue of adoration in the mausoleum of the Duke of Man.

The style of the 19th-century human statues in Elephant Palace (Quang Xuong), Duc Thanh Ca Temple



(Hoang Hoa) can be classified as exemplary typical of traditional stone carving art in Thanh Hoa.

The type of figurines in the tombs and temples of the 17th - 18th centuries in Thanh Hoa has a large number and diverse styles. The stone statues in Thanh Hoa have three forms: the group of statues in the mausoleum usually has two statues, bearing the character of a martial man, kneeling in front of a hand holding a sock, the group of statues has 2, 4, 6, and 8 statues in temples and pagodas usually smaller, small body, thin and bearing the image of a person in the field. The statues deeply reflect the cultural, historical, and religious characteristics of contemporary society.

The art of carving summoned beasts (round statues) in the 15th century mainly remained in Lam Kinh, meaning spiritual expression, and symbolism, not focusing on detailed description, proportions, or realistic depiction. . The animal statues in Lam Kinh are usually sized according to the model at Le Thai To mausoleum as a standard (the statue of elephants, horses, unicorns and rhinos is not more than 70 cm high, not more than 90 cm in length). From the middle of the seventeenth century, starting with the elephant and horse statues at Trang Tong mausoleum (Yen Truong - Tho Xuan), the proportions and descriptions were quite clear. Typical of the carving of animals in the seventeenth and eighteenth centuries are elephant and horse statues in the tombs of Trinh Do (Yen Dinh) and Dinh Thuong (Dong Son). The characteristics of the elephants and horses in this period are often divided into two groups: the group of elephants and horses "war" and the group of statues "rite". A group of typical "war" elephants and horses in the mausoleums of District Chau, Manchu, and Bai Lang (the body is fat, the head is big, raised high, the body is decorated with armor, and the neck wears a large bell). A group of typical elephant and horse statues in Dinh Thuong, Trinh Do mausoleum (proportion of long body, especially mare statue with low hammock shape, covered with elaborate costumes) wears rattles rings from 24 to 36 pieces.

Dragon statues (circular statues) in the 15th century are still found mainly in Lam Kinh and a couple of dragon statues in Kinh Thien Palace - Hanoi. The dragon statues in Lam Kinh have bold Confucian elements, symbolizing the authority of the King.

Dragon statues in the 17th - 19th centuries are more diverse and richer, especially the dragon image embossed on the inscription with bold folk elements. Dragon statues (circular blocks) of this time often carved their bodies covered with clouds, mainly carrying the function of architectural decoration and expressing their

aspirational needs for water sources, symbolic elements for agricultural thinking.

#### **IV. A FEW IDEAS TO PRESERVE, EMBELLISH AND PRESERVE THE RELICS OF STONE WORSHIP IN THANH HOA TODAY**

Traditional stone altars are not only the original relic of history, but also a work of art expressing an artistic style of an era, a type of cultural and artistic relic that cannot be easily restored, fabricated, patchable. It is necessary to strengthen community education, along with raising the responsibility of management levels so that economic development activities and people's livelihoods are not for local interests but sacrifice great cultural assets of the community of the nation.

The restoration and embellishment of monuments with artifacts made of stone is a complex artwork, especially the restoration of an ancient art block with the very delicate cultural and aesthetic value of the ancients, and contains many myths expressed through shapes. Therefore, it is not possible to rely solely on ordinary technical drawings. Technical documents for the design and construction of this type of work must be highly professional. In particular, the participants in the artifact must have virtuosic stone sculpting ability and must understand the contemporary art characteristics and the expression of blocks of the ancients. Hopefully, the cultural "symbolic" values of the ancients can be introduced into the hearts of today's workers, under their talented hands and manifest, close to the aesthetic premonitions of the ancients.

There needs to be a strict process for managing the restoration and embellishment of monuments. When we don't have the funds, protecting the prototype is a priority. When there is an investment in anti-degradation, the fear is greater if not well organized and trained this special workforce will permanently lose the original value of the cultural heritage.

The very unfortunate lesson of the restoration work at Hoang Bui Hoan relic (Quang Xuong) and Da But monument (Vinh Loc), due to lack of specialized knowledge, lack of professional supervision, "restore" workers, , embellishment" did the reprehensible thing of "permanently erasing the original artifact" by smoothing out all the shaping surfaces of stone artworks. This is one of many professional issues that need to be included in the restoration and restoration work. The outer surface of the cultural relic, which contains elements of the form and style of the ancient artisans, has, over time, "made old" and created a more sacred mystery. The ways of shaping



ancient people on ancient relics often do not follow a certain formula, both in terms of the rules of composition, the form of carving is rough or delicate, shallow or deep according to the height of the figure. blocks... The inspirations in the creativity of the ancient artisans often carry a certain spiritual element and "sublimation", so that we today, no matter how talented, want to restore it, we can only restore it. can reach a certain limit.

Some buildings are almost derelict, despite the destruction of time. For example, a group of statues, elephants, altars, and stone incense sticks are lying in the gardens of people's houses in Tho Dien, Xuan Thien (Tho Xuan), Nga Thien, in Bach A pagoda (Nga Son)... So there should be a project to collect them. cultural relics of stone material belonging to the group of "ownerless" are scattered in villages and communes, and at the same time restore some typical relics, focusing on building a "campus of cultural heritage in Thanh Hoa". , combined in the framework of a large part of the province today. If this project is implemented, it will urgently solve the loss and degradation of some relics and add educational value, honor the cultural heritage of Thanh Hoa, and enrich the cultural content of the public.

There should be a program to train human resources with more professionalism in the locality for the conservation, restoration, and restoration of cultural and artistic relics. The carvers in the past, although there was no formal school like today, in fact, the wards in the stone villages of An Hoach (Thanh Hoa), Kien An (Hai Phong)... are schools. very professional. The problem to add is that the old artisan was practiced very methodically and evaluated and upgraded each level of the craftsman quite strictly. Moreover, their skills and techniques are often associated with the "heart" of the profession, while stone carving is associated with the creation of sacred religious images and symbols. The spiritual factor introduces aesthetic intuition and controls the skill of the craftsman, which is also a special problem in religious artistic activities. That also works for us today when we need to decipher the "different" expressions in the visual arts of the ancients.

## V. CONCLUSION

Stone carving art of the 15th - 19th centuries in Thanh Hoa is a treasure of rare cultural heritage, a source of historical documents of special value, reflecting the social reality of a period, in The land that witnessed many exciting events in the history of Vietnam. For the system of stone worshiping objects scattered among the relics in Thanh Hoa province today, there are still intact relics, but there are also many damaged works, so the conservation

work is very important. The preservation of the original status of the stone worshiping objects is also affected both subjectively and objectively because the worshiping objects are an important part and element of the religious relics. If there are no relics, the worshiping objects have no basis to exist in the heart of the relics. It is considered a rare and precious cultural property but has not been given due attention. If you know how to protect, restore and promote it actively, it will make a significant contribution to traditional education, serving well for economic - cultural - tourism development activities.

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# Administrators' Communication Styles and their Leadership Effectiveness: Basis for a Proposed Enhancement Plan

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**Abstract**— *Considering the school administrators' styles of communicating, teachers are influenced on how to react and act when it comes to the accomplishment of school tasks that reflect the administrators' leadership. This study aims to determine the impacts of school administrators' communication styles on their leadership effectiveness. The data were obtained from a total of 233 qualified teachers and school administrators in the chosen public Junior High Schools in Congressional District IV of Nueva Ecija. With the use of descriptive-correlational method, it was found out that most of the school administrators in the chosen schools are Personal Communicators and Functional communicators. The higher level of personal communication and functional communication of the school administrators, the better the leadership effectiveness as to individual consideration, intellectual stimulation, inspirational motivation and task completion among their subordinates. They tend to actualize transformational leadership in the workplace and to be more effective when it comes to their leadership. They should recognize the importance of how the teachers perceived their communication styles and leadership effectiveness so that they can be able to establish good relation and rapport with their teachers to ensure the accomplishment of the schools' goals.*

**Keywords**— *Communication, Communication Styles, Influence, Leadership, Leadership Effectiveness, School Administrators, Transformational Leadership.*

## I. INTRODUCTION

Communication is a priority in every kind of work environment. It is the lifeblood of an enterprise and without it, things will not get done (Conrad, 2014). Institutions and businesses strongly depend on direct and reliable communication to operate smoothly. Members of any company count on it to be profitable and perform well.

The analysis of communication is essential, since any administrative role and operation requires some form of direct or indirect communication. A person's communication skills influence both personal and organizational effectiveness (Brun, 2011; Summers, 2011).

A successful leader is able to respond to certain kinds of leadership styles to meet circumstances. Styles of contact

vary from one leader to the other leaders, but communication with people is an intrinsic part of leadership (Zulch 2014). School heads send directions and orders to their teachers. They advise the teachers about what are required of them especially when it comes to their roles and responsibilities in school. In most cases, it can be found that teachers are usually motivated and affected by the manner of how things are conveyed to them. Considering the communication styles of their school heads, the teachers often react differently and behave appropriately when it comes to the accomplishment of school assignments. There are times where teachers are obliged to obey as the school principal speaks authoritatively. It would be anticipated, teachers are empowered to fulfill their roles when their school principal

talks to them respectfully and develop personal communication and rapport with them.

Good communication ability is also important to the effectiveness of an administrator (Yate, 2011). Communication has a strong impact on effective leadership along with leadership styles. Different leadership styles also influence collaboration process. There exists a vice-a-versa relation between the two (Benita Zulch, 2014). The school heads and teachers are charged to fulfill different roles and obligations for the achievement of the schools' performance. Aside from the duties of working with teachers, guardians, co-workers and other partners, they are often assigned to accomplish numerous school reports and other paperworks. In certain cases, these reports are sent in bunch of which demand immediate accomplishment and application. These circumstances lead the school administrators and teachers to work under pressure which render the tasks more difficult. In these cases, good coordination between the school administrator and teachers is required to successfully work together for the fruitful accomplishment of the tasks.

Through this study, the relevance of adequate and efficient coordination between the school heads and their teachers for the achievement of the school goals will be illustrated. The realization of how the communication styles influence the school administrators' leadership efficacy will be deepened and elaborated.

Based on the outcome of this study, the school administrators will be able to understand what communication types are appropriate and successful and be able to devise strategies on how to improve their communication styles. To ensure the progress of the school, administrators have to solicit the support, commitment and effectiveness of the teachers. Furthermore, the teachers can also learn from this analysis in terms of coping with their students. Based on the findings and perceptions of the researcher, it has been realized that as the students are conditioned by the manner on how their teachers converse with them, the teachers are often impacted by the way on how their school heads interact with them. Through this research, the teachers will also understand the value of using an effective contact style depending on how their school administrators' communication styles impact them.

This study aimed to determine the school administrators' communication styles and the impacts on their leadership effectiveness.

Specifically, this study sought answers to the following:

1. How may the profile of the respondents be described in terms of:

- 1.1 Age;
- 1.2 Sex;
- 1.3 Highest Educational Attainment;

1.4 Designation;

1.5 Number of Years in the Service as School Administrator/School Head; and

1.6 Number of Years in the Service as School Administrator/School Head in their present school?

2. How may the communication styles of the school administrators be described as perceived by the school administrators and the teachers in terms of:

- 2.1 Analytic Communicator;
- 2.2 Intuitive Communicator;
- 2.3 Functional Communicator; and
- 2.4 Personal Communicator?

3. How may the leadership effectiveness of the school administrators be described as perceived by the school administrators themselves and their teachers in terms of:

- 3.1 Individual Consideration;
- 3.2 Intellectual Stimulation;
- 3.3 Inspirational Motivation;
- 3.4 Idealized Influence?

4. Is there a significant relationship between the communication styles and the leadership effectiveness of the school administrators?

5. What action plan can be proposed based on the findings of the study?

## II. MATERIALS AND METHODS

### *Research Design*

This research used the descriptive-correlational method. Descriptive approach is also known as statistical analysis. It describes data and characteristics about the population or phenomenon being studied (Alberto, 2011). This analysis approach is used for frequencies, averages and other statistical measurements. Often the safest way prior to writing descriptive research is conducting a survey inquiry. In addition, the correlational approach in research seeks to investigate the relationship between the variables (Arikuntu, 2007, p.247). The degree of correlation descriptive analysis is performing a survey inquiry. In addition, the correlational approach in study

aims to explore the association between the variables (Arikuntu, 2007, p.247). The degree of correlation between two variables is defined in the form of correlation coefficient. This is also verified by Creswell (2012, p.338) that in correlational analysis design, the researcher used the correlational statistical test to identify and measure the degree of association or relationship between two or more variables between two variables is defined in the form of correlation coefficient. Generally, this method of the analysis identifies the variables and systematically examines the existence of relationships or connections that exist between and among the variables.

This study described, analyzed and interpreted the answers of the respondents on the questionnaires and determined the communication styles of the school administrators in correlation with their leadership effectiveness.

#### Research Locale

This research was conducted in the fourth Congressional District of Nueva Ecija. The schools that were included are : Mallorca National High School; Cabiao National High School; Peñaranda National High

School; General Tinio National High School; Mambangnan National High School and San Anton National High School.

#### Sampling Procedures

This study collected the requisite information from a total of 233 teachers and school administrators in selected public Junior High Schools in Congressional District IV who served as respondents. There were 3 school principals, 30 school heads or head teachers and 200 teachers from the selected schools.

Purposive sampling was used in selecting the samples as the teachers were selected and trained based on the number of years they have spent with their school heads or administrators as of the conduct of this study.

The school administrators were also selected based on the number of years they have spent in their present school.

To better serve the purpose of this study, those teachers who have spent at least two years with their school heads were chosen to answer the questionnaire.

Table 1: Distribution of the Respondents

School	Number of School Administrators	Number of Teachers	Total
Mallorca National High School	5	19	24
Peñaranda National High School	8	29	37
General Tinio National High School	7	44	51
Cabiao National High School	8	83	91
Mambangnan National High School	1	12	13
San Anton National High School	4	13	17
<b>Total</b>	<b>33</b>	<b>200</b>	<b>233</b>

#### Scope and Delimitation

This study aimed to determine the school administrators' communication styles and their leaderships' effectiveness. This involved a total of 233 teachers and school administrators from the selected secondary public schools in Congressional District IV of Nueva Ecija. Those school administrators who have served at least two years in their present school and those teachers who have spent at least two years with their school heads were included to be the respondents in this study. Those school administrators and teachers with less than two years of service and experience in their present schools and with their school heads were not included. In addition, three of the biggest schools in Congressional District IV were

selected to be included in the study based on the highest number of school administrators assigned in them and three of the schools were selected based on their proximity from the researcher's locale since the study was conducted during the time of the pandemic in which certain restrictions were observed.

#### Research Instrument

The primary instrument that was used in this study was the survey questionnaire. The researcher formulated the research questionnaire based on previous readings and literature.

The questions in assessing and describing the communication styles utilized by the school administrators were derived and constructed from the characteristics of the four fundamental communication styles which were found by New York Times bestselling author Mark Murphy and his team (2015) over their past two decades of research. The questions in evaluating the leadership effectiveness of the school administrators were derived and formulated based on the discussions of the four categories of leadership based on the the classical Transformational Leadership Theory by James MacGregor Burns (1978) and expanded by Bernard M. Bass (1985).

For the school administrators , there were three parts. Part I was about the profile of the respondents. Part II was about the Communication Styles used by the School Administrators/Principals. Part III was about the School Administrators' Leadership Effectiveness. For the teachers, there were only two parts. Part I was about the Communication Styles used by the School Administrators/Principals. Part II was about the School Administrators' Leadership Effectiveness.

#### *Data Gathering Procedures*

Before the questionnaires were distributed to the respondents, the researcher sent a letter request to the concerned authorities especially the Schools Division Superintendent to enable her to conduct the study. Upon approval, the researcher worked out on the timetable for

the administration of the questionnaire. In this time of pandemic and the implementation of the Enhanced Community Quarantine (ECQ), the researcher used online data gathering with the use of google forms for those who were in remote schools. The data gathering had been difficult during this period. However, when the General Community Quarantine (GCQ) was implemented, the researcher was able to visit the chosen schools and to personally administer the questionnaires to the selected respondents while maintaining the protection of everyone with proper health precautions such as wearing of face masks and physical distancing.

#### *Data Analysis*

Different statistical tools were used in the data analysis.

In problem 1, the data on the profiles of the school administrators were treated and computed using frequency count and percentage.

In problem 2 and 3, the data to describe the communication styles and the leadership effectiveness of the school administrators were treated and computed using the statistical tools such as mean and weighted mean.

For the Communication Styles and Leadership Effectiveness, the following qualitative interpretations of mean ranges were used:

Scale	Mean Range	Verbal Descriptions	
		Communication Styles	Leadership Effectiveness
4	3.25 - 4.00	All the time	Very Effective
3	2.50 - 3.24	Most of the time	Effective
2	1.75 - 2.49	Sometimes	Somewhat Effective
1	1.00- 1.74	Never	Not Effective

In problems 4, the data on the significant relationships between the stated variables were treated and computed using the Pearson's Correlation Coefficient (Pearson's R) and Spearman's Rank-Order Correlation (Spearman's RHO).

Pearson's correlation coefficient is the test statistics that tests the statistical relationship, or association, between two continuous variables. It is considered as the best method of calculating the relation between variables of interest since it is based on the method of covariance. It

provides details about the extent of the interaction, or correlation, as well as the direction of the relationship.

Spearman rank correlation is a non-parametric test that is used to calculate the degree of association between two variables. The Spearman rank correlation test does not hold any assumptions about the distribution of the data and is the acceptable correlation study when the variables are calculated on a scale that is at least ordinal.



### III. RESULTS & DISCUSSION

#### 1. PROFILE OF THE RESPONDENTS

The first problem in this study was about the profile of the school administrators as the main respondents which

was computed and tabulated according to their sex, age, highest educational attainment, designation, number of years in the service as school administrators/school heads, and number of years as school administrators in their present schools.

Table 2: Sex of the School Administrators

Sex	Frequency	Percentage
Male	9	27.27
Female	24	72.73
<b>Total</b>	<b>33</b>	<b>100.00</b>

These data imply that females were more persistent in their pursuit to obtain advanced degrees in education and attended related training to qualify them to serve and lead as administrators.

businesses across different countries, the Philippines ranked among the highest at 40 percent in senior management team roles held by women (Grant Thornton 2017).

Women in the labor force have a high potential to reach senior management positions. In fact, in a survey of

Table 3: Age of the School Administrators

Age	Frequency	Percentage
36 – 40	1	3.03
41 - 45	2	6.06
46 - 50	8	24.24
51 - 55	11	33.33
56 - 60	9	27.27
61 - 65	2	6.06
<b>Total</b>	<b>33</b>	<b>100.00</b>

These data imply that being school administrators require adequate time, authentic experiences and productive length of services in the educational institution to be equipped with the knowledge and skills of becoming effective and efficient school leaders.

assignment of Head Teachers, the applicant should meet the criteria of having related experiences, attaining higher education, passing the qualifying examination, completing other requirements and having the positions available to apply for which take time to be completed.

According to the 2019 DepEd Guidelines on the Selection, Promotion and Designation of School Heads,

Table 4: Highest Educational Attainment of the School Administrators

Highest Educational Attainment	Frequency	Percentage
Bachelor's Degree	0	0.00
with MAEd/MA/MA units	14	42.42
Master's Degree	9	27.27
with Ph.D./Ed.D. units	7	21.21
Doctorate Degree	3	9.09
<b>Total</b>	<b>33</b>	<b>100.00</b>

These data imply that postgraduate education were sought to gain more knowledge and to continue honing one's competency and essential skills to become a school administrator. Although the attainment of postgraduate education is not the sole requirement for promotion it is a plus factor to qualify for the position as school administrator.

Prospective school administrators need a graduate degree in educational administration or in a related field.

In addition, school administrators should also have several years of experience of classroom teaching. This experience allows them to better relate to the teachers they will oversee as administrators, and understand the challenges faced in the classroom (National Board for Professional Teaching Standards as stated in Teachers Certificate Degrees, 2021).

Table 5: Designation of the School Administrators

Designation	Frequency	Percentage
Head Teacher I	1	3.03
Head Teacher II	19	57.58
Head Teacher III	10	30.30
Principal I	0	0.00
Principal II	0	0.00
Principal III	0	0.00
Principal IV	3	9.09
<b>Total</b>	<b>33</b>	<b>100.00</b>

These data imply that there are more items for the positions of Head Teachers I to III. This is due to the fact that Head Teachers in schools are responsible in leading the teachers by department or subjects areas of specialization while School Principals take the leadership in the entire school.

Assignment of Head Teachers shall be one per subject area with priority on the core subject areas, namely: English, Math, Science, Filipino and Araling Panlipunan (DepEd Guidelines on the Selection, Promotion and Designation of School Heads, 2019).

Table 6: Numbers of Years in the Service as School Administrators

Number of Years in the Service as a School Administrator/Head	Frequency	Percentage
less than 5 years	19	57.58
5 to 11	9	27.27
12 to 17	3	9.09
18 - 23	0	0.00
24 - 29	1	3.03
30 - 35	0	0.00
36 - above	1	3.03
<b>Total</b>	<b>33</b>	<b>100.00</b>

These data imply that most of the respondents have been serving for less than 10 years as they spent some years of teaching before they were promoted as school administrator.

Applicants to Principal I position must have an experience of at least five (5) years in the aggregate as Head Teacher, Teacher-In-Charge, Master Teacher and Teacher III (DepEd Guidelines on the Selection, Promotion and Designation of School Heads, 2019).

Table 7: Numbers of Years in the Service as School Administrators in the Present Schools

<b>Number of Years in the Service as a School Administrator/Head in the Present School</b>	<b>Frequency</b>	<b>Percentage</b>
1 to 3	17	51.52
4 to 6	11	33.33
7 to 9	2	6.06
10 to 12	2	6.06
13 to 15	1	3.03
<b>Total</b>	<b>33</b>	<b>100.00</b>

These data imply that being promoted to the positions of school administrators as principals or head teachers may require the transfer from one school to another in which the services of the school heads are needed. As the principals are promoted from Principal I to IV, they tend to be assigned to schools in accordance with its category. As the head teachers are promoted, they can either stay in their present school or transfer to another school depending on the availability of vacant positions to be filled.

According to the basic policies stated in DepEd order no.42 series 2007 also known as "The Revised Guidelines

On Selection, Promotion And Designation Of School Heads", the appointment of a school principal shall be non-station specific. Any vacancy for Principal position shall be open to all qualified candidates from within and outside the division where the vacancies exist.

## 2. COMMUNICATION STYLES OF THE SCHOOL ADMINISTRATORS

The second problem in this study was about the perceptions of the school administrators and the teachers on the communications styles of the school administrators which were computed and tabulated according to the four styles such as analytic, intuitive, functional and personal.

Table 8: Analytic Communication Style of the School Administrators

<b>Descriptions</b>	<b>Administrators</b>		<b>Teachers</b>	
	<b>Mean</b>	<b>Verbal Description</b>	<b>Mean</b>	<b>Verbal Description</b>
<b>The school administrator</b>				
1. Likes hard data and real numbers	2.91	Most of the Time	2.75	Most of the Time
2. Is suspicious of people who are not in command of facts and data	2.09	Sometimes	2.44	Sometimes
3. Has little patience for lots of feelings and emotional words in communication	1.91	Sometimes	2.38	Sometimes
4. Is fairly unemotional	2.06	Sometimes	2.32	Sometimes
5. Looks at issues logically and dispassionately	2.58	Most of the Time	2.53	Most of the Time
6. Has high levels of data and informational expertise	3.06	Most of the Time	2.95	Most of the Time
<b>Overall Weighted Mean</b>	<b>2.43</b>	<b>Sometimes</b>	<b>2.56</b>	<b>Most of the Time</b>

Legend: 4 –At All Times, 3 – Most of the Time, 2 – Sometimes, 1 - Never

These data imply that it is essential for the school administrators to develop their expertise in acquiring and processing data and information which are necessary for the job. They should be knowledgeable about important

matters and concerns in the workplace. In addition, it is also necessary that the teachers are updated and knowledgeable about important data and information

which will enable them to perform their responsibilities in schools well.

Restricting functional variation for analytical reasons to document level can be motivated by the fact that technical communicator's work is often defined from the product perspective. For example, it is stated that technical communication takes place when technical communication

produce documentation or write documents. In this context, a document can be understood as any form of meaning-making (Isohella, 2011). Technical communication can be viewed in two ways: "as the process of making and sharing information and ideas – and as a set of applications – the documents" technical communicators create (Markel, 2012).

Table 9: Intuitive Communication Style of the School Administrators

Descriptions	Administrators		Teachers	
	Mean	Verbal Description	Mean	Verbal Description
<b>The school administrator</b>				
<b>Table 3.2 Intuitive Communicator</b>				
1. Avoids getting bogged down in details	2.42	Sometimes	2.59	Most of the Time
2. Likes the big picture	2.70	Most of the Time	2.88	Most of the Time
3. Prefers a broad overview that skips right to the end point	2.64	Most of the Time	2.67	Most of the Time
4. Communicates quickly and direct to the point	3.12	Most of the Time	3.09	Most of the Time
5. Is comfortable with big ideas and out-of-the-box thinking	2.85	Most of the Time	3.03	Most of the Time
6. Enjoys challenging conversation	2.91	Most of the Time	2.93	Most of the Time
<b>Overall Weighted Mean</b>	<b>2.77</b>	<b>Most of the Time</b>	<b>2.86</b>	<b>Most of the Time</b>

Legend: 4 –At All Times, 3 – Most of the Time, 2 – Sometimes, 1 - Never

These data imply that the school administrators are able to develop their intuitions through their experiences in the workplace over time. As they serve in schools, their experiences enable them to acquire learning and to hone their abilities to handle things and to make decisions in addressing matters immediately, comfortably and productively.

Intuitive communication is a communication model that has the most ability to anticipate future events,

situations, feelings, when a person has no clear and firm arguments for a decision but is firmly certain to think and act properly. Certain "unargued" security in communication is the result of intuitive action. Those who use the intuitive model of communication are characterized by features such as enthusiasm, creativity, and determination (Murphy, 2015).

Table 10: Functional Communication Style of the School Administrators

Descriptions	Administrators		Teachers	
	Mean	Verbal Description	Mean	Verbal Description
<b>The school administrator</b>				
<b>Table 3.3 Functional Communicator</b>				
1. Likes process, details, timeliness and well-thought-out plans	3.48	At All Times	3.20	Most of the Time
2. Communicates and displays things in a step-by-step fashion so nothing gets missed	3.55	At All Times	3.23	Most of the Time
3. Thinks about all the important bits of information	3.39	At All Times	3.19	Most of the Time
4. Turns to be the implementer	3.33	At All Times	2.99	Most of the Time
5. Includes every aspect in a situation	3.42	At All Times	3.08	Most of the Time

6. Values the love for process and details	3.58	At All Times	3.24	Most of the Time
<b>Overall Weighted Mean</b>	<b>3.46</b>	<b>At All Times</b>	<b>3.15</b>	<b>Most of the Time</b>

Legend: 4 –At All Times, 3 – Most of the Time, 2 – Sometimes, 1 - Never

These data imply that the school administrators take the lead in translating plans into actions. Most of the respondents observed that the school administrators in their schools make and follow constructive and detailed plans and processes in order to accomplish the activities. The school heads recognize all the significant and specific details so the tasks and responsibilities will be fulfilled organizedly and efficiently.

The leader's main job "is to do, or get done, whatever is not being adequately handled for group needs". If a leader manages, by whatever means, to ensure that all functions critical to performance are taken cared of, then

the leader has done well. Thus, a functional approach to leadership leaves room for wide range of ways to get key functions accomplished, and avoids the impossibility of trying to specify all the particular behaviors or styles that a leader should exhibit in given circumstances (Hackman & Wageman, 2011).

The core idea is that leadership is a matter of seeing to it that certain necessary functions — establishing direction, creating structures and systems, engaging external resources — are fulfilled so that members can accomplish shared purposes.

Table 11: Personal Communication Style of the School Administrators

Descriptions	Administrators		Teachers	
	Mean	Verbal Description	Mean	Verbal Description
<b>The school administrator</b>				
<b>Table 3.4 Personal Communicator</b>				
1. Values emotional language and connection as a mode of discovering what others are really thinking	3.45	At All Times	3.19	Most of the Time
2. Finds value in assessing what people think and how they feel	3.55	At All Times	3.18	Most of the Time
3. Tends to be a good listener	3.64	At All Times	3.33	At All Times
4. Can smooth over conflicts	3.52	At All Times	3.06	Most of the Time
5. Is concerned with health of numerous relationship	3.52	At All Times	3.16	Most of the Time
6. Builds deep personal relationships with others	3.48	At All Times	3.12	Most of the Time
<b>Overall Weighted Mean</b>	<b>3.53</b>	<b>At All Times</b>	<b>3.17</b>	<b>Most of the Time</b>

Legend: 4 –At All Times, 3 – Most of the Time, 2 – Sometimes, 1 - Never

Based on the result of the assessment on the school administrators' communication styles, generally, it is often seen that most of the school administrators in the selected schools are "Personal Communicator" ranked first for both respondents and which garnered the highest total weighted mean of 3.53 with the verbal interpretation of "at all times" according to the administrators and which also garnered the mean of 3.17 with the verbal interpretation of "most of the time" according to the teachers.

These results indicate that the school administrator respondents in this study incorporate and respect personal interaction with their leadership and develop strong

personal relationship with their subordinates. They do not only focus on accomplishing the tasks but they also recognize the vitality of establishing and maintaining healthy and smooth connection with their teachers to ensure that they can work together towards the accomplishments of the schools' goals and success.

Interpersonal communication is as a core part of leadership activity. So that, in order to establish the most fruitful working relationships, it becomes mandatory to get in touch with the behaviour habits of the communicator. In the field of organizational transformation, Luo et al. (2016) studied how leaders can successfully convey change,



improve adherence to the change process and reduce subordinates' fear of change (Luo,et.al, 2016).

### 3. LEADERSHIP EFFECTIVENESS OF THE SCHOOL ADMINISTRATORS

The third problem in this study was about the perceptions of the school administrators and the teachers

on the leadership effectiveness of the school administrators which were computed and tabulated according to the four categories such as individualized consideration, intellectual stimulation, inspirational motivation and idealized influence.

Table 12: Individualized Consideration of the School Administrators

Descriptions	Administrators		Teachers	
	Mean	Verbal Description	Mean	Verbal Description
<b>The school administrator</b>				
1. Serves as a mentor and coach of the teachers	3.88	Very Effective	3.34	Very Effective
2. Is aware of the unique talents that each teacher brings to the workplace	3.76	Very Effective	3.43	Very Effective
3. Keeps communication open	3.82	Very Effective	3.42	Very Effective
4. Gives respect and recognition for individual contributions of teachers to the team	3.79	Very Effective	3.50	Very Effective
5. Supports the teachers in developing and demonstrating the key skills and behaviors	3.79	Very Effective	3.48	Very Effective
6. Places challenges before the teachers	3.58	Very Effective	3.15	Effective
7. Enables the teachers to feel empathy and support	3.76	Very Effective	3.29	Very Effective
8. Enables the teachers to have the will and aspirations for self-development	3.70	Very Effective	3.37	Very Effective
9. Empowers the teachers to have the intrinsic motivation for the tasks	3.67	Very Effective	3.30	Very Effective
10. Empowers the teachers' aspiration to grow and to develop further in the workplace	3.76	Very Effective	3.40	Very Effective
<b>Overall Weighted Mean</b>	<b>3.75</b>	<b>Very Effective</b>	<b>3.37</b>	<b>Very Effective</b>

Legend: 4 – Very Effective, 3 – Effective, 2 – Somewhat Effective, 1 – Not Effective

These data imply that the school administrator respondents are able to recognize the teachers individuality. The school administrators are able to deal and to handle various types of teacher. They are also able to respect the individual differences of the teachers and to give equal opportunities as they encourage and let the teachers express their ideas and showcase their skills in discovering new things and in performing and accomplishing tasks in schools.

Individualized consideration is the inclusion of people into the transformation process of an organization (Conger, 2014). These bring about the need to diagnose their wishes, needs, values and abilities in the right way. This

type of activity leads to higher levels of trust in the leader (Manteklow, 2011). So, besides a global picture, a transformational leader must know what motivates any of his team members individually. Human wishes and needs are different. Some want certainty, some want excitement and change; some prefer money, and some free time. The leader, who is aware of the difference needs and wishes of people, has an opportunity to use all those different demands in the right way (Conger, 2014). By their behaviour, transformational leaders demonstrate acceptance of individual differences and assign the tasks in accordance with their personal affinities (Conger, 2014). Following the progress in performing the individual tasks,

a leader gets a picture of regularity (or irregularity) of his own action of individualized consideration (Bass & Avolio, 2009).

Table 13: Intellectual Stimulation of the School Administrators

Descriptions  The school administrator	Administrators		Teachers	
	Mean	Verbal Description	Mean	Verbal Description
1. Recognizes the teachers through stimulation, creativity and innovation	3.67	Very Effective	3.28	Very Effective
2. Supports and collaborates with the teachers	3.91	Very Effective	3.34	Very Effective
3. Tries new approaches and develops innovative ways in dealing with organizational issues	3.67	Very Effective	3.22	Effective
4. Encourages the teachers to think things out on their own so that they will become independent	3.67	Very Effective	3.18	Effective
5. Stimulates and encourages creativity among the teachers	3.79	Very Effective	3.32	Very Effective
6. Allows the teachers to willingly take risks in performing tasks	3.55	Very Effective	3.19	Effective
7. Allows the teachers willingly contribute ideas	3.76	Very Effective	3.33	Very Effective
8. Develops/motivates the teachers to think and work independently	3.70	Very Effective	3.29	Very Effective
9. Provides the teachers with opportunities to learn in every situation	3.82	Very Effective	3.32	Very Effective
10. Enables the teachers to ask questions, to think deeply about things and to figure out better ways to execute the tasks	3.82	Very Effective	3.37	Very Effective
<b>Overall Weighted Mean</b>	<b>3.73</b>	<b>Very Effective</b>	<b>3.28</b>	<b>Very Effective</b>

Legend: 4 – Very Effective, 3 – Effective, 2 – Somewhat Effective, 1 – Not Effective

These data imply that the school administrator respondents develop their abilities to stimulate the cognitive aspects of their teachers. They lead, encourage and support the teachers to acquire further knowledge, learning and skills independently. They also provide opportunities for the teachers to discover and to try new and innovative ways of executing the tasks at hand.

Positive relationship between intellectual stimulation leadership styles and employees' creativity which challenges employees and energizes them to seek novel approaches to their work (Cheung and Wong, 2011; Yunus & Anuar, 2012).

Intellectual stimulation represents an important component of transformational leadership. Through intellectual stimulation, transformational leaders encourage followers to question their own beliefs, assumptions, and values, and, when appropriate, those of the leader, which may be outdated or inappropriate for solving current problems (Bass & Avolio, 2004; Elkins & Keller, 2013; Sundi, 2013). Anjali and Anand (2015) assert that intellectual stimulation leads to the development of employee commitment to the organization. This, in turn, has implications for the ability of the organization to achieve goals based on the dedication and hard work of employees (Anjali & Anand, 2015).

Table 14: Inspirational Motivation of the School Administrators

Descriptions	Administrators		Teachers	
The school administrator	Mean	Verbal Description	Mean	Verbal Description
1. Articulates an appealing vision that inspires and motivates the teachers to perform beyond expectations	3.79	Very Effective	3.28	Very Effective
2. Has high standards and expectations for the teachers	3.48	Very Effective	3.09	Effective
3. Is optimistic about the teachers' ability to meet the goals	3.76	Very Effective	3.41	Very Effective
4. Always provides meaning to the teachers through showing importance of all duties and responsibilities	3.82	Very Effective	3.28	Very Effective
5. Is able to motivate the teachers to have a strong sense of purpose so they also provide purpose and meaning to drive their group forward	3.82	Very Effective	3.35	Very Effective
6. Encourages the teachers to willingly invest more effort in their tasks	3.85	Very Effective	3.28	Very Effective
7. Challenges the teachers to perform with high standards	3.67	Very Effective	3.21	Effective
8. Motivates the teachers to be optimistic about the future and to invest and believe in their own abilities	3.82	Very Effective	3.40	Very Effective
9. Enables the teachers to provide meanings for the tasks at hand	3.82	Very Effective	3.33	Very Effective
10. Sets his/her visions for the school understandable, precise, powerful and engaging	3.64	Very Effective	3.26	Very Effective
<b>Overall Weighted Mean</b>	<b>3.75</b>	<b>Very Effective</b>	<b>3.29</b>	<b>Very Effective</b>

Legend: 4 – Very Effective, 3 – Effective, 2 – Somewhat Effective, 1 – Not Effective

These data imply that the school administrator respondents inspire and motivate the teachers to perform their duties well and to contribute meaningfully in achieving the success and accomplishments of the schools' goals. They also inspire, guide and support the teachers to continuously attain professional growth and personal development that will enable them to fulfill the tasks and to meet the aims with high quality and standards.

Inspirational motivation makes use of behaviour to motivate and inspire employees by offering a shared meaning and a challenge to the followers (McCleskey, 2014). The leader offers meaning and challenge that motivates and inspires the work of the employees. In this regard, the leader promotes team spirit, enthusiasm, and optimism in their followers by involving them in a positive vision of the future and by communicating high expectations that followers want to achieve (Gomes, 2014).

The alignment of individual needs with the needs of an organization is a fundamental strategy of inspirational motivation. Transformational leaders attempt to nurture the spirit of teamwork and commitment by clarifying the vision, mission and strategic goals of the organization and creating a strong sense of determination among the employees (Renjith et al., 2015). Inspirational motivation translates to confidently and positively communicating the vision, showing energy and enthusiasm in order to create an appealing and convincing vision (Popa, 2012).

Transformational leaders should, therefore, behave in such a way, which motivates and inspires employees (Sundi, 2013). Such behaviour includes implicitly showing enthusiasm and optimism of employees, stimulating team work, pointing out positive results, advantages, emphasizing aims, stimulating employees.

Table 15: Idealized Influence of the School Administrators

Descriptions	Administrators		Teachers	
	Mean	Verbal Description	Mean	Verbal Description
<b>The school administrator</b>				
1. Enhances the performance of teachers and their satisfaction with their job in the organization	3.70	Very Effective	3.31	Very Effective
2. Stimulates teachers to be more productive in performing their duties and tasks and get them done on time	3.82	Very Effective	3.36	Very Effective
3. Stimulates the teachers to follow orders or to respond immediately	3.70	Very Effective	3.42	Very Effective
4. Enables the school to have good outcomes and performances, adds productivity to achieve the goals of the organization	3.73	Very Effective	3.44	Very Effective
5. Empowers the teachers to their team members	3.76	Very Effective	3.34	Very Effective
6. Builds good working relationships with the teachers and fellow school heads	3.79	Very Effective	3.52	Very Effective
7. Establishes professional working environment in the school	3.79	Very Effective	3.41	Very Effective
8. Gives the teachers clear instructions and orders to accomplish the tasks	3.76	Very Effective	3.46	Very Effective
9. Collaborates with the teachers in accomplishing the tasks	3.76	Very Effective	3.40	Very Effective
10. Leads the teachers in accomplishing school work	3.82	Very Effective	3.48	Very Effective
<b>Overall Weighted Mean</b>	<b>3.76</b>	<b>Very Effective</b>	<b>3.41</b>	<b>Very Effective</b>

Legend: 4 – Very Effective, 3 – Effective, 2 – Somewhat Effective, 1 – Not Effective

Based on the result of the assessment on the school administrators' leadership effectiveness, generally, the overall all weighted means in all areas of leadership efficacy are translated as "very effective". These data indicate that most of the school administrators have good leadership in terms of idealized influence for the completion of the tasks as the teachers are inspired mentally, driven and encouraged inspiration to perform their duties well. The school administrator respondents are able to lead their teachers towards the accomplishment of the tasks as they collaborate with their subordinates in a professional working environment. The school heads are able to enhance and to ensure the good performances of the teachers as they are empowered and satisfied with the school administrators' leadership and their job in the school institutions.

Leaders are fundamental to organisational success (Araujo-Cabrera, Suarez-Acosta & Aguiar-Quintana 2016; Muchiri et al. 2011; Murschetz 2005); accordingly, it is crucial that they be successful. Considerable reports have documented transformational leadership's beneficial

impacts in different contexts (Dong et al., 2017). In other words, transformational leadership is especially important in defining the sense of work for followers (Rosso et al., 2011). Wu et al. (2011) theorized transformational leadership as two sets of attitudes, respectively, individual- and group-focused leadership behaviour. In another vein, scholars have also established the partnership- and task-focused dimension framework of transformational leadership (Wang et al., 2011).

In the idealized influence element of transformational leadership, the leaders behave in ways that lead to them being role models for their followers. The leader therefore turns out to be admired, respected, and trusted by the followers who in turn want to emulate the leader. The followers also acknowledge extraordinary capabilities, persistence, and determination in their leader and the leader is evidently willing to take risks to achieve organizational or personal goals but adopts an ethical and moral conduct while doing that (Gomes, 2014). Idealized influence can be explained within the organization in the context of knowledge creation. The term idealized

influence means simply being influential over ideals. At the highest level of morality, leaders and their employees may dedicate themselves to the best ideals. Knowledge systems emanate from individuals with the capability to display knowledge using their association. These interactions between individuals bring in social relationships when the organization deals with a bigger social collective network which needs idealized influence also (Simola et al., 2012). Leaders set the platform for success by nurturing the right company conditions. For focused performance information use, fostering objective

transparency and a developmental culture are the right settings (Moynihan et al., 2011).

#### 4. SIGNIFICANT RELATIONSHIP BETWEEN THE COMMUNICATION STYLES AND THE LEADERSHIP EFFECTIVENESS OF THE SCHOOL ADMINISTRATORS

The fourth problem in this study was about the significant relationship between the communication styles and the leadership effectiveness of the school administrators which was tabulated, computed and tested.

Table 16: Significant Relationship Between the Communication Styles and the Leadership Effectiveness of the School Administrators

ComStyle		IndCons	IntStim	InsMoti	IdeInfl
Analytic	Correlation Coefficient	-0.021	0.039	-0.046	0.157
Intuitive	Correlation Coefficient	0.288	0.333	0.221	0.263
Functional	Correlation Coefficient	0.691**	0.629**	0.607**	0.567**
Personal	Correlation Coefficient	0.711**	0.714**	0.595**	0.610**

Legend: ComStyle – Communication Style; IndCons – Individualized Consideration; IntStim – Intellectual Stimulation; InsMoti – Inspirational Motivation; IdeInflu – Idealized Influence

\*\**. Correlation is significant at the 0.01 level (2-tailed).*

\**. Correlation is significant at the 0.05 level (2-tailed).*

This table reveals the significant relationship between the communication styles and leadership effectiveness of the respondents. It is shown that Functional Communicator was favorably correlated with leadership effectiveness in terms of individual consideration ( $r = 0.691$ ), intellectual stimulation ( $r = 0.629$ ), inspirational motivation ( $r = 0.607$ ) and idealized influence ( $r = 0.567$ ). This meant that the higher degree of functional communication the respondents had, the greater the leadership efficacy as to human consideration, intellectual stimulation, inspirational encouragement and idealized influence among the subordinates. The hypothesis of no significant relationship is rejected.

In addition, Personal Communicator was positively correlated with leadership effectiveness in terms of individual consideration ( $r = 0.711$ ), intellectual stimulation ( $r = 0.714$ ), inspirational motivation ( $r = 0.595$ ) and idealized influence among subordinates ( $r = 0.610$ ). This meant that the higher level of personal communication the respondents have, the better the leadership effectiveness as to individual consideration, intellectual stimulation, inspirational motivation and idealized influence among the subordinates. The hypothesis of no significant relationship is rejected.

These statistics suggest that some school administrators who are functional communicators and personal communicators appear to be more successful when it comes to their leadership. Those school leaders who are functional communicators who respect procedures, information, and timeliness are able to carry out well-thought-out strategies. They prefer to be the implementers who inspire their subordinates to achieve the school objectives. In addition, certain school leaders who are personal communicators who develop strong relationships and interactions with their teachers and other subordinates are more likely to inspire and guide them towards the accomplishment of the school activities and priorities. As the school leaders respect emotional language and prefer to be effective listeners, they are more capable of smoothing over tensions in the organisation that could obstruct the progress of the schools in achieving their goals.

The qualities of a leader are dictated by the particularities of his or her communication patterns, which is a fundamental consideration where the efficiency and effectiveness of an organisation are concerned (Radu & Ramona, 2014), . In addition, a capable leader is one who controls subordinates in a beneficial manner to achieve the



goals set by the company (Nanjundeswaraswamy & Swamy, 2014).

#### IV. CONCLUSION AND RECOMMENDATIONS

##### CONCLUSIONS

Based on the summary of findings in the study, the following conclusions were derived:

There were more female school administrators than male who participated as respondents in this survey. More females were promoted as school administrators heads. As they became more diligent in their pursuit of advanced degrees in higher education and other similar qualifications and criteria that prepared them to serve and lead as school administrators.

Being school administrators need sufficient time, credible experiences and fruitful duration of services in the educational institution to be prepared with the expertise and skills of being successful and efficient school leaders.

Postgraduate schooling to learn additional experience and to continue in honing one's competency and expertise is necessary to becoming a school administrator. The achievement of postgraduate education is helpful for them to become more eligible for the job as school administrator.

Being elevated to a position of school administrator one might be expected to move from one school to another whereby the services of the school heads is needed.

School administrators incorporate and respect personal interaction in their leadership and develop strong personal relationship with their subordinates, the students. In addition, the respondents often provide high significance to the schedules, procedures, relevant information and aspects that are important in the actualization of their roles and obligations as school administrators. These stressed that school administrators should be effective instructional leaders who are able to lead, encourage and direct the teachers in fulfilling their duties well.

Aside from being effective instructional leaders, school administrators can also be transformational leaders who are willing to influence and support the teachers through personal interaction and collaboration. It is important for the school administrators to develop professional and personal relationship with the teachers to ensure the accomplishment and achievement of the schools' goals.

School administrators who were also respondents in this study were viewed and identified as personal communicators and practical communicators. Most of

them have good leadership towards the completion of assignments as the teachers are excited mentally, motivated, empowered and guided to fulfill their duties well.

School administrators who acquired postgraduate schooling, at least MAEd or MA units, have greater intuitive communication for the purpose that through their studying and interactions as school administrators apart from gaining higher education, they are able to improve their abilities in immediate comprehension and perceptive insights.

The older the school administrators are, the greater the academic stimulation they provide to teachers. As the school administrators get older, they are able to acquire more relevant and authentic experiences and real-life lessons which allow them to stimulate themselves and their teachers' cognition. They are able to impart their experience, expertise and competencies to empower and inspire the teachers to be accountable, imaginative and willing to fulfill their duties and responsibilities well.

The higher level of practical coordination and personal contact the school heads provide, the greater the leadership effectiveness as to individual consideration, intellectual satisfaction, inspirational encouragement and job fulfillment among the subordinates.

School managers who use functional collaboration and personal communication prefer to actualize transformational leadership in the workplace and are more successful when it comes to their leadership.

The administrators and the teachers have varying views when it comes to the school administrators' contact patterns and leadership efficacy. As the teachers are influenced by the manner on how the school administrators deal and communicate with them, the school administrators should understand the relevance of how the teachers perceive their communication styles and leadership effectiveness so that they can be able to develop strong connection and rapport with their teachers and ensure the accomplishment of the schools' goals.

Generally, it can be inferred from the outcome of this research that the communication styles which are used by the school administrators have impacts on their leadership effectiveness. In order for the school administrators to be successful school leaders, it is highly significant to use communication styles which will work better with their subordinates especially the teachers.

The school administrators should create the balance between the execution and the fulfillment of the tasks and goals and the good personal relationship and interaction with their subordinates. Through this, they will be able to

be successful transformational leaders who will guide the schools towards progress and achievement of goals.

### RECOMMENDATIONS

Based on the summary of findings and the conclusions formulated in this study, the researcher came up with the following recommendations:

1. Teachers who aspire to become school principals or school heads may continue to learn and enhance their expertise, skills and competencies through postgraduate education, training, seminars and experiences which will equip them with standards and qualifications that are required in becoming school administrators.
2. School administrators can take cognizance of teachers perception about their communication styles and leadership effectiveness and adapt their styles accordingly for the successful attainment of school goals.
3. School administrators may strive and plan to become instructional, transactional and transformational leaders who are able to concentrate in providing instructions and guidance and also in encouraging and empowering their subordinates in performing their duties and responsibilities well. It would be of high importance if the school administrators are able to develop good professional and personal ties with their teachers.
4. School administrators may aim to be more like practical communicators and personal communicators who understand the importance of schedules, procedures, essential information and aspects that are relevant in the actualization of their duties and responsibilities and who, at the same time, incorporate and respect personal connection and develop good personal relationship with the teachers. This is to ensure that the teachers are stimulated, motivated and empowered by their superiors to give their best in fulfilling their duties.
5. School administrators should become aware of their communication styles in communicating with their subordinates. They can decide which style is better for a particular person or situation. They should be able to build and improve their contact styles in order for them to attain leadership efficacy in terms of individualized attention, academic stimulation, inspirational support and job fulfillment among the teachers and other school staff.
6. School administrators can aspire to be transactional leaders who value order and structure, focus on results, conform to the existing structure of an organization and measure success according to that organization's system aside from being transformational leaders who empower the teachers by their successful communication and leadership styles.

7. School administrators should be aware that their personal perceptions on their communication styles and leadership effectiveness can possible be diverse with the perception of the teachers. They should assess how their communication styles affect their subordinates which contribute a lot in effective leadership.

8. Future scholars can pursue more studies on communication styles and leadership effectiveness.

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## APPENDIX

### Proposed Enhancement Plan

#### Administrators' Communication Styles and Their Leadership Effectiveness:

##### Proposed Enhancement Plan

KEY RESULTS AREAS	OBJECTIVES	ACTIVITIES/ INTERVENTIONS (STRATEGIES)	PERS ONS INVO LVED	TIMELIN E	BUDGET or RESOURC ES NEEDED	SUCCESS INDICATORS
<b>COMMUNICATION STYLES</b>						
<b>1. Analytic Communication Style</b> <ul style="list-style-type: none"> <li>Has little patience for lots of feelings and emotional words in communication</li> <li>Is fairly unemotional</li> </ul>	<ul style="list-style-type: none"> <li>Establish a working environment that has balance and respect between information, actions and emotions</li> <li>Recognize the value of distinguishing the teachers' emotions and feelings and enhance the interpersonal skills in dealing with them appropriately</li> <li>Set specific goals and clear objectives among the school heads and the teachers in acquiring,</li> </ul>	<ul style="list-style-type: none"> <li>Assess the impacts of the communication style through internal feedback and external feedbacks from the teachers</li> <li>Conduct team-building activities during In-Service training and LAC sessions</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	Year Round	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Improved and enhanced working environment that promote productivity</li> <li>Motivated teachers</li> <li>Reliable and dependable teachers</li> </ul>



<ul style="list-style-type: none"> <li>Is suspicious of people who are not in command of facts and data</li> </ul>	accessing and disseminating important facts and data in the workplace.					
<b>2. Intuitive Communication Style</b> <ul style="list-style-type: none"> <li>Avoids getting bogged down in details</li> </ul>	<ul style="list-style-type: none"> <li>Enhance the school heads information-processing skills that enable them to deal with lots of important information in the workplace meaningfully</li> <li>Develop and improve informational expertise that contribute meaningfully in the actualization and accomplishment of the school goals</li> </ul>	<ul style="list-style-type: none"> <li>Formulate plans and set goals to attain in the target areas</li> <li>Conduct brainstorming or meeting with the teachers in presenting and processing important information</li> <li>Conduct In-Service training and LAC sessions</li> <li>Attend training and seminars that will enhance the informational expertise in communication and in leadership</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	Year Round	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Efficient information-processing skills of the people in the school environment</li> <li>Smooth flow of communication and transactions in the workplace</li> <li>Well-informed teachers</li> </ul>
<b>3. Functional Communication Style</b> <ul style="list-style-type: none"> <li>Turns to be the implementer</li> </ul>	<ul style="list-style-type: none"> <li>Encourage the teachers to perform their duties well by serving as the role model who actualize the plans and transform them into actions</li> </ul>	<ul style="list-style-type: none"> <li>Assess the impacts of the communication style through internal feedback and external feedbacks from the teachers</li> <li>Conduct In-Service training and LAC sessions</li> <li>Attend training and seminars that will enhance the communication and leadership skills</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	Year Round	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Accomplished tasks and implemented plans</li> <li>Motivated teachers</li> <li>Functional/performing teachers</li> </ul>
<b>4. Personal Communication</b> <ul style="list-style-type: none"> <li>Values emotional language and connection as a mode of discovering what others are really thinking</li> <li>Can smooth over conflicts</li> </ul>	<ul style="list-style-type: none"> <li>Strengthen the ability to recognize and respect their subordinates' languages in expressing their ideas and feelings</li> <li>Empower the working relationship by establishing good personal connections to understand and support one another, to overcome the</li> </ul>	<ul style="list-style-type: none"> <li>Assess the impacts of the communication style through internal feedback and external feedbacks from the teachers</li> <li>Conduct brainstorming or meeting with the teachers in dealing with conflicts professionally and</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	Year Round	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Smooth and efficient flow of communication and transactions in the workplace</li> <li>Established good working relationships and collaboration in the organization</li> </ul>

	<p>challenges and conflicts, and to attain the success of the organization</p> <ul style="list-style-type: none"> <li>Establish a working environment wherein the school heads and the teachers both feel valued, understood and respected</li> </ul>	<p>meaningfully</p> <ul style="list-style-type: none"> <li>Conduct team-building activities during In-Service training and LAC sessions</li> <li>Attend training and seminars that will enhance the communication and leadership skills</li> <li>Provide open and equal opportunities for all to share ideas and feelings in appropriate manners</li> </ul>				<ul style="list-style-type: none"> <li>Accomplished tasks and implemented plans</li> <li>Empowered teachers</li> </ul>
<b>LEADERSHIP EFFECTIVENESS</b>						
<p><b>1. Individualized Consideration</b></p> <ul style="list-style-type: none"> <li>Places challenges before teachers</li> </ul>	<ul style="list-style-type: none"> <li>Continuously empower and support the teachers in developing and demonstrating their key skills in the workplace</li> </ul>	<ul style="list-style-type: none"> <li>Conduct close monitoring and supervision</li> <li>Conduct coaching and mentoring</li> <li>Provide full support, guidance and assistance</li> <li>Conduct regular In-Service training and LAC (Learning Action Cell) sessions</li> <li>Conduct Team-building activities</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	Year Round	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Effective and motivating leadership</li> <li>Empowered, productive and performing teachers</li> <li>Better performances of school heads and teachers</li> </ul>
<p><b>2. Intellectual Stimulation</b></p> <ul style="list-style-type: none"> <li>Allows teachers to willingly take risks in performing tasks</li> <li>Encourages the teachers to think things out on their own so that they will become independent</li> </ul>	<ul style="list-style-type: none"> <li>Encourage and enable the teachers to perform their tasks and deal with things independently, responsibly and accountably</li> <li>Strengthen the teachers' aspirations and provide more opportunities for the teachers to stimulate new approaches and to develop innovative ways in accomplishing the tasks</li> </ul>	<ul style="list-style-type: none"> <li>Provide full support, guidance and assistance</li> <li>Conduct regular In-Service training and LAC (Learning Action Cell) sessions</li> <li>Conduct Team-building activities</li> <li>Provide opportunities and encourage the teachers to attend seminars and trainings that will enable them to discover new learning and to hone their competencies to perform the job well</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	Year Round	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Effective and encouraging leadership</li> <li>Independent, determined, willing, responsible and accountable teachers</li> <li>Better performances of school heads and teachers</li> </ul>

<p><b>3. Inspirational Motivation</b></p> <ul style="list-style-type: none"> <li>Has high standards and expectations for the teachers</li> </ul>	<ul style="list-style-type: none"> <li>Uphold the vision and standards that encourages the teachers to perform beyond expectations and to develop strong sense of purpose and meaning to contribute in driving the organization towards success</li> </ul>	<ul style="list-style-type: none"> <li>Conduct close monitoring and supervision</li> <li>Conduct coaching and mentoring</li> <li>Provide full support, guidance and assistance</li> <li>Conduct regular In-Service training and LAC session</li> <li>Provide opportunities and encourage the teachers to attend seminars and trainings that will enable them to discover new learning , to update their knowledge and to hone their competencies to perform the job well</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	<p>Year Round</p>	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Effective leadership</li> <li>Motivated and productive school heads and teachers</li> <li>Better performances of school heads and teachers</li> </ul>
<p><b>4. Idealized Influence</b></p> <ul style="list-style-type: none"> <li>Enhances the performance of teachers and their satisfaction with their job in the organization</li> <li>Stimulates the teachers to follow orders or to respond immediately</li> </ul>	<ul style="list-style-type: none"> <li>Provide opportunities that will elevate the performances and job satisfactions of the teachers to sustain their productivity in performing duties, to have good outcomes and performances, and to achieve the goals of the organization</li> <li>Establish a working environment wherein the teachers are motivated to willingly give their best in performing their duties and in accomplishing the tasks</li> </ul>	<ul style="list-style-type: none"> <li>Conduct close monitoring and supervision</li> <li>Conduct coaching and mentoring</li> <li>Provide full support, guidance and assistance</li> <li>Conduct regular In-Service training and LAC session</li> <li>Conduct Team-building activities</li> <li>Provide opportunities and encourage the teachers to attend seminars and trainings that will enable them to discover new learning and to hone their competencies to perform the job well</li> </ul>	<ul style="list-style-type: none"> <li>Principal</li> <li>Head Teachers</li> <li>Teachers</li> </ul>	<p>Year Round</p>	<ul style="list-style-type: none"> <li>School Fund</li> <li>Personal Fund</li> </ul>	<ul style="list-style-type: none"> <li>Effective leadership</li> <li>Motivated and productive school heads and teachers</li> <li>Better performances of school heads and teachers</li> <li>Conducive working environment</li> <li>Accomplished tasks and implemented plans</li> </ul>



# Extrasensory perception as an instrument for good or Evil a study of Royver's I see things others do not see and the claw, the tail and the cross

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**Abstract**— *Man as a generic being has always believed that there was to more to the physical world in which he exists. One of the phenomenon that has concretized this belief, is the ability of certain people, regardless of sex or age to manifest powers beyond the ability of the five senses.*

*In most primitive societies, these people have always been regarded as special. They are readily used in their communities as mediums between this physical world and the spirit world. However, not all of such power holders were considered beneficial as a result of carrying out unwholesome activities that were considered evil for example, witches. These, were many times, feared and ostracised.*

*In modern times, these power holders have lost the glitz and attention they enjoyed in the African traditional religion. They have practically gone under. Without the direct scrutiny of the society which would include the Government, religious bodies, or the police, they are now left to themselves to choose whatever they wanted to do with their powers.*

*In this work, we are able to follow the activities of these power holders as they decide whether to use these powers, to benefit their world, or cause more chaos. We then come to the startling conclusion that it is not the supernatural power or any other kind of power itself that has potential evil but the power holders themselves who driven by power, survival, fear or love can use such uncanny powers for good or evil.*

**Keywords**— *paranormal, parapsychology, supernatural, abilities.*

## I. INTRODUCTION

Since the existence of the human race on earth, there has always been the pull towards supernatural. As the word implies, supernatural would mean, 'superseding natural; the natural workings of the five senses which are, sight, taste, touch, smell and hearing. It also describes abilities which appear to exceed that which is possible within the boundaries of law and science (Patridge, 2009). Among these abilities is the extra sensory perception (ESP) which is also referred to as the 6<sup>th</sup> sense. It is a claimed paranormal ability for being able to access information beyond the five senses.

Psychologist J.B Rhine, was the first that adopted the term to denote psychic abilities such as intuition, telepathy, psychometry, clairvoyance and other trans temporal operation as pre recognition or retro cognition.(Noel et al 2002).

Parapsychology is the study of paranormal psychic phenomena which includes ESP. However there are scientific drawbacks. ESP is considered a pseudoscience (Hines 2003). Pseudoscience consists of statements, beliefs or practises that claim to be both scientific and factual but are incompatible with the scientific method.

Parapsychology has faced criticism for continuing to research even when it has been unable to provide

convincing evidence for the existence of any psychic phenomena after more than 100 years of research. But John Kruth, Executive Director at Rhine Research Centre in Durham says it has only become disorganised, underfunded and largely ignored in the realm of traditional science. (McDonald, 2013)

He says that research has never stopped but the sceptics have only been more strong and vocal and have a greater influence in the media. He agrees that they are fraudulent practitioners but then it is not enough to discredit the field. The problem of sceptics have always been the evidence problem. When other researchers try to replicate experiments of parapsychology researchers, they do not get the same results. Sharma explains this by saying the effects disappear when you tighten the controls or use different statistical methods.

There has been a constant denial of existence of paranormal abilities. Still, there are parapsychology researches taking place at private and public organisations in Europe and the United states.

### **The African Perception of Extrasensory Perception**

Globally, they have been men, women, boys and girls who have been known to possess supernatural abilities or manifested it in some way. Varying from culture to culture, some of these abilities are embraced and celebrated while in some other climes, they are abhorred. In fact, any manifestation of such abilities may result in public execution like the burning at the stake of witches in European in the middle ages.

In traditional Africa on the other hand, people who manifest such powers are held in high esteem. For one thing, every traditional medicine man or priest is expected to have one or more supernatural ability. In fact, sometimes it was a sign of being chosen by the gods. These supernatural gifts are necessary in their work as medicine men and mediums between the people and the gods. They employ magical techniques to determine the causes of misfortune illness or death and they sometimes call on spirits to give them knowledge about a life situation or guidance in the execution of an important office. (encyclopaedia.com 2022)

Some supernatural abilities prevalent in the African traditional society are,

- Aeronia -the ability to see and understand all forms of illnesses.
- Precognition -the ability to see the future.
- retrocognition -ability to see events that happened in the past.
- shape shifter- to change shape into anything especially animals (exemplore, 2020)

These gifting or abilities can come through inheritance or divine calling. In traditional Africa, these powers do not work in isolation. They are promptly drafted into the roles of diviners, priests, etc. Typically, Africans believe that for every physical occurrence, there is a spiritual cause. That is where their abilities come in useful, to interpret physical occurrences with the eye of the spiritual. It was a great benefit to the society. No wonder, they maintained high esteem in the society.

### **The Influence of Christianity**

Africa has evolved and is still evolving since the advent of Christianity, modernity, and interactions with other belief systems. The advent of Christianity in West Africa, meant the African traditional religion (ATR) had a serious rival, (Okeke.O et al, 2017). This rivalry was so intense that it formed the team of early Nigerian writers in their works. For example, Chinua Achebe was one writer that had consistently presented the team of culture and religious conflicts. In **Things Fall Apart**, he aptly describes the African situation.

The white man is very clever. He came quietly, peaceably with his religion. We were amused by his foolishness and allowed him to stay. Now he has won our brothers and our clan can no longer act as one.( Achebe, 141)

This shift from our traditional belief echo,

‘But he says our customs are bad and our brothers who have taken up his religion also says that our customs are bad.’

With time, over decades with the growth of radical Pentecostalism most of these supernatural abilities became classified as demonic. Robbins 2004, states that Christianity has demonstrated a unique ability to adapt itself to diverse cultural and religious traditions instead of rejecting a culture’s traditional belief in the existence or power of spirits, Pentecostals demonized these spirits as entirely evil. (Daewon, 2021)

Soon manifestation of supernatural gifts became the exclusive of Christianity. Any other form outside the church was abhorred. With the abuse of supernatural gifts in the modern Church, society has become more wary of such manifestations.

In modern society, those with such supernatural gifts have literally gone underground. Many children, who manifest any form of such powers are either hushed into silence or are made to go through exorcism to expel the ‘evil spirit.’

These are the lucky ones. The unfortunate ones are sometimes tagged witches and are maltreated and sometimes killed. In the 2010 UNICEF report article titled, ‘Children accused of witchcraft’, it is observed that behaviour commonly associated with acquisition of



witchcraft include violence, mistreatment, abuse infanticide, and the abandonment of children. More liberal thinkers would rather believe that such abilities do not exist. It makes for a saner society.

## II. THEORETICAL FRAMEWORK

This paper is built on the theory of choice posed by William Glasser; that we make choices that are important to our existence. It states that every individual has the power to control themselves and are limited to controlling others.

Choices that individuals make, are based on the following five needs, survival love, power, freedom and fun, Simpson et al in E. Johnson posits that the comparison of alternatives on attributes is an essential component of choice; this is what ultimately influences the one we choose to act on.

According to this choice theory, the need for love tends to be the most important as it is through the development of a caring relationship, can we find happiness.(apacenter)

Choices built on love will ultimately translate to positive outcomes as we see in Chukwudi the main character in the work. People who tend to make choices based on power, will normally have to use force, and coercing which would produce negative outcomes like conflict, disconnected relationships, and ultimately resulting in frustration as we find in the case of Adams.

The reality therapy is Doctor Glasser's counselling approach to choice where there is emphasis that a person's present behaviour is what he chooses to make certain choices to achieve a better future.

This work seeks to present the principal characters in Royver's work **I See Things Others Do Not See** and **The Claw, the Tail and the Cross** as individuals who have impacted others based on the choices they make for good or evil.

### The Author

Royver is a pseudonym used by Roy Ofili, a medical doctor based in the United Kingdom. He started reading at a very early age and was mostly influenced by Enid Blyton' stories on fairies, and magic wands. The Old Testament of the Christian Bible took part in boosting his imaginative skills. His father being a mystic and his mother who had her own roots deep in Christianity formed an early influence on him. A much older Roy Ofili, soon became drawn to Lobsang Rampa, Rudyard Kipling and Steven King's works. Today, he writes novels and short stories on the paranormal. **I See Things Others Do Not See, The Claw, the Tail and the Cross** and **The**

**Tarnished Ones** form a trilogy establishing Royver as an accomplished paranormal writer.

### The Use of Extrasensory Perception as an instrument

Royver as a paranormal writer does not just thrust us into the supernatural world we have no grasp of. He makes a very gracious introduction in **I See Things Others Do Not See**. From the very first chapter, we are introduced to Chukwudi the main character, who we journey with, in this study. Chukwudi introduces himself and the entire work in these words. 'My name is Chukwudi. And I have the Sight.'

This sets the framework of the work. Chukwudi, explains how this phenomenon came to be. His guardian Angel Pachios reveals to him that he did not relinquish his spiritual eyes before birth in the earth realm.

Therefore Chukwudi falls into the class of those who are born with this gifting. The first expression of this Sight, is the description of Pachios, a tall and muscularly built entity. Of course, Chukwudi expresses regret that we cannot 'see' him. Chukwudi from childhood, is positioned to be a good boy. He tilts towards the side of good; protecting and guiding.

On page 6, we are presented with his encounter of a new maid. She is introduced to us appearing all smiles and innocent but little Chukwudi saw differently.

'She had barely gotten her bags unpacked before I chased after her giggling; a fresh twig in my hand and gave that witch the flogging of her life.'

Three days was enough for the treatment and she moved out. Chukwudi saves the day establishing himself as a saviour of sorts.

Royver develops the character of Chukwudi to being not just reactionary to visions but deliberately choosing to do good or not. Chukwudi as a character had earlier begun to ignore pop up visions which he believed were too personal to divulge to potential victims.

... I stopped using my gift a lot during the time I was growing up and lost a lot of ... skills-but I did it so I could appear normal. (Royver, pp 99)

In the church incident, he had to make a decision to turn the blind eye or make a move to correct an anomaly. In his unwillingness, Pachios comes to the rescue.

'Help him'. I ignored the voice of Pachios in my mind... she will be his downfall if you don't help him'

The character referred to here, is the choir mistress of the Church who is also the wife of the cleric. She had acquired evil charms for him to grow his church. She was motivated

by survival and power and chose to achieve this by all means. The prompting of Pachios gave Chukwudi the necessary push towards the right decision. The cleric was saved as he immediately abandoned his instruments of manipulation when he was approached by Chukwudi. This singular action saved hundreds of worshippers who were blind followers of the cleric.

Chukwudi however is not the only one with the gift of the Sight. Mr Adams who manifests as a 'chief' relishes his power of the sight. He uses this power to keep his victims under, in the quest for power. He had crippled his son, used hypnotism, and insanity to acquire more power which he ultimately intended to use for evil. At the end of the work, Adams ends up at a sanatorium.

Chukwudi and Mr Adams stand as two extremes of what a person can do when he has an advantage over others. Possessing a sixth sense gives one an edge over those with the limitations of the five senses. So in a sense, anyone can be a victim of those who can obtain this power.

In the first sequel, **the Claw, the Tail and the Cross**, we meet a more confident and adventurous Chukwudi on a job assignment to the riverside city of Asaba which brings him close to more complex and dangerous encounters with people possessing supernatural abilities especially shape shifters. These characters represented by the claw and the tail, have one thing in common; the desire to have power and more power. The man leopard thrived by feeding on the blood and essence of his victims even when he was given the choice of seeking help for his condition he bluntly refused.

'I do not need help. I am power. I am splendour and I will devour my enemies.' (page 345)

In the end, he loses his life. E. Johnson in his article, 'The consequences of evil doing', puts it this way,

This order is inevitable. He who has ordained the laws of nature, fixed, calm, indestructible, has also ordained that the doer of evil shall reap the fruit of his ill doing. (biblehub.com) Jenny the mermaid begins the novel on the path of destruction riding on the flames of lust as an instrument to achieve her aim which is reaping the pure powers of Chukwudi. With time, she began to align towards the positive especially at the point where she could not subdue and reap his powers.

Chioma, Jenny's colleague manifests the symbol of the cross. As the symbol implies there is nothing beguiling about her person. Jenny the mermaid, reluctantly describes her character.

'She's a nice quiet girl, too nice. She is truthful, helpful and loyal to the company. She's the one that does the work like she really wants to.'

Chioma as a person does not manifest the Sight like Chukwudi but does have a way of knowing things and enjoy supernatural protection. She also possesses the power of healing which she is not aware of. She was able to restore Chukwudi's power of sight when it was subdued. She was also able to walk through a crowd of angry protesters undetected. She was able to sense the evil in Jenny, so it comes as expected that she saves the day in the work.

Though oblivious of the power she possesses, Chioma chooses to use her abilities for the good of everyone around her, not corrupting herself with shortcuts, favours, or bribery to get to the pinnacle of her career.

Chukwudi is as he has always been, putting himself there for others just like a Christ. Kevin is saved from being involved in fraud because Chukwudi chose in one of those rare times, to reveal information from the spirit realm.

### III. CONCLUSION

Supernatural abilities are manifested by men, women and children albeit secretly, which have always given them an edge in dealing with affairs of life. However because of this arduous advantage, it can be a tool for carrying out evil or good deeds. We have journeyed with Royver's Chukwudi, met other characters who have paranormal abilities and come to the conclusion that the powers in themselves are not inherently evil but the welders of such powers determine whether to use them in perpetuating treating evil or use them as instruments of uplifting the individual and the society.

Since, it has remained a shrouded secret among a few, the Government, society or western religion have no way of influencing how these power holders choose to use their powers. Until deliberate studies of this phenomenon and its potential is encouraged, much of dynamics will remain a mystery.

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# Association between Environmental Factors and Incidence of Diarrhea Among Toddlers in the Working Area of Ambal I Health Center, Kebumen, Center of Java, Indonesia

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**Abstract**— About 1.7 billion children suffer from diarrhea and diarrhea causes 525,000 toddlers died each year. In 2021 diarrhea in toddlers as much as 34.2% of 357 cases of diarrhea, and in the work area of Ambal I health center for the last 3 years cases of diarrhea in toddlers have not shown a decrease. The purpose of this study was to determine the association between environmental factors and the incidence of diarrhea in toddler in the working area of Ambal I Health Center in 2022. This type of research was analytic observational with a cross sectional approach. The population in this study were toddlers aged 12-59 months who lived in the working area of Ambal I Health Center, Ambal District, Kebumen Regency in 2022. The number of samples taken was 67 samples using the proportional random sampling method. The association test was carried out using the Chi-Square test. The results of this study indicate that there were no significant association between clean water sources ( $p=0.220$ ), faecal disposal facilities ( $p=0.717$ ), waste water disposal facilities ( $p=0.103$ ), waste disposal facilities ( $p=0.683$ ) and the type of floor of the house ( $p=0.610$ ) with the incidence of diarrhea in toddler. Environmental factors are not related to the incidence of toddler diarrhea in the working area of Ambal I Health Center, Kebumen, Center of Java, Indonesia in 2022.

**Keywords**— environment, diarrhea, toddler, Health Center.

## I. INTRODUCTION

Globally, children suffering from diarrheal diseases each year recorded approximately 1.7 billion and resulted in 525,000 toddlers died due to diarrhea. Toddlers are a vulnerable group which if exposed to diarrhea and do not get the right help can lead to death. Diarrheal diseases also play a major role in the case of malnutrition in toddler (WHO, 2017). The incidence of diarrheal disease in Indonesia at all ages amounted to 3.5% while in toddlers amounted to 6.7% (Christy, 2014).

Diarrheal diseases are caused by various influencing factors, namely environmental conditions, public health

services, behavior, nutrition, population, education, knowledge, social, economic and others. Diarrheal diseases themselves are caused by about 20-30% by Rotavirus viruses, by 20-30% by E. coli, by 1-2% by Shigella sp. and less than 1% by the parasite Entamoeba histolytica (Maidartati and Anggraeni, 2017).

Environmental factors are factors that have a crucial role in relation to the emergence of various diseases. Poor environmental conditions will also affect a person's health and make it easier for the person to be exposed to diseases such as diarrhea, malaria, measles, hepatitis, dengue hemorrhagic fever and so on, so that efforts are needed to improve the environment to eradicate infectious diseases

(Febrianti, 2019). These environmental factors can be seen from the presence of polluted clean water, poor environmental sanitation, poor hygiene and the use of latrines, cleanliness of dwellings that are not maintained and poor waste water disposal facilities (Fathia, 2015).

Research Yasin, et al (2018), states that there was a association between environmental factors (landfills, latrine types and drinking water sources) with diarrhea toddlers ( $p = 0.028$ ). Similar research conducted by Yustati (2021), it was found that there was a meaningful association between clean water facilities ( $p = 0.000$ ), latrine availability ( $p = 0.000$ ), and SPAL ( $p = 0.000$ ) with toddler diarrhea. Another study was conducted by Saputri & Astuti (2019) and it is known that the type of floor, the type of stool disposal and the source of drinking water are factors causing toddlers to suffer from diarrhea (OR = 4,035; OR = 4,218; OR = 5,716).

Based on preliminary studies and data from Ambal I Health Center, Ambal sub-district, Kebumen Regency, it is known that cases of diarrhea both among all ages and toddlers have decreased from previous years, but the decline has not been significant. Data from Ambal I Health Center showed that in 2021, as many as 34.2% or as many as 122 cases out of 357 cases of diarrhea in the working area of Ambal I Health Center were cases of diarrhea in toddlers.

Environmental health data according to Ambal I Health Center, Kebumen, Center of Java, Indonesia in 2021, namely the community has 93.2% coverage of clean water access, 95.9% coverage of access to healthy latrines, 93.1% coverage of clean water access, 83% coverage of Healthy Homes and the number of families who are still defecate in open as much as 1.5%.

According to preliminary studies that have been conducted, most people in the area of Ambal I Health Center still throw garbage directly on the ground and then burned as much as 100% (16 of 16 respondents), have clean water sources have not qualified as much as 37.5% (6 of 16 respondents), have latrines have not qualified as much as 56.3% (9 of 16 respondents), waste water disposal facilities have not qualified as much as 43.8% (7 of 16 respondents), and there are still 18.8% (3 of 16 respondents) whose floors are not waterproof.

Based on the above background, the researchers were interested in researching "Association Between Environmental Factors and Incidence of Diarrhea Among Under-Five Years Children in The Working Area of Ambal I Health Center, Kebumen, Center of Java, Indonesia in 2022".

## II. METHOD

This study was conducted in the working area of Ambal I Health Center, Kebumen, Center of Java, Indonesia in April – May 2022. The Ethical Clearance no 187/EA/KEPK-FKM2022 approval from Health Research Ethic Committee, Faculty of Public Health Diponegoro University. The research design used was a cross sectional study. The independent variables studied were clean water sources, fecal disposal facilities, waste water disposal facilities, garbage disposal facilities, and type of house floor, while the dependent variable studied was the incidence of diarrhea toddlers.

### 2.1 Population

The population used in this study was mothers who had toddlers aged 12 to 59 months in Ambal 1 Health Center working area in 2022. The population in this study amounted to 1656 toddlers.

### 2.2 Sample

Sampling was done by proportional random sampling. Sampling technique is used when the elements or members of a population is not uniform/ homogeneous and stratified proportionally (Sidik et. al., 2016). The number of samples is calculated using the formula according to Lemeshow et. al. (1991)

$$n = \frac{Nz^2p(1-p)}{d^2(N-1) + z^2p(1-p)}$$

Description,

$n$  = sample size

$N$  = large population

$z$  = Z value at  $\alpha=90\%$  ( $z = 1.96$ )

$p$  = proportion of diarrhea in toddlers (according to Oktariza et. al., (2018), the proportion of diarrhea in toddlers in Indonesia, amounting to 20% or 0.2)

$d$  = precision (10% or 0.1)

By using the formula above, it can be obtained the calculation of the minimum sample in this study of

$$n = \frac{1656 \cdot (1.96)^2 \cdot 0.2 \cdot (1 - 0.2)}{(0.1)^2 \cdot (1656 - 1) + (1.96)^2 \cdot (0.2) \cdot (1 - 0.2)}$$

$$n = 59,3 \approx 60$$

From the above calculation, obtained a minimum number of samples as many as 60 samples. Then do the calculation with an estimated drop out of 10% to obtain the number of samples as many as 67 samples. The results are then calculated proportions to get the number of samples per village.



Formula proportional random sampling (Ikrimah, 2018) :

$$n = \frac{\text{number of toddlers per village}}{\text{jumlah total balita total number of toddlers}} \times \text{number of samples}$$

Table 1. The number of samples per village in the working area of Ambal I Health Center Kebumen, Center of Java, Indonesia in 2022

No.	Village	Number of toddlers	Number of samples per village
1	Entak	111	4
2	Plempukankembaran	65	3
3	Kenoyojayan	82	3
4	Ambalresmi	172	7
5	Kaibonpetangkuran	123	5
6	Kaibon	121	4
7	Sumberjati	94	4
8	Blengorwetan	89	4
9	Blengorkulon	102	4
10	Benerwetan	79	3
11	Benerkulon	118	5
12	Ambalkliwonan	115	5
13	Pasarsenen	94	4
14	Pucangan	80	3
15	Ambalkebrek	66	3
16	Gondanglegi	145	6
<b>Total</b>		<b>1656</b>	<b>67</b>

### 2.3 Data analysis

The data analysis were univariate and bivariate analysis. Univariate analysis in the form of presentation of frequency distribution data on environmental factors, (clean water sources, fecal disposal facilities, waste water disposal facilities, garbage disposal facilities and type of house floor). Bivariate analysis presents data on the results of the association test using chi-square test between environmental factors and the incidence of toddler diarrhea.

## III. FINDINGS AND DISCUSSION

### 3.1 Overview of research sites

The working area of Ambal I Health Center is in Ambal Sub-District, Kebumen regency, Central Java. This area consists of 16 assisted villages namely Entak, Plempukankembaran, Kenoyojayan, Ambalresmi, Kaibonpetangkuran, Kaibon, Sumberjati, Blengorwetan, Blengorkulon, Benerwetan, Benerkulon, Ambalkliwonan,

Pasarsenen, Pucangan, Ambalkebrek and Gondanglegi. Geographically, this region is a lowland area with an average altitude of 7.5 meters above sea level and a total area of 35,490 km<sup>2</sup>. The smallest village area was Plempukankembaran village was 1.1 km<sup>2</sup> and the most extensive village area was Entak village which was 4.549 km<sup>2</sup>. Land use in the working area of Ambal I Health Center is 55% dry land consisting of residential building land and moorland, while the other 45% is paddy land.

The total population in the working area of the Ambal I Health Center in 2020 was 33,561 people where this number increased from the previous year, namely in 2019 which had a population of a total of 33,373 inhabitants. The distribution of the population is uneven, because the population concentration varies from village to village. The level of population density has increased in 2020 by 950 per 1 km<sup>2</sup> where previously it was 946 per 1 km<sup>2</sup> in 2019.

### 3.2 Univariate analysis

Univariate analysis aims to determine the frequency distribution of the variables used in this study. Distribution of characteristics of mothers and toddlers include mother's age, mother's education, mother's occupation, family income, toddler's age, toddler's gender, and toddler's

nutritional status while the sample characteristics include clean water sources, fecal disposal facilities, waste water disposal facilities, garbage disposal facilities and types of home floors and distribution of diarrhea frequency in the working area of Ambal I Health Center.

Table 2. Frequency distribution of mothers and toddler characteristics in the working area of Ambal I Health Center, Kebumen, Center of Java Indonesia, in 2022

No.	Mothers and toddler characteristics	Frequency (f)	%
1	Mother's age (year)		
	Mean	32,15	
	Minimum	20	-
	Maximum	47	
	Std. Deviation	6,165	
2	Mother's education		
	Low		
	Primary school	11	16,4
	Junior high school	33	49,3
	High		
	Senior high school	19	28,4
	Bachelor	4	6,0
3	Mother's occupation		
	Work		
	Farmer	3	4,5
	Trader	3	4,5
	Village apparatus	2	3,0
	Not Work		
	Housewife	59	88,1
4	Family income		
	< Regional minimum wage (RMW)	54	80,6
	≥ Regional minimum wage (RMW)	13	19,4
5	Toddler's age (Month)		
	Mean	30,93	
	Minimum	12	-
	Maximum	58	
	Std. Deviation	12,008	
6	Toddler's gender		
	Male	26	38,8
	Female	41	61,2
7	Toddler's nutritional status		

Mean	-0,67	
Minimum	-3,40	-
Maximum	2,13	
Std. Deviation	1,237	

Based on Table 2, it was known that of the 67 respondents of the study, the age of the mother who became the respondent was a minimum of 20 years and a maximum of 47 years, the majority of respondents' education is Junior High School (33 or 49.3%), the majority of respondents' jobs were housewives or not working (59 or 88.1%), the majority of respondents' family income was below regional minimum wage of Kebumen

Regency (54 or 80.6%), the age of respondents' toddlers was a minimum of 12 months and a maximum of 58 months, the majority of the gender of toddlers is female (41 or 61.2%) and the majority of the nutritional status of toddlers was good nutritional status as much as 56 (83.6%) with a minimum z-score value of -3.40 and a maximum of 2.13 and the standard deviation value of 1,237.

Table 3. The incidence of diarrhea in toddler in the working area of Ambal I Health CenterKebumen, Center of Java Indonesia, in 2022

No.	Incidence of diarrhea	Frequency (f)	%
1	Diarrhea	37	55,2
2	Not diarrhea	30	44,8

Based on table 3. it was known that toddlers who have diarrhea in the last 3 months are 37 (55.2%) cases, while toddlers who do not have diarrhea are 30 (44.8%) cases.

disposal facilities, garbage disposal facilities, and type of house floor) with the dependent variable (incidence of diarrhea toddlers) in the working area of Ambal I Health Center. Association analysis was performed using The Chi-Square test.

### 3.3 Bivariate analysis

Bivariate analysis in this study aims to determine the association between variables of environmental factors (clean water sources, fecal disposal facilities, waste water

Table 4. Test results of environmental factors that affect the incidence of diarrhea in toddler in the working area of Ambal I Health Center, Ambal District, Kebumen Regency in 2022

No.	Variables	Diarrhea		p - value	RP (95%CI)
		Yes	No		
1	Clean water sources				
	Unprotected	24 (61.5%)	15 (38.5%)	0.220	1.85 (0.69 – 4.94)
	Protected	13 (46.4%)	15 (53.6%)		
2	Fecal disposal facilities				
	Unqualified	25 (56.8%)	19 (43.2%)	0.717	1.21 (0.44 – 3.32)
	Qualified	12 (52.2%)	11 (47.8%)		
3	Waste water disposal facilities				
	Unprotected	30 (61.2%)	19 (38.8%)	0.103	2.48 (0.82 – 7.52)
	Protected	7 (38.9%)	11 (6.1%)		
4	Garbage disposal facilities				
	Unqualified	35 (54.7%)	29 (45.3%)	0.683	0.60 (0.05 – 6.99)
	Qualified	2 (66.7%)	1 (33.3%)		
5	Type of house floor				
	Not waterproof	8 (61.5%)	5 (38.5%)	0.610	1.38 (0.40 – 4.76)
	Waterproof	29 (53.7%)	25 (46.3%)		

Table 4. showed that the results of the association test using Chi-Square Test between environmental factors (clean water sources, fecal disposal facilities, waste water disposal facilities, garbage disposal facilities, and type of house floor) with the incidence of diarrhea obtained p-value of more than 0.05 ( $p\text{-value} > 0.05$ ). This indicates that environmental factors do not have a meaningful association with the incidence of diarrhea in toddlers in Ambal I Health Center working area in 2022.

### 3.4 The association of clean water sources with the incidence of diarrhea

This study shows that of the 67 respondents studied there are respondents who have a protected source of clean water as many as 28 (41.8%) respondents, while respondents who have a source of clean water is not protected as many as 39 (58.2%) respondents. A protected source of clean water is when it is protected from the risk of contamination, such as water from pumps, Springs and boreholes and the distance between the water source and the fecal reservoir is more than 10 meters (Yasin, 2018). Unprotected sources of clean water because they are not protected from the risk of pollution, such as water from rivers, dug wells, and rainwater reservoirs and the distance of clean water sources with fecal reservoirs is less than 10 meters (Yasin, 2018). Respondents used drilled wells (45 or 67.2%) and dug wells (22 or 32.8%) as their source of clean water. Wells of respondents who meet the requirements of a distance of more than 10 meters from the reservoir of feces as many as 39 (58.2%), while others have a distance of less than 10 meters as many as 28 (41.8%) respondents.

There was a close association between water sources and sources of solid waste pollution and waste. The quality of clean water sources is influenced by the presence of pollution sources that are <10 meters away, such as household garbage disposal, latrine disposal, garbage disposal and animal cages. Various chemicals or microorganisms, especially pathogens of diarrheal diseases contained in wastewater or waste waste will flow and seep into the surrounding water sources. It was will make clean water not good quality both in terms of biological, physical and chemical quality. The condition of such a water source if used for drinking water will certainly make water as a medium for the entry of pathogenic microorganisms into the body (Oktariza et.al., 2018).

The results showed that of the 67 respondents who use clean water sources are not protected there are 24 (61.5%) toddlers affected by diarrhea respondents while respondents who use clean water sources are protected there are 13(46.4%) toddlers affected by diarrhea.  $RP=1.85$ ,  $H_0$  was accepted, which means there was not

association between clean water sources and the incidence of diarrhea in toddler in the working area of Ambal I Health Center. The results of this study were in line with research conducted by Kamilla et al (2012).

The number of toddlers affected by diarrhea is higher in respondents who have unprotected clean water sources compared to respondents whose clean water sources are protected. This does not make the benchmark that clean water sources and the incidence of diarrhea toddlers have a significant association. This condition occurs because the clean water used as drinking water by the respondents is not consumed directly. Clean water taken from the well is then cooked/boiled until boiling and stored in a closed and clean place. Respondents who cook water before drinking as many as 63 (94%) people while the remaining 4 (6%) people do not cook drinking water. Boiling drinking water is related to the occurrence of diarrhea where boiling drinking water will reduce the contamination of germs in the water (Putra, 2014).

### 3.5 The association of fecal disposal facilities with the incidence of diarrhea

This study shows that of the 67 respondents studied there are respondents who have a means of disposal of feces qualified as many as 23 (34.3%) respondents, while respondents who have a means of disposal of feces do not qualify as many as 44 (65.7%) respondents. Qualified means of disposal of feces is if it has its own latrine, latrine has a septic tank with a distance of more than 10 meters with a source of clean water, the type of goose neck latrine, easy to maintain, and has a roof and wall building (Yasin, 2018; Oktariza, 2018). Means of disposal of feces respondents who do not meet the requirements due to the distance septic tank with a source of clean water less than 10 meters (28 or 41.8% of respondents) and do not have their own latrines (7 or 10.4% of respondents). Respondents who do not have their own latrines usually use latrines chapter brothers/hitchhiking as many as 2 (3.0%) respondents and chapter in the latrine as many as 5 (7.5%) respondents. The type of latrine used by respondents was goose neck as many as 62 (92.5%) units and *cubluk* (pit used as a toilet) as many as 5 (7.5%). Toddler habits of respondents when defecating in the toilet as many as 27 (40.3%) toddlers, while others defecate carelessly or not in the toilet as many as 40 (59.7%) toddlers.

Fecal disposal facilities with unqualified conditions can cause pollution of the surrounding environment, especially pollution due to human waste. Environment polluted by human feces, will result in increased transmission of diseases such as diarrheal diseases. The process of transmission of diarrheal diseases due to unqualified

means of disposal of feces is the bacteria that cause diarrhea that moves from feces to other people. It can occur through various media such as soil, water and insects which then contaminate food/ drinks (Sidhi et. al., 2016).

The results of this study showed that of the 67 respondents who use means of stool disposal does not meet the requirements there are as many as 25 (56.8%) toddlers affected by diarrhea respondents while respondents who use means of stool disposal meets the requirements there are as many as 12 (52.2%) toddlers affected by diarrhea respondents with a value of  $RP = 1.21$  so that  $H_0$  was accepted, which means there was not association between stool disposal facilities and the incidence of diarrhea in toddler. Means of feces disposal was not a risk factor for diarrhea in working area of Ambal I Health center. The result of this study was not in line with the research conducted by Yasin et al (2018) and Workie et.al (2019) which states that latrine conditions have a meaningful association with the incidence of diarrhea in toddlers.

Diarrhea in toddlers with unqualified means of stool disposal does have a higher number than diarrhea in toddlers with qualified means of stool disposal. This does not make the benchmark that the means of disposal of feces has a meaningful association with the incidence of diarrhea toddlers because as has been explained in theory H.L.Blum that health is influenced by 4 factors, not only environmental factors but other factors such as Behavior, Health Services and genetic (Saputri and Astuti, 2019). Diligent behavior of washing hands after pooping (67 or 100% of respondents wash their hands with soap after pooping or cleaning toddlers when finished pooping) can reduce the risk of diarrhea. One effective way that is easy to do to prevent disease transmission as early as possible is to wash your hands with soap because washing your hands can break the chain of disease transmission (Azhar et.al., 2014).

### **3.6 The association of wastewater disposal facilities with the incidence of diarrhea**

This study shows that of the 67 respondents studied, there are respondents who have protected wastewater disposal facilities, namely as many as 18 (26.9%) respondents, while respondents who have unprotected wastewater disposal facilities, namely as many as 49 (73.1%) respondents. Means of waste water disposal that meets the requirements is if the means is protected by pipes or cement (closed), does not contaminate surface water, is not infested by disease-causing insects, does not emit foul odors and does not flood/inundate the surrounding environment. Waste water disposal facilities are not protected because the facilities are made of

perforated soil and not covered so that it can pollute clean water and the surrounding environment (Nurnaningsih et.al., 2017).

Unprotected means of wastewater disposal can lead to pollution of the surrounding environment. This can make waste water disposal facilities as a medium of transmission of diarrheal diseases. The process of transmission of diarrheal diseases due to unprotected waste water disposal facilities is the bacteria that cause diarrhea that moves from waste water to other people. It can occur through various media such as water, soil and disease vectors which then contaminate food/ drinks. If someone eats/ drinks contaminated food / drink will cause someone to experience diarrhea (Sidhi et.al., 2016).

The results showed  $H_0$  was accepted, which means there was not association between wastewater disposal facilities and the incidence of diarrhea in toddler in the working area of Ambal I Health Center in 2022. The result of this study was in line with research conducted by Samiyati et al (2019).

Toddler diarrhea was more common in respondents with unprotected wastewater disposal facilities than toddler diarrhea in respondents with protected wastewater disposal facilities. Unprotected wastewater disposal means can contaminate water sources and the soil surface (Taosu and Azizah, 2013). contaminated water from wastewater can make water contaminated with diarrheal germs and when consumed by humans can cause diarrhea (Nurnaningsih et.al., 2017). Waste water disposal facilities in the working area of Ambal I Health Center have estuaries far enough from water sources and drinking water cooked first by respondents to boil before consumption so that it can reduce the risk of developing diarrheal diseases.

### **3.7 The association of garbage disposal facilities with the incidence of diarrhea**

This study shows that of the 67 respondents studied, there are respondents who have qualified garbage disposal facilities as many as 3 (4.5%) respondents, while respondents who have unqualified garbage disposal facilities as many as 64 (95.5%) respondents. Qualified garbage disposal facilities are closed, waterproof and regularly cleaned (Langit, 2016). Garbage disposal facilities that do not meet the requirements because the facilities are not closed and not waterproof. Community behavior that supports garbage disposal facilities does not meet the requirements, namely not sorting waste between organic waste and inorganic waste. The majority of respondents did not do waste sorting as many as 46 (68.7%) people, while others as many as 21 (31.3%) respondents did waste sorting.



Garbage thrown at random or does not meet health standards will cause environmental pollution and have a negative impact on human health such as increasing the spread of diarrheal diseases. Garbage disposal facilities that do not meet healthy standards can also interfere with comfort such as causing unpleasant odors and unsightly views. Efforts to reduce the risk of negative impacts of environmental pollution due to waste, waste management must be done properly, including providing a closed and impermeable trash can (Taosu and Azizah, 2013).

The results of this study showed that H0 was received, which means there was not association between garbage disposal facilities and the incidence of diarrhea in toddler in the working area of Ambal I Health Center in 2022. The result of this study was in line with research conducted by Langit (2016) and Oktariza et al (2018).

Many toddlers affected by diarrhea is higher in respondents who have unqualified garbage disposal facilities compared to respondents who are qualified garbage disposal facilities. This does not make the benchmark that garbage disposal facilities and the incidence of diarrhea in infants have a significant association. This condition is suspected because respondents routinely burn household waste generated in the home environment so that respondents do not let the waste left or accumulate long inside or outside their homes. The habit of respondents routinely burning garbage will reduce the potential for pollution due to waste such as pollution of clean water sources because there is no organic waste/wet. This can prevent the carrier vector of diarrheal disease agents from transmitting diarrheal disease.

### 3.8 The association of type of house floor with the incidence of diarrhea

This study shows that of the 67 respondents studied, there are respondents who have waterproof house floors, namely as many as 54 (80.6%) respondents, while respondents who have non-waterproof house floors, namely as many as 13 (19.4%) respondents. The type of waterproof floor of respondents' houses in the form of smooth/regular plaster was 22 (32.8%), tiles were 1 (1.5%) and ceramics were 31 (46.3%). Respondents who have the floor of the house is not waterproof as much as 3 (4.5%) respondents with the floor of the house in the form of land and 10 (14.9%) respondents with the floor of the house in the form of rough plaster/irregular.

A watertight house floor is a good type of house floor, while a non-watertight house floor is a bad type of house floor. A good type of home floor is a type of floor that is not wet during the rainy season and not dusty during the dry season (Saputri and Astuti, 2019) The condition of the

floor of the house is not waterproof as it is still in the form of rough plaster, soil and sand can trigger a person affected by diarrhea because the floor can be a place to live germs and dust (Samiyati et.al., 2019)

The results showed that H0 was accepted, which means there was not association between the type of house floor and the incidence of diarrhea in toddler in the working area of Ambal I Health Center, in 2022. The result of this study was in line with research conducted by Samiyati et al (2019).

The number of diarrhea toddlers in this study was common in toddlers with the type of waterproof floor than toddlers with the type of floor was not waterproof. This shows that the type of waterproof house floor can also affect toddlers affected by diarrhea because diarrhea is caused by various factors not only environmental factors but there are influences from behavioral factors, health services, nutrition, socio-economic and others (Maidartati and Anggraeni, 2017). Floors of the house is a place that closely related to toddlers. Toddler activities that play on the floor of the house cause contact between the toddler's body with the house floor (Saputri and Astuti, 2019). Therefore, it is important to keep the floor of the house clean so that the risk of transmitting diarrheal diseases is reduced. The behavior of respondents to maintain the cleanliness of the floor of the house by cleaning it every day (67 or 100% of respondents clean the floor of the house every day) can prevent the transmission of diseases, such as diarrheal diseases (Taosu and Azizah, 2013).

## IV. CONCLUSION

Based on the results of this study can be concluded that: the respondents had diarrhea in toddler in the last 3 months as many as 37 (55.2%) toddlers, there were no association between environmental factors and the incidence of diarrhea in toddlers in Ambal I Health Center working area in 2022.

Ambal I Health Center is expected to improve the performance of residential environmental health programs and provide motivation and education related to environmental-based diarrhea disease prevention efforts such as throwing toddler feces into the toilet and making closed SPAL. The community is expected to improve the cleanliness of the home and surrounding environmental sanitation such as in the bathroom, fecal garbage disposal, waste water disposal environment, garbage disposal sites and cleanliness of the floor of the house to prevent transmission of diarrheal diseases. Further researchers are expected to add other variables, not only clean water sources, means of disposal of feces, waste water disposal facilities, garbage disposal facilities and type of house

floor but other variables such as chemical pollution in the water or in the food that are suspected to have an influence and associated with the incidence of diarrhea.

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# Teachers' Multiple Role-Promoting Learners' Autonomy in Communication Skills

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**Abstract**— The main goal of the research encompasses learner autonomy or learner-centered learning. The majority of teachers employ traditional teaching methods and teacher-centered classroom practices. The shift of conventional methods of instruction into self-directed learning or interactional techniques. Therefore, first and foremost, teachers' roles need to be changed as managers, supervisors, resource persons, and counsellors. This will enhance independent learning among students by encouraging collaboration, coordination, and a strong bond between learners and teachers. There are several affective factors to consider, such as family, institutional expectations, a lack of background circumstance, a lack of strategic involvement, logistical limitations, assessment pressure, and so forth. Data gathered from fifty teachers for the study was analysed in order to find teachers' perspectives on how to support and promote autonomous learning in their classrooms. Moreover, the findings showed that institutional norms and a lack of teaching strategies hindered learner autonomy. In addition, the teachers suggested approaches to improve their professional development programmes to conduct, which can improve their own qualities as teachers and also help to develop the learner's autonomy. Evidently, it supports teachers and students to promote an independent learning process.

**Keywords**— Learners' autonomy, facilitator, teaching methods, language learning, communication skills.

## I. INTRODUCTION

The emergence of second language education has had an impact on improving the way language teaching and learning are performed and conceptualised in different ways. Traditional techniques for teaching languages have gradually given way to learner-centered and communicative approaches. Because it stresses the student's role rather than the teacher's function, learner autonomy is one of the primary developments associated with the shift in second language teaching (Jacobs & Farrell, 2003). So, historically and conceptually, communicative language education (CLT) (Nunan, 2000) is linked to the idea of autonomy in language acquisition.

Learners' independent learning has been considered a desirable objective in language teaching. According to

Knowles (2001), one of the primary objectives of education is to promote learning as a continuous process and to learn in a self-directed manner. Actually, the shift to a learner-centered approach has increased the focus on the importance of student autonomy for the language acquisition process. In a classroom that is primarily focused on the teacher, independent and self-reliant learners are exceptional (Weimer, 2002). The most proficient learners are those who "have gained a high degree of autonomy," so being independent is crucial (Little, 1991). In the field of modern language teaching, the idea of learner autonomy has gained popularity (e.g., Benson, 2001, 2006; Blin, 2004, 2005; Crabbe, 1999; Jimenez Raya, 2009, 2011; Little, 1991, 2007, 2009).

Learner autonomy has been defined and characterized in a variety of ways across the literature, but it may typically be summed up as the potential to be in charge of one's own learning. Sometimes learner autonomy is perceived to be something that can be achieved without a teacher. By virtue of their responsibilities and methods in the classroom, instructors are actually in charge of fostering independent learners. According to Little (1996), teachers should assist students in taking ownership of their learning because this is not a behaviour that often occurs. In addition to imparting knowledge to kids, teachers have to have additional responsibilities. Teachers can encourage students to take more ownership of their learning by shifting from their typical role to one of an organizer or facilitator.

It is important to consider and never underestimate the role that teachers play in fostering independent language acquisition. In the relevant studies, there are several theoretical study books and articles on the functions of language instructors, but there are only a few actual investigations (Han, 2014). Additionally, universities were the primary setting for the majority of the studies on learner autonomy. While encouraging learner autonomy has been viewed as an educational objective in a number of situations, cultural and educational circumstances have a significant impact on how instructors apply their ideas to their instruction (Yldrm, 2012). Thus, in order to foster learner autonomy in the college setting, it is essential to assess the existing responsibilities that EFL college instructors perform.

## II. REVIEW OF LITERATURE

In a report for the Council of Europe, Holec originally presented the most well-known definition of learner autonomy, which is as follows:

To take charge of one's learning is to have, and to hold, the responsibility for all the decisions concerning all aspects of this learning, i.e.: determining the objectives; defining the contents and progressions; selecting methods and techniques to be used; monitoring the procedure of acquisition properly speaking (rhythm, time, place, etc.); evaluating what has been learned and applying it acquired (Holec, 1981).

The concept of learner autonomy has been discussed and explored by several researchers and experts since the 1980s. They have not yet been able to agree on what autonomy actually means. According to Benson (2003), the most challenging issue surrounding autonomy in language acquisition is, "What is autonomy?" He defends it by pointing out that any response to this issue is basically going to be subjective. The concept of autonomy

in communicative competence has multiple meanings. According to Gardner and Miller (1999), it is challenging to define the concept of autonomy because it has been described differently by various authors.

In education in general and language learning in particular, there are multiple definitions of learner autonomy. The theory developed by Holec (1981) has, nevertheless, received the most accolades in language acquisition research (Benson, 2006). According to this concept, learner autonomy is the potential to "gain ownership of one's own learning" (Holec, 1981). In accordance with this definition, the key elements of learner autonomy are commitment and competence. It shows how unique every learner is and how independent learners are capable of making all decisions pertaining to their own learning process (Yang, 2005).

This concept, which was intended primarily for educational development, emphasized that students had total responsibility for their individual learning. However, as Little (2007) noted, learner-centered theories and an increase in national curricula promoting "independent learning" or "critical thinking" prompted a shift in the definition of autonomy in the 1990s.

According to their individual views, many researchers, however, add to or modify this general definition. A capacity for separation, critical thinking, decision-making, and independent action, for instance, is what Little (1991, p. 4) indicates when she describes autonomy. Little referred to the psychology of learning and the concept of learner autonomy in this description. Another illustration of how autonomy is defined is by Benson (2001, p. 47), who says it is the ability to direct one's own learning.

According to Littlewood (1996), an independent learner is one who is competent and able to formulate and perform learning initiatives on their own accord. He states that "ability and willingness are the two key components that determine this capability" (p. 428). In conclusion, it shows that autonomy is not basically a matter of one's individual responsibility for their learning and that it is not offered by a methodology or a teacher with all these diverse interpretations (Paiva, 2005). As noted by several researchers like Benson (1997), Sheerin (1997), Breen and Mann (1997), it is something that is significantly more complicated (cited in Paiva, 2005).

### Statement of the problem

The subject of this research is individual learning. In general, learner autonomy is a crucial component of successful language acquisition. To achieve the communication aim in the educational sphere, coordination, cooperation, and collaboration between instructors and students are crucial. Independence provides



knowledge and confidence to face the contextual settings of the real world. Teachers of English regularly criticize students' poor attitudes toward self-learning and communication skill development. As a result, encouraging learner autonomy is one of the best approaches for both students and teachers. Teachers' roles should change to include resource people, organizer, advisors, counsellors, and so on.

### III. RESEARCH METHODOLOGY

#### Research Design

In this study, the researchers used a descriptive survey method. It focuses on the actual contributions of English language teachers' teaching to promoting learner autonomy.

A questionnaire that the researcher designed serves as the study's research tool.

population and sample of the study.

The population of the present study is comprised of female English language teachers from various women's colleges. It is random to choose the sample. There were 50 female EFL teachers in the sample group. Participants are college teachers who work at various women's colleges. Their

educational backgrounds and teaching experiences differ from one another.

#### The Instrument of the Study

A structured survey questionnaire is a primary tool used for data collection. The questionnaire is distributed among female English language teachers of women's colleges. The first section of the questionnaire consists of five items designed in the format of a 5-point Likert scale ranging from strongly agree to strongly disagree to identify the constraints on developing learner autonomy. The second section is designed to find out the suggestions that teachers find most helpful in promoting learner autonomy in their educational context. The questionnaire consists of four items designed in the format of a 5-point Likert scale, ranging from strongly agree to strongly disagree.

Cronbach's alpha value was calculated to determine the reliability of the study questionnaire. Alpha coefficients of 0.70 or higher are considered acceptable (DeVellis, 1991). The results show that the overall value of Cronbach's alpha is 0.809. The values range from 0.803 to 0.815, which suggests that the items have a relatively high degree of reliability. Table 2 presents the Cronbach's alpha values of the two sections of the questionnaire.

Table 2. Cronbach's alpha values to measure the reliability of the questionnaire

S.No	Sections	Cronbach's Alpha
1	Challenges faced by teachers to promote independent learning	0.815
2	Suggestions to promote learners' autonomy in language learning	0.803
Total		0.809

### IV. RESULTS

Table 1. The sample responses about the challenges faced by teachers to promote learners' independent learning

S.No	Items	Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Mean	SD
		Fr	%	Fr	%	Fr	%	Fr	%	Fr	%		
1	Students lack the ability to learn autonomously.	15	30	20	40	13	26	1	2	1	2	2.06	0.91
2	Teachers lack sufficient strategies to encourage student autonomy.	9	18	15	30	9	18	12	24	5	10	2.78	1.28
3	The autonomy of teachers is lacking.	12	24	7	14	15	30	11	22	5	10	2.8	1.31
4	The use of technology in	6	12	9	18	11	22	15	30	9	18	3.24	1.29



	language acquisition is ineffective.												
5	The teachers' flexibility to make decisions about their curriculum is constrained by institutional norms.	25	50	8	16	5	10	6	12	6	12	2.20	1.47

The challenges to promoting learner autonomy were examined in the first section of the questionnaire. The study results in the table show that the vast majority of the study sample 35 teachers representing (70%) (30% SA & 40% A) agreed on "Students lack the ability to learn autonomously"; 66% of the participants expressed agreement on the item, "Rules and regulations of the schools restrict the teachers' freedom in making choices on their teachings". (5) representing (50%) teachers

responded "strongly agree" and (8) representing (16%) responded "agree". Approximately 48% (18% SA & 30% A) agreed that Teachers lack sufficient strategies to encourage student autonomy; (3) teachers representing 38% (24% SA & 14% A) indicated that autonomy of teachers is lacking, and (4) teachers representing (30 %) (12% SA & 18% A) showed agreement on the use of technology in language acquisition is ineffective.

Table 2. The sample responses about the suggestions to promote learners' autonomy in the language learning

S.No	Items	Strongly Agree		Agree		Neutral		Disagree		Strongly Disagree		Mean	SD
		Fr	%	Fr	%	Fr	%	Fr	%	Fr	%		
1	Introduce teacher education to improve learner autonomy	18	36	12	24	15	30	3	6	2	4	2.18	1.12
2	providing professional development programmes on learner autonomy to in-service teachers	18	36	18	36	12	24	1	2	1	2	1.98	0.94
3	Reduce the institutional norms that limit teacher autonomy.	25	50	15	30	9	18	0	0	1	2	1.74	0.90
4	Teachers' ongoing assessment and evaluation of their own teaching methods.	27	54	14	28	8	16	0	0	1	2	1.68	0.89

The second section of the questionnaire is related to the suggestions to promote learners' autonomy in language learning. It includes four (4) items. The results indicate that the majority of participants support the statement that teachers' ongoing assessment of and evaluation of their own teaching methods can help in developing autonomous learners; (27) (54 %) teachers strongly agreed and (14) (28%) teachers agreed. The table also shows that most of

the respondents agreed on item no. (3), "Reduce the institutional norms that limit teacher autonomy." (25) (50%) of the participants agreed with the statement, and (15%), (30%) strongly agreed. On the other hand, only 2% of participants strongly disagreed. Regarding the approach of offering in-service teachers with professional development programmes on learner autonomy, the results show that there was agreement on the statement. There

were (18) (36%) teachers who responded "strongly agree," and (18) (36%) who responded "agree." Finally, the table shows that (18) teachers responded "strongly agree" and (12) responded "agree" to the item "Introduce teacher education to improve learner autonomy."

### **The significance of the learner's autonomy in language learning**

This study focuses on the opinions of teachers on independent learning when they are teaching or following their teaching methods at universities. It has been carefully examined through empirical research to determine the challenges that obstruct the classroom from promoting learner autonomy. Students appear to be passive participants in their education the majority of the time in institutions (Tamer, 2013). They rely on their teachers significantly and lack the motivation to take responsibility for their education. Traditional approaches, used in the majority of classes, have been used to teach English for a very long time. Examples include the grammar-translation method and a focus on studying. Additionally, the majority of teachers employ their mother tongue for a wide range of teaching objectives. However, the recent curriculum development of several academic topics, including the English language, is a result of the present education transformation in colleges. It is evident that the newly created English curriculum seeks to increase students' motivation, involvement, and autonomy. In reality, it concentrates on encouraging independent learning in order to fulfil the objective of giving students lifelong skills that would help them deal with global events (Rahman & Alhaisoni, 2013). Curriculum creation, material updating, and teacher training might all benefit greatly from examining teachers' actions that promote learner autonomy.

In order to establish promoting learner independence as a proper learning goal in a college setting, this study tries to fill in this research gap. It indicates that independence is presently obtaining considerable prominence across a range of academic fields. Learners can acquire significant levels of independence and creativity with the support of learner autonomy. Numerous studies explore the value of independence in language acquisition from distinct viewpoints. According to Harmer (2007), learners should be encouraged to create their own learning techniques so that, to the greatest extent possible, they become independent learners in order to enhance their chances of effective language acquisition.

Using techniques that will make students more competent learners in the future, self-regulated learners are able to learn from their own achievements and shortcomings (Crabbe, 1999). Three arguments are given for the value of

independence in education by Umeda (2000, quoted in Onozawa, 2010): cultivating the learner's individuality, growing the variety of the learner's educational and cultural background, and establishing a lifetime capacity to adapt with the rapid societal changes. Having the ability to direct one's own learning is always beneficial, according to Benson (2001).

### **The Importance of Autonomy in Language Learning**

It shows that there is currently more emphasis on independence across a wide range of academic fields. Developing high levels of independence and creativity can be facilitated through learner autonomy. Many academics have discussed the value of independent learning in language. According to Harmer (2007), in order to compensate for the limitations of classroom time and to increase the likelihood that language learning will be productive, learners should be encouraged to create their own learning techniques in an effort to become as independent as possible.

Independent learners are able to use techniques that will make them more proficient learners in the future by learning from their own triumphs and errors (Crabbe, 1999). Three reasons are given by Umeda (2000, cited in Onozawa, 2010) for the significance of autonomy in education: fostering the learner's individuality; developing the diversity of the learner's educational and cultural background; and developing a lifelong ability to cope with rapid social changes. According to Benson (2001), it is always beneficial to cultivate the ability to take charge of one's own learning.

### **The role of teachers in learners' autonomy**

Teachers generally decide whether to include individuality in language learning, and supporting flexibility mostly rests on teachers defining their own roles (Hill, 1994). In order to help students achieve greater autonomy, Crabbe (1999) suggests that the teacher's position ought to be re-evaluated. Teachers must act as facilitators or counsellors when students take on greater responsibility for their own education (Riley, 1997; Scharle & Szabo, 2000; Wend en, 2002). ( Yang, 2005). According to Gardner and Miller (1999), teachers should develop new skills and abilities to take on new responsibilities as managers, organisers, evaluators, and counsellors, among others. Dam (2008) explains the function of the instructor as a consultant and facilitator in an independent learning environment. Voller (1997) describes the facilitator, counsellor, and resource functions of the instructor in fostering independent language acquisition.

## **V. CONCLUSION**

The current research investigated how English teachers effectively promote student independent learning in the colleges. This can accomplish by EFL teachers to promote independent language learning in their respective academic contexts. According to the findings, learner autonomy has a bright future in the colleges. There has been a notable shift toward a more learner-centred pedagogy, which is reflected in the practices of the present teachers. Therefore, the current circumstance might be seen as a phase of transfer from traditional techniques to student-centred approaches. The research conclusion, made it clear that English teachers' contributions to independent learning depend on the situations in which they are actively involved in teaching. The role of teachers play a multiple source of information and also a manager, resource, and counsellor. The findings also showed that teachers can provide their students with the necessary preparation for independent learning by having sufficient awareness of the notion of learner autonomy and the best practices that students need to be autonomous learners. As a result, students will be able to control their language learning in a variety of ways, including by reflecting on their own learning process, assessing their performance, and making decisions. The crucial role that teachers play in fostering independent language acquisition should never be discounted.

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# Social Impact Analysis on Road Construction Project in Papua New Guinea: A case of Highlands Highway

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**Abstract**—Social Impact Analysis is one of the most essential parts of project implementation. Disagreements and change in time, design, and budget of project implementation at the time of construction in Papua New Guinea were mostly occur due to the influence from the past and delay of compensations in the project. This research was carried out in the Highlands Highway of Papua New Guinea to classify and to assess the impact of social and cultural factors on the implementation of road project. In this study local people were participated through in-depth interview. In addition, archival review from the road authority documentation was carried out to support the findings. The analysis result show that history of land acquisition, historical claim for un-purchased land, natural disasters, maintenances, road diversions, encroachment on the road corridor, and land disputes are the main factors influence to the project implementation. To mitigate the delay of project implementation, the sponsors should assist center Government as well as local Government to develop an action plan for dealing with the problems existed at sites.

**Keywords**— Social impact, road project, Papua New Guinea.

## I. INTRODUCTION

In the poor countries like Papua New Guinea (PNG) [9], the project implementation is not similar that of other countries. Progress appeared in almost road construction project, mostly they are not easily resolved and delays behind the schedule are common problems shown in PNG. Most of the challenges comes from social and cultural factors that need to be understood and improved.

In any project, and especially in road construction projects, many different and sometimes discrepant interests must be considered [5]. Participation of local people should also be integrated into the project implementation to strengthen a multidisciplinary perspective of the organization and create cross functional teams [3].

To improve the effectiveness of the project implementation, cultural understanding, social impacts, incorporation of multi-modal considerations and improved

community fit engagement of stakeholders on project is a good solution [2].

### Objective

The general objective of the study is to analyze the impact of social factors on the road construction project.

## II. RESEARCH AREA

The core 430 km section of Highlands Highway (HH) connects four landlocked provinces of the Highlands region and branches out to nearly 1,800 km of feeder roads, servicing more than 40 percent of the population. On its Eastern side, the Highlands Highway connects to the lowlands of Madang and Morobe provinces and extends to PNG's main port and manufacturing centre in Lae. Mineral and petroleum outputs from the Highlands region account for nearly 80 percent of national exports, especially natural gas, while 85 percent of the people connected by the Highlands Highway derive their



livelihood from agriculture, mainly coffee, a major income earner for the rural population, but also tea, sweet potato, vegetables, and fruit in the Highlands, and cattle, copra, cocoa, bananas, and sugar cane in Morobe [6].

All the communities along the Highlands Highway are indigenous, most living on their own customary land, (apart from those in urban areas or those who married into the local clans), although there is a settlement at Kassam in Eastern Highlands Province (EHP), established during the building of the Yonki dam and power station, where there are migrants from other places such as Simbu, Western Highlands, and other parts of Eastern Highlands. In the lowland area of Morobe, most settlements are clustered, often around a market, church or school, whereas in the highlands settlements may be more dispersed, with houses scattered along the highway, or located near to gardening land. Some of the settlements were developed as a direct result of the highway, with residents gravitating from more distant hinterland to the roadside so that they have better access to services and can conduct business with those travelling. Government services like health centers, aid posts and schools, as well as churches are also commonly located along the highway.



Figure 1 Location of Highlands Highway

The research areas include the following main linguistic and tribal groups (though there are many other smaller groups):

- Western Highlands Province: Melpa (Mt Hagen), Kuman (Hagen and Wahgi); Nii (Wahgi)
- Jiwaka Province: Wahgi (Minj and Kerowagi)
- Simbu Province: Dom (Kundiawa), Gimi (border of EHP), Kuman (Kundiawa, Daulo & Unggai Bena), Kakondo (Kundiawa) Tabari (Gero to Duman), Siane (Magiro, Daulo, Watabung), Sinasina (Sinasina-Yonggamugl)
- Eastern Highlands Province: Gahuku-Asaro (Goroka), Dano (Goroka), Yagaria (Goroka), Benabena (Goroka), Kamano (Henganofi and

Kainantu), Keyagana (Henganofi), Agarabi (Kainantu)

- Morobe Province: Gadsup (EHP and Markham), Adzera (Markham Valley)

Following the UN definition of Indigenous People [8] as those with a social and cultural identity distinct from the dominant or mainstream society which makes them vulnerable to being disadvantaged in the processes of development, these local tribal and clan groups are all considered part of the mainstream society living in highland areas. PNG is made up of over 800 language and ethnic groups [6], all with a similar status. Assessment and field visits confirm that the people in the area experience the same social problems and opportunities as other tribes and linguistic groups in PNG. Social divides are more pronounced between those living in urban or rural areas, between those along the main highway and other groups in more remote locations, and in some cases between the two genders, rather than being particularly socially disadvantaged because of their tribal identity or linguistic group.

### III. FINDING AND DISCUSSION

#### 3.1. A history of land acquisition for road building

PNG has a long and complex history of dealing with the land needed for provincial and national roads and related social problems. Difficulties in acquiring land from customary owners for public purposes arise for many reasons: old or missing records, disputes over ownership or rights, excessive compensation demands, long delays, failure of government agencies to communicate adequately or to understand the attitudes of villagers, local shortages of land for gardening, and corruption in the payment of compensation. Negotiations to acquire land usually involve government officials from several agencies such as Department of Works (DoW), Department of Lands and Physical Planning (DLPP), and Provincial Governments, customary owners from several different groups, and often too, people from the private sector, such as contractors. Even with the best laws and processes in place, such negotiations would be complex.

Many groups in PNG are willing to give up or share rights over parts of their land if it is used for the public good. Even so, when customary owners have been made to feel powerless or exploited they have been known to damage infrastructure being built on their land, or threaten violence that has led to roads being blocked or maintenance activities being stopped. While there is much concern in PNG about those who threaten violence or closure of roads to demand excessive or repeated

compensation [4], it is also possible that in some cases, they are correct when asserting that the land was never purchased, or they were not compensated for its loss. It is common to find that land acquisition records are poorly kept, damaged, lost, or even stolen.

It is also possible that on occasion, individuals have pretended to represent landowners in a dispute to receive the payment supposed to be distributed among the owners. Such tactics can mean that landowners who rightly argue they have not been paid, are not believed. In other cases, the landowners often think the state has unlimited resources that it is unwilling to share fairly. Or they compare their situation to other landowning groups who have received huge compensation payments and royalties from international resource extraction companies, who will be making a profit from the land, which is not the case for roads constructed for the public good.

In the colonial past, the Australian administration required customary landowners to give their land and labor freely for road building, on the grounds that they would benefit from its construction. Some provincial governments still apply this policy of landowners donating land [1], (especially for provincial roads), although they are now paid for their labor. The fact that many roads have been built on land that remains in customary ownership, is not always understood by public servants, trying to upgrade roads, who believe the land was properly acquired and that landowners are simply being obstructive and 'greedy' in demanding compensation. The fact that land records are frequently lost or destroyed, exacerbates the situation.

From the mid-1950s the administration adopted a policy of purchasing in full, the rights of way of national roads, such as the HH. But the process often involved only a cursory investigation of landowning groups, and it is unlikely that it ensured all landowners were recognized and received due compensation. The Land Acts of 1962 and 1996 revised and improved the way the state acquired land, and surveying and marking boundaries became more rigorous. But as a result, the process of acquiring land for roads is now difficult and time consuming, taking several years to complete.

In recent years many roads rehabilitation programs have been funded by international donor agencies and before road works are carried out, the Government is supposed to ensure all the land is acquired and compensation paid in accordance with the Land Act. However, in a few cases, it is difficult to determine with complete certainty, which existing road rights of way have been acquired by the government, and which are still in customary ownership. The land registration records in both

the Department of Lands, and in the Lands and Survey Branch (Operations Division) of DOW are in a poor records. There is no centralized computer-based record of land registration, and often the DLPP has a big back-log of registrations that are not yet entered into their maps or records.

Even where past road improvement projects were confined largely to road easements previously acquired by the government, increasing numbers of demands are being made by landowners, for further payment for land in the rights of way. The claims are usually based on arguments that 'the original price was too low', 'the money was paid to the wrong families', 'the purchase was not made in accordance with customary law', or 'the elders who agreed to the sale had no right to dispose of the birthright of future generations. This situation is especially common with land acquired before the Land Act of 1962 came into force, as was the case for much of the HH.

The government finds itself in a difficult situation, where they state that all land within the HH road corridor belongs to the state, but it cannot always provide documentary evidence of purchase for all sections. There have been large exercises in the last decade to remedy the situation. Many of the on-going issues can be resolved by good research and face-to-face negotiations with landowners, though it is very time consuming. The government departments involved in land acquisition are understaffed and poorly resourced, making it difficult for them to do their jobs. To expedite the process, road projects routinely fund some or all travel, vehicle hire and accommodation costs of DLPP staff, as well as paying fees to non-government mediators, from their budgets. Where projects have employed good resettlement staff, lands officers, and mediators, delays do not become critical because landowners can see that progress is being made and there is someone to whom they can talk. The Highlands Region Road Improvement Investment Program has adopted the strategy of signing Memoranda of Agreement with landowners, without compensation, in recognition of the benefits the provincial feeder roads bring to the communities along it. This approach works in more isolated areas where people are desperate for an all-weather road so they can access services and markets.

### 3.2. Historical claims for un-purchased land: the problems with records

Before the introduction of the Land Acts, roads built on customary land may not have been paid for (or all landowners may not have received payment), nor properly gazetted as property of the state. Currently, there are two known spots along the highway, with historical claims: at Bena Bridge near Kainantu, and for the Daulo Pass section

of the road by the Daulo Landowners Association. The DLPP in Port Moresby has shifted office several times over the years, and in the process, records have been wrongly filed, mislaid, or lost. Some have decayed in damp conditions or been eaten by insects such as silverfish. Often there is no way of finding the historical records.

### 3.3. Non-payment of compensation claims

Long delays in completing the process of acquiring land, or in responding to claims for damages, results in much dissatisfaction, anxiety and frustration on the part of landowners, who in some cases have been waiting generations to settle historical claims, or whose crops are being repeatedly and regularly wiped out through some neglected maintenance tasks. This can lead to conflict between the state and landowners. Delays beyond three or four months often result in further compensation demands, as in the case of Duman in Simbu where the relations with DOW deteriorated badly following the flawed Simbu land acquisition process in 2008. The longer the delay in settling these issues, the greater the number of extra demands. Currently, DOW has many outstanding claims for land or damages, but limited resources to pay these, even if they are legitimate.

### 3.4. Consequences of natural disasters

There is a widespread lack of awareness among communities regarding the causes of natural disasters near the highway. It seems that all landslides, flooding and other natural disasters are always blamed on the road, whether it contributed to the problems or not. There have been recent calls for a campaign to raise awareness of the differences between a natural event “beyond the control of the Government or anyone else” and a man-made one [7]. PNG’s National Disaster Centre, together with its network of 22 Provincial Disaster Centres, is responsible for providing advice to Provincial Councils, making assessment of hazards, preparing plans and preparedness for emergencies, fostering public awareness of natural hazards, and organizing the training of relief workers. It is not clear how much they contribute to emergency works, funding of relief supplies, or identification of areas unfit for building houses.

There are a few steep, unstable areas of land adjacent to the HH where people continue to garden, and build houses and other structures, which generally contributes to further instability, and which may cause some of the disasters. The DOW at present, has no means to prevent people building on this land, but is often expected to pay compensation for the damages when the land collapses. With good engineering design and drainage, some places can be made safe, but there remains a need to deal with the

unregulated occupation and building on unsuitable, unstable, or dangerously flood prone land, to prevent death, injuries and claims on the state.

### 3.5. Maintenance issues

Many of the problems along the highway are due to lack of regular maintenance, or in some places, to negligence of contractors related to maintenance work. At Ba Creek in Simbu Province, a large culvert has been blocked for a long time, so that during heavy rains the water builds up and floods the adjacent garden land, damaging crops. This has resulted in communities asking for compensation. At Keranga, in Kerowagi district, land instability caused a slip in the past when 20 houses were lost, but community leaders say that the contractor who came to repair the road took gravel from near the Wahgii River leaving huge craters which caused environmental damage and led to further land creep over a 1km stretch near the road. The result of this, compensation claims have been presented to DOW, although if the land was not properly restored.

### 3.6. Road diversions

Even where the road has been legally acquired and is undisputed, further problems arise if there is a landslide or flood, and the road must be diverted to bypass the disaster area. There are several spots, where the road has been shifted slightly from its original alignment, in order to circumvent the damaged or unstable area. Clan landowners argue that they have lost some customary land, which should have been paid for, but that they only received compensation for damages to their assets. Often the amounts they were paid are very high, and well above standard government valuation, but this does not prevent people from claiming more, if they believe the land has not been purchased properly, and there is no evidence of transfer of title for the deviation. Two examples of this are at Gera and Waingar. It appears that, after a disaster, in its effort to get the road quickly repaired and functional again, DOW has taken short-cuts so the road can be opened, and have paid clans for damages (or not to obstruct the repair work), without initiating the long and cumbersome legal process of acquiring it.

### 3.7. Encroachment on the road corridor

It is quite common that gardens and buildings such as trade stores, kiosks, stalls, and tire repair shops have gradually encroached onto previously acquired rights of way – to the edge of the road itself and well within the legal 40m limit. If the state has acquired the land through the proper process and compensation has been paid, then people that encroach on the right-of-way (ROW) are squatters. However, there does not appear to be a well-established procedure for addressing this problem along PNG roads, apart from calling in the police to forcibly destroy the

offending structures, which is very bad for community relations. The 40m ROW is neither respected nor properly enforced, and a better method of encouraging compliance needs to be found.

But it should also be noted that if the boundaries of the acquired land are not clearly marked, after some time, people may assume that the state land is represented by the road itself, and not by the wider right of way. (Although it is undoubtedly true that some people deliberately try to extract the maximum possible amount of money from what they view as a wealthy state that does not distribute fairly). In practice, often another round of compensation payments is usually negotiated, which sets a dangerous precedent, fueling further demands in future. The biggest problems with encroachment on the HH appear to be in near Chuave (through a deep gorge) and along the high and steep Daulo Pass section of the highway where the road is particularly narrow and there is little space for roadside businesses or truck stops.

A further problem relating to encroachment may be the graveyards located within the right of way. A common practice along the Markham Valley is to mark all road accident deaths by erecting monuments next to the scene of the accident (although corpses are actually buried elsewhere). In Simbu, bodies of political and community leaders are sometimes buried on roadsides, where the burial sites are more visible to the public. In the past, people have usually agreed to relocate graveyards if the road rehabilitation requires this, but compensation has to be paid for the removal, and in some cases, an expert archaeologist is required, because it would violate customary restrictions for local people to do this.

### 3.8. Land disputes

Land boundary disputes between clans or tribal enemies are a common feature in PNG, and disputes occur for many reasons, mostly unrelated to roads. Most disputes are about who are the real customary owners, but they can be triggered by something as small as a pig destroying someone's garden. However, when the possibility of compensation arises, disputes tend to multiply as every clan tries to get a piece of the action, frequently by taking disputes to the courts. Even where the land appears to be empty and unused, people will have rights over it. For example, recently there was a large landslide on Kassam Pass, and two groups disputed ownership of the land, though it was heavily forested with no habitation. The courts eventually decided that both groups had rights in the land, as it was used as common hunting ground by two different clans, one from the Eastern Highlands and one from the Markham Valley.

When compensation has been paid more than once on a single piece of land, whether for purchase, or for loss of assets, this leads to more groups making repeat demands and subsequently, more suspicions of corruption (although the 'mistake' may simply be the result of a loss of records or corporate memory). Lack of records relates not only to historical claims, but also contemporary ones: the disappearance of records for the large compensation exercise that was carried out in Simbu in 2007-2008 is a disturbing case in point. The problem for any road program is how to ensure that negotiations for land have been with the correct landowners, that they are finalized and recorded, so that customary landowners do not dispute the outcomes, or repeatedly seek additional compensation from the government for the same piece of land, or in extreme cases, start a tribal fight over it. Disputes and tribal fights can arise not only around land purchases for the road corridor, but also around sites of gravel extraction, which can be a lucrative form of income for landowners.

## IV. CONCLUSION

In PNG generally, provided the land acquisition process is transparent and seen to be fair to all involved, and the officials involved in negotiations are competent, honest, and do not have vested interests, land can be acquired for public purposes in a straightforward way (although it does take time). Many of the disputes and grievances are not about whether the land should be acquired or even about compensation, but about how it was done, or about disputes between local people about who are the real customary owners. However, there is a growing trend where the process of acquiring land as set out under the law has not been properly followed: both officials and landowners are exploiting weaknesses in the system, resulting in more public allegations of corruption and a loss of confidence in the process.

The biggest challenge for safeguards measures in the HH related not to the impacts of the social factors, but to the history of road building and existing grievances or expectations related to past land acquisition (or the lack of it), and/or compensation claims for lost assets. The sponsors should assist DOW to develop an action plan for dealing with the sites where past land acquisition has outstanding issue to ensure that all past issues are satisfactorily resolved. If the acquisition of these sites was not in anticipation of sponsors' assistance, applicable government laws should be followed or any resolution fair and acceptable to the landowners.



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# The Hurdles of Denotation and Connotation to Non-Native English Learners

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**Abstract**— *The present study is an attempt to look for the problems of utilizing the same words with different meanings in various situations to express different attitudes by non-native learners of English language. The researcher has provided some examples about the everyday life throughout this article by referring to their different positive and negative and even neutral meanings. In addition, the researcher tries to explain some reasons which affect the difference between the surface and the intended meanings of words according to their usages in different situations.*

**Keywords**— *connotation, denotation, language, culture.*

## I. INTRODUCTION

Language is constantly changeable and contextual. This is because of many cultural, emotional reasons and the arbitrary relations between the languages: between Arabic and English languages. In fact, communication and translation between two different languages with different cultural backgrounds is still a problem especially to those who study English language as second learners. Every nation and folk has its own habits, references by using object words or animal names or any abstract things and adjectives.

The reciprocal messages between the producer and the receiver: signifier and signified as mentioned by Mahasneh (2016) should be transferred honestly to another language even with their linguistic and semantic features. Translation according to Mahasneh (2016) can be defined “is a transfer process from a foreign language or a second language to another language”. Saussure is one of those who emphasizes on the difference between *langue* and *parole* and he finds language as a system of signs that expresses ideas. *Langue* is a linguistic competence that means language is an abstract system presented by one community. *Parole* is a linguistic performance that means language is presented by individuals acts.

Austin (1962) states that translation concerns totally with “*parole*” not with “*langue*” from the notion that language is not the means to say things but to do things. In one word or another, the interaction that has happened between interlocutors depends on many issues and how they actualize and alter the messages and codes according to the context.

## II. CONNOTATION AND DENOTATION

As we know, the meaning of words concerned with semantics is still a problem to non-native learners who depend on only the literal meaning and translating literally. Communication with others needs paying attention to the emotional and attitudinal sides. People can not deviate these concepts in spite they do so sometimes and put others or objects in merely logical judgements.

Connotation as stated by Azher (2019) refers to different cultural, emotional and social references whereas denotation refers to limited literal meaning of words which can be found in formal texts and dictionaries. By these definitions, we can say that connotation is the subjective meaning of the words which relates to the individuals' experiences or attitudes while denotation is an objective one which deals with general and formal meanings of

words. As a result of this, connotation may have positive and negative references whereas denotation has not.

### III. CULTURE AND BOTH NOTIONS: CONNOTATION AND DENOTATION

Nida (1964) states that culture and language are terms which can not be separated which means the learners should put in their heads when they are studying another language they have to learn its culture with in its grammatical and linguistic features side by side. Culture is defined by many linguists as it is the shared issues, behaviours, strategies, beliefs and standards by a set of people living in the same community.

Language concerning culture is a way of accessing all what others bring up to other communities and cultures. The comprehension of both cultural languages plays a crucial role in acquiring the target language perfectly.

What is important to mention here is if learners want to be professionals, they are in needs to have the capacity of decoding and encoding messages well between their mother language and the target language. Also, they should have the innate of guessing what the target of the producer or the recipient's aim during their conversation.

### IV. THE HISTORICAL BACKGROUND OF CONNOTATION AND PHONOLOGICAL EFFECT

Garza (1978) and Rossier (1979) stated that the German grammarian Karl Otto Erdmann was the first one who had recognized between "Hauptbedeutung", "Nebensinn" and "Gefühlswert" and Urban. Later on Ogden and Richards

inserted these two terms into the speaking English-world and united them into one term denotation and connotation.

Also, one of the prominent who thought that the meaning may be different from the surface meaning and have another supposed one in nature was Erdmann. Nowadays these two terms or notions are amalgamated.

The world of communication has two faces: the conceptual or perceptual and the cognitive ones. The conceptual one has features whereas the other one: the cognitive face has the emotional features. Many attitudes prefer and find the cognitive face is more significant emotional one but still these two notions still co-occur side by side because language is not an abstract thing people do with no emotion and purpose.

Hjelmslev (1943) clarifies that connotation can be determined by disciplines like pronunciation, gender, etc. Sonesson (1989) explains for example that /r/ can be pronounced in different ways. Some pronounce it with the tip of the tongue and others are not. Every way of pronunciation of /r/ stands for a special kind of purpose.

### V. EXAMPLES OF WORDS BY REFERRING TO THEIR CONNOTATION AND DENOTATION

Most of words in every language may have more than one referent positive, negative and sometimes neutral meanings. Jacobson (1959) was one of those who preferred to use two dictionaries the bilingual and the grammar of the target language depending on the fact that language is not a set of an isolated units but it is a collection of companioned units of messages.

Below a list of words that have two faces: positive and negative ones according to the context they are used in.

No.	Words	Negative meaning	Positive meaning	Neutral
1.	Blue	In blue mood		Blue sky
2.	Poor	Low class		No money
3.	Rose		Beauty	Colour
4.	Snake	Evilness		Animal
5.	Virus	Wickedness		Disease
6.	Broken	Heart		Fractured
7.	Refined		Pureness	Refined oil
8.	Slim	Skinny	Smart	
9.	Dumb	Stupid	Silent	Lack the power to speak
10.	Rabbit		Speed	Animal
11.	Cross		Religion	Sign of fear
12.	childish		Age	Insult to others
13.	Curious	Nosy	Knowledgeable	



## **VI. CONCLUSION**

Learning and translating another language is not an easy task to achieve as so many people think. Non-native learners are still the most puzzled ones if they do not go deeper and farther in the target language.

If they resist on the surface meaning of words they will lose their disciplines completely and can not be professionals later on whether in their jobs as teachers or translators.

People should put many facts in front their eyes that language is not a fixed and abstract thing. It is affected continuously by many issues which can not be limited by just these few papers.

Throughout this article, the researcher tries to shed the light on two important terms: connotation and denotation. One appears as opposite to another one but in fact they complete each other and as learners of foreign language they should not determine themselves with the surface meanings they gain.

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## Performative Aspects of Mahesh Dattani's Plays

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**Abstract**— *Modern theatre in India comprises mainly of English, Hindi, Marathi and Hinglish (comprising of a mix of Hindi and English dialogues) plays. English theatre was brought to India during the British rule and was watched mostly by art connoisseurs of the rich, upper class. This, however, changed after independence, as, many Indians entered the fray and theatre slowly became open for common people too. The post-independence Indian English drama is notable for a wide range of subjects treated, issues presented and also it takes into its compass some globally appealing issues. It displays a remarkable growth and maturity. Mahesh Dattani is a dynamic dramatist, a professional Bharatnatyam dancer, a drama teacher, a stage director, and an actor. A person, who has touched almost every aspect of the theatre and has received the first 'Sahitya Akademi Award' (1998) for writing in English, he is rightly called the successor of Girish Karnad for his innovations in dialogue writing, pragmatic stage decorations, light arrangements, etc. One of his major contributions is that he has infused actability into Indian drama in English. It seems that, all the limitations, which in a way marred the beauty of Indian English theatre down the decades, are finally overcome. As Reena Mitra observes, 'Dattani confidently challenges the traditional denotations and connotations of the words' India' and 'Indians'.<sup>1</sup> What makes his plays 'performance oriented' are his dramatic techniques. The paper intends to focus upon the aspects which make his drama stand out.*

**Keywords**— *Dramatic Techniques, dialogue, symbolism, and staging.*

Michael Walling thinks that Dattani's plays 'Fuse the physical and special awareness of the Indian theatre with the textual rigor of western models like Ibsen and Tennessee Williams. It is a potent combination, which shocks and disturbs through its accuracy, and its ability to approach a subject from multiple perspectives. Post colonial Indian and multi cultural Britain both have an urgent need for a cultural expression of the contemporary; they require public spaces in which the mingling of eastern and western influences can take place. Through his fusion of forms and influences, Mahesh creates such a space.'<sup>2</sup>

'A drama is the imitation of a complete action, adapted to the sympathetic attention of man, developed in a succession of continuously interesting and continuously related incidents, acted and expressed by means of speech and the symbols, actualities, and conditions of life.'<sup>3</sup> Dramatic techniques are used by the playwright to enhance the meaning and understanding of drama by the audience.

The different devices add the suggestive meaning, totality to the action, and enable the 'Organic' perception of the act or performance on the stage. They help the audience to feel the act through sensory mediums as much as possible. The use of the techniques varies from person to person and the result they want to achieve.

Dattani has a whole range of themes. What makes him different is the treatment given to the themes. He turns even the controversial and topical themes into the highly entertaining themes. In 'Bravely Fought the Queen' he presents the conflict between traditional and contemporary cultures that has created a new social lineage. His themes have striking contrast they deal with most extraordinary or sometimes *Taboo* issues in the most simple and straight way. Gender-identity, gender discrimination, marginalized genders, etc. Dattani uses theatre as a powerful tool for mirroring the society. Right from the moment any idea comes to his mind he very well knows that it is to be

performed on the stage and takes every care that it should be easily transformed to the audience in visual form. The journey from script to proscenium happens smoothly because he is aware of the fact that,

‘Actors are some of the most driven, courageous people on the face of the earth. They deal with more day-to-day rejection in one year than most people do in a lifetime. Every day, actors face the financial challenge of living a freelance lifestyle, the disrespect of people who think they should get real jobs, and their own fear that they'll never work again. Every day, they have to ignore the possibility that the vision they have dedicated their lives to is a pipe dream. With every role, they stretch themselves, emotionally and physically, risking criticism and judgment. With every passing year, many of them watch as the other people their age achieve the predictable milestones of normal life - the car, the family, the house, the nest egg. Why? Because actors are willing to give their entire lives to a moment - to that line, that laugh, that gesture, or that interpretation that will stir the audience's soul. Actors are beings who have tasted life's nectar in that crystal moment when they poured out their creative spirit and touched another's heart. In that instant, they were as close to magic, God, and perfection as anyone could ever be. And in their own hearts, they know that to dedicate oneself to that moment is worth a thousand lifetimes.’<sup>4</sup>

**Speech Directions and Dialogues** - The characters are easily differentiated by the register of English they speak, sometimes there are accent or language power play that come into play. One of his most appealing plays, in ‘*Clearing the Rubble*’, main action of the play is largely located in a Gujarat village, in Kutch region. The protagonists represented are from that cadre of the society who do not have access even to the basic human essentials most of the time, let alone an English language education, yet the action and the speech is always convincing, never harsh or incongruous. The characters’ psyche is revealed through their dialogues which offer a plane for the dramatist to display his wit and wisdom as well as his humour. The writing of Mahesh Dattani is reflexive of the, ‘here and now’. This is so very well expressed through his choice of language, a vibrant, colourful and remarkably recognizable *Indian* variety of English. One of many striking aspects about the characters of Dattani that they use a variety of English which is neither stilted, nor outdated. His expression seems to be the most ‘natural.’ Today’s suburban and urban speakers use exactly same language. The language in his plays contains the natural cadences of the bilingual speaker- whether the character is Gujarati, Kannadiga or ‘de-regionalized’ urban, the speech patterns and vocabulary are both expressive as well as indigenous.

**Diction**- when his silences are pregnant with meaning and articulate volumes, Dattani’s every word is power packed. The diction is enriched with devices like code mixing and code switching. The language does not appear to be a burden in the mouth of the actor nor does it appears out of place for the Indian audience. His scripts are very short. The length of the dramas is moderate, which is the demand of the changing times. When asked, ‘*Your dramas are comparatively short, (in script,) is there any special reason behind this?*’

*M.D.*- No. It is the need of the day. Nobody in the theatre nowadays has an attention span beyond two hours.’<sup>5</sup>

**Content**- Each of Dattani’s play has certain issue to deal with, certain message to convey and neatly crafted described result to be achieved at the end of the play. He presents a slice of life on stage. His content is the ‘cross sectional’ study of the society around us, our cultural memories and collective consciousness regarding some issues and human psyche. ‘*Final Solutions*’ inhabits the communally charged world of the Indian subcontinent and brings out the nuances of the communal intransigence and proclivities, missing in what Suzanne Langer calls the ‘virtual past’ of narrative literature.’<sup>6</sup>

**Symbolism**- Symbolism begins with the title of the play itself, viz, ‘*Where There is a Will*’, ‘*Seven Steps Around the Fire*’, ‘*Final Solutions*’, etc. In ‘*Bravely Fought the Queen*’ the intriguing symbol is that of Kanhaiya, who is both present and absent at the back of the kitchen door. He, with his typical name stands for Radha’s eternal lover in the Indian Mythology. Lalitha cannot digest all this fictional character of Kanhaiya and related things, but audience and Dolly as well as Alka know that it is an escape for them to shun down their frustration, suffering and trauma.

In “*Final Solutions*” the use of black color in chorus is very suggestive. As no other color could be painted over black hence it represents impartiality and justice. There are five Hindu and five Muslim masks which again stand for equality and the people in mob also become the chorus by wearing any one of the two masks. This technique of using masks has helped the dramatist a lot. As mob never has any identity for individual it is considered as a ‘mob’ only following any particular thing. The different masks speak differently but chorus – 5 speaks sense, who represent intellectual, scientific and rationale group of people. But no one pays much attention to them and their views. A look at their conversation gives us the thought processes and inner psyche of the members,

#### **Hindu Chorus**

‘CHORUS 1: The procession has passed through these lanes every year, for forty years;



CHORUS2, How dare they?

CHORUS1,2, 3: for forty years our chariot has moved through their mohallas.

CHORUS4, 5: Why did they? Why did they today?

CHORUS2,3: they broke our *rath*. They broke our chariot and felled our Gods.

CHORUS1,2,3: This is our land. How dare they??

CHORUS 1: it is in their blood."

Muslim Chorus-

'CHORUS 1: Their chariot fell in our street!

CHORUS 2: Their God now prostrates before us!

CHORUS 3: So they blame it on us!

CHORUS 1: Was the chariot built by us!

CHORUS 2,3 : Blame the builders of those fancy thrones.'

'CHORUS 2 : That we broke their chariot today.

CHORUS 1 : That we will bomb their streets tomorrow.

CHORUS ALL : Why would we? Why? Why? Why? would we?

CHORUS 5: (emotionally) Why would we ?''<sup>7</sup>

The mob is used very skillfully. The mob says, *'The demons of communal hatred are not out on the street.... they are lurking inside ourselves.'* Each member of the mob is an individual yet they meld into one seething whole as soon as politicians play on their fears and anxieties.<sup>8</sup>

You very symbolically entitle your plays, *'Seven Steps Aaround the Fire'* and the burning of the eunuch Kamla, and the suicide of Sabbu, *'Bravely Fought the Queen'* contrasts with the feeble place of women in urban and educated families, *'Seven Steps Around the Fire'*, shows the hypocrisy and impure intentions behind the marriage, *'Where there is a Will'*, where the pun is intended, *'Thirty Days in September'*, to show the temporary love relations in the protagonists' life. *'Brief Candle'*, etc. What would you like to say about this? Do you feel that the title is also one of the strong symbols?

M.D.- Yes absolutely. The title should have meaning beyond its words,

probably highlighting the dramatic irony.<sup>9</sup>

**Stage-** Stage loses its traditional identity and achieves a new dimension at the hands of Dattani. He has used it as a powerful weapon through his dramas. His experiments with the stage and stage settings have given his dramas the rare quality of Performability and theatricality. The exact lacuna of the English theatre has found its answer in Dattani's dramas, and one of the reasons is his stage settings. Dattani like Shaw and Arthur Milller gives very meticulous stage directions in the script. It helps the reader to visualize the actual drama. At his theatre group 'Play

Pen' he himself directs the first performance of his plays and edits the script if necessary, this gives him first hand experience and that's the reason of his scrupulous stage directions. Like Shaw he gives full descriptions of rooms, colours, lights, persons, vital properties on the sets, etc.

His plays are meant to be performed. He uses multilevel sets to introduce with many rooms in the house and the whole ambience is available to the audience and they can see things simultaneously happening at the same time. For his theatre is an art with specific function. For the spectators his plays are like a treat and a fulfilling experience. The use of proscenium is his mastery. The geographical locales collapse in his plays and the interior and exterior merges. *"In short, his settings are in pieces like the families who inhabit them."*<sup>10</sup>

'Seven Steps Around the Fire' was written as a radio play, the stage directions are very precise. As it was meant for listening Dattani highlighted the use of sound.

In 'Muggy Night in Mumbai' Dattani uses dark expansive areas to show the innermost thoughts of the characters. The stage where, Kamlesh' flat is shown it is divided into three acting spaces- the living room, beautifully decorated in ethnic fashion; the bedroom hidden behind a gauze wall somewhat mysterious and secret; and a completely non realistic set comprising three levels, dark and open. At the backdrop of this setting the Mumbai skyline can be seen. The partial view of the 'Queen's Necklace' suggests that the flat is located in the upper market area of Marine Drive.

'Do the Needful' is yet another play where Dattani uses yet another experimental device is that is double dialogue. Through this technique the first reaction of the character is given as a 'thought'; and then what the character actually says at the point is called as "speech"

'Bravely fought the Queen' - In this drama Dattani has used very apt, subtle and suggestive symbols. If all the other plays of Dattani are considered at one hand and this particular play, 'Bravely Fought the Queen' is considered, this play will prove more impressive in the use of symbols. Overall it's a symbolic play. It's full of symbols and the provision for their multiple interpretations too. The most striking of all of them is of the symbol of 'Bonsai'. Lalitha's passion for growing Bonsai is symbolically reflective of her own mindset. The stunted growth and the ostentatious but useless fruits are the mindsets of many characters in the drama and around us in real life too! The quaint and attractive bonsai uncovers ugly and grotesque realities. The bonsai Sridhar keeps on the table at the office is a symbol of the distorted relationships both the brother have with their wives. Baa's paralytic condition is highlighted by her wheelchair, though it is never used throughout the play. Jiten is carrying the emotional

baggage of the guilt in his mind, and the beggar woman represents it. The facemask that Dolly has applied and is careful that it should not crack by laughing but besides the precaution it cracks, this cracking is also symbolic. Earlier it represents the normal life of a housewife, but it cracks open and gives the audience a peep into the dark secrets of her life. This drama is the drama of falsehood and hypocrisy. Through the stage settings the living room is the made up face of the family, where every care is taken that it should not reveal to the audience. Reality is shown in the inner chamber of the house- and the center is the kitchen which is a place for real as well as fictional happenings, and Baa's bedroom which is upstairs indicates detachment from reality.

In 'Tara' Dattani has used a multilevel set. The lowest level occupies a major portion of the stage. It is used only when the scenes from the past and memory are to be staged. The stage settings here are very bleak and dark. The next level presents the bed sitter of the older Chandan. He takes every precaution so as to make the stage look real and the audience should feel that they are actually participating in the dialogue and identify with the characters. About this he opines,

*D.M. 'The experiment with 'Proscenium', sets you apart from other dramatists, and adds a lot of theatricality and 'Performability' to your plays. Do you feel that our audience too should change their perspectives of going to the theater?*

*M.D.- Audiences want to be challenged and are more than happy to look at different ways of exploring theatrical space.'*<sup>11</sup>

#### **Stage craft and stage directions-**

He never appears to be didactic of straightforward rather he allows the drama and the situations created there to take their own time and hit the right place at the right time.

In 'Seven Steps Around the Fire' these are the stage directions,

*"Sanskrit mantras fade in, the ones chanted during a Hindu wedding. Fire. The sound of the fire grows louder, drowning the mantras. A scream. The flames engulf the scream."*

#### **Interior- the office of the superintendent of police.**

*Whirring of fan (stays throughout the scene.) Rustle of paper. Footsteps approaching."*<sup>12</sup>

These meticulous and subtle notes is the directors to direct a particular scene.

Dattani breaks up the theatrical/ dramaturgic space into interrelated, sacred zones which, in turn, help to build an integrated and collective theatrical experience.

**Split stage:** Over the years Dattani has used very skillfully the space of the proscenium. To show various rooms in a house, or office he uses multilayered stage sets that are accompanied by different lighting to highlight and enlighten a particular area at a particular time.

Detailed work on prop and costumes adds a lot to the performance. In 'Where There is a Will', different rooms in the play are shown thus where simultaneity is made sure and audience can watch all the characters at the same time and observe their actions and reactions. With this technique the proscenium is used to its fullest and it gives a feeling of watching a T.V. screen with different windows. To show flashbacks too he has used a particular area where the characters talk to themselves and indulge in the past memories.

#### **Music-on and off stage-**

*D.M. The effective use of music in the play 'Tara' and 'Bravely Fought the Queen' is one of the techniques you have used very excellently, how this idea struck to you and how you executed it so superbly?*

*M.D.- I am fond of music. I feel theatre is more akin to music than it is to literature. Music and drama are both temporal mediums, relying on time for their execution*<sup>13</sup>

In 'Seven Steps Around the Fire' audio effects are achieved with extensive use of sounds. Clang of gates, banging of metal plates, whirring of fan, etc. are used. In 'Bravely Fought the Queen', the Thumris of Naina Devi that are being played on the stereo system symbolize the urge for sincere and devoted, true love from the partner, it also evokes the need for fulfillment and acceptance which is felt by all the major characters in the play. By playing the thumris of Naina Devi Dattani echoes the example of heroism of the singer. Naina Devi fought against the oppressive patriarchal order of the day due to which she was called as a 'tawaif' or whore. The legendary woman was later on entitled as the queen.

In 'Final Solutions' 'a stone hit our gramophone table, breaking it. Krishna chose to destroy what I love most. My entire collection of records is broken lying about like pieces of glass. Shamshad Begum, Noor Jehan, Suraiya. The songs of the love that I had learnt to sing with. Those beautiful voices cracked.'

<sup>14</sup>

With dexterous use of chorus he has communicated the frenzied emotions related to communities and religion in Indian society.

The melodies of Beethoven and Brahms are very suggestive which alerts the audience about the erasure of memories. Because Beethoven was deaf when he created his major musical compositions. He was a great influence on Brahms too. This has the similarity in the influence of Tara upon Chandan. Tara identifies with Beethoven, As G.

J. V. Prasad Observes, 'she says that Beethoven must have been a passionate man but when told that she has been listening to Brahms' first concerto, she wants the record turned off. However, soon she wants it played real loud, because, 'Beethoven was never as good as this.'<sup>14</sup>(335), and asters her desire to lead a life which is not constricted by others' perception of her disability. '.... Music and Beethoven should alert us to the other thematic that runs through the play- not just how we treat the disabled, but how we view them and ourselves- our ideas of beauty and the personal aesthetic.'<sup>15</sup>

In this play further Dan's ultimate statement to Dr. Thakkar is about to quit his memory. 'Get out of my mind, you horrible creature! You are ugly and I Don't want ugly people in my memories.'<sup>16</sup> Though Thakkar is normal but appears to be ugly to Dan because he caused the separation of this brother-sister duo.

**Flashback (theatrical art)** –Flashback is used as a necessity of the theme in Tara. Dan who is Chandan is tossing to and fro between past and present. All his memories are haunted by the injustice done to Tara in the past. Dattani's other plays like '*Thirty Days in September*' also have Past Memories in its backdrop. Where the protagonist is a victim of child abuse. Every time on the verge of forming a new relation with any male she is uncomfortable, and cannot hold on that relation for more than thirty days. The past memories of abuse make her restless and develop self hatred as well as hatred towards all the male gender. In the play '*Bravely Fought the Queen*' Baa remembers her past where she was bitterly beaten in the house by her husband. She speaks in hollow,

*'You hit me? I only speak the truth and you hit me? Go on. Hit me again. The children should see what a demon you are. Aah! Jitu! Nitin! Are you watching? See your father! (Jerks her face as if she's been slapped) No! No! Not on the face! What will the neighbours say? Not on the face. I beg you! hit me but not on .....aaaaah! (Covers her face weakly as her scream turns silent and the light on her face fades out).'*<sup>17</sup>

This indicates how baa is still disturbed by those horrifying memories from her past. The most striking part with Dattani's dramas is that 'memories' in his plays are so well crafted and organic.

**Recurring imagery-** Suggestive symbols continue to appear and reappear on the stage. In '*30 Days in September*' the image of Krishna appears many times and is referred to quite often. In '*Bravely Fought the Queen*' the image of a stunted Bonsai keeps the audience attached to the image.

**Monologues-** his monologues are a challenge for the performer. In '*Brief Candle*' the play that deals with the

trauma of cancer patients there is a monologue of one of the characters about her life before and after breast cancer. The waltz that was done during the monologue was like a cherry on top of the cake. The soliloquies in '*Where There is a Will*' by Hasmukh Mehata are humorous and witty in nature.

**Voice Over-** '*Seven Steps Around the Fire*' has a voice over device used.

*'UMA- Case 7.a brief note on the popular myths on the origin of the hijras will be in order, before looking at the class-gender-based power implications. The term hijra, is of course, of Urdu origin, a combination of Hindi Persian and Arabic, literally meaning, 'neither male nor female.'...not for them the the seven rounds witnessed by the fire god, eternally binding man and woman in matrimony, or the blessings of May you be the mother of hundred sons.'*<sup>18</sup>

**Language and length-** The terseness of the spoken word and the silences loaded with volumes of meanings is the stylistic feature of Dattani. His unspoken silences are overflowing with profound meanings and undertones. In the play, '*Seven Steps Around the Fire*' his use of the medium of language is very skillful. *Hizras* are treated very brutally by the society and it is very clear from the following dialogue,

*'Munswamy: you may see the hizra now if you wish. Madam.*

*Uma: Will she talk to me?*

*Munswamy : (Chuckling). She! Of course it will talk to you. we will beat it up if it does not.'*<sup>19</sup>

Regarding his dramatic technique and thematic aspects of the play '*On a Muggy Night in Mumbai*' John Mcrae observes, 'each act builds to a climax of revelations and self discoveries. By the end of the play, Ed is seen as the most pathetic and self deluding by all characters, but Kamlesh too deceives himself and exploits others (the Guard for example). The photo of Ed and Kamlesh together becomes emblematic (again a typical Dattani touch) of all that was good in their love, but which has now turned, or been turned against that love.'<sup>20</sup>

**Characterization-** Though mainly her character is revealed through narration is in not in need if any action.

Many of the characters are multidimensional, and it on through the situation that other aspects of their characters are brought to light. For instance the characters of Nitin, Jiten and Prafull, Maximum of the major characters of Dattani are struggling to be normal, to lead a normal life but the abnormality of life is so harsh upon them that they cannot afford the normalcy. His characters are fully rounded men and women. They are often questioning their identity and feel isolated in some way.

**Dramatic irony-** Irony is used in the play 'Tara', where Bharati, mother of Tara has already been shown of thrusting too much love on Tara and her health. Bharati always tries to make Tara strong and that she should be able to face the world boldly. Tara too is very much attached to her mother and asserts that she is strong because of her mother. The irony is that she doesn't know how much she owes her mother or how much her mother owes her. Tara's statement to Roopa that Chandan is writing a story about her –'Strong. Healthy. Beautiful'<sup>21</sup>– is ironic in more than one way: while Chandan isn't strong or healthy. Dan comes in right after his saying that Tara 'Never got a fair deal. Not even from Nature. Neither of us did.'<sup>22</sup>

**Metaphor-** Tara is a play which has the most striking metaphors of all. Dattani uses the metaphor of Siamese twins in order to focus the male and female self. This suggest that in the words of Dattani, 'It (the cultural difference between man and woman ) is an artificial difference... biologically there are polarities between the genders which is meant to seek the union of another, but the cultural polarities are artificial, and actually the boundaries hinder the natural unions of male and female whether its body-to-body or within oneself.'<sup>23</sup>

**Humour-** Dattani uses very gentle and mild humour. He believes in laughing 'with' the characters rather than laughing 'at' the characters. At times he hits very hard and appears sarcastic, but a note of light humour runs through all his dramas.

**Black Comedy-** is a tricky genre and Dattani knew that before attempting it in 'The Big Fat City', 'We are not too familiar with this concept in theatre. Situations that have tragic consequences in our lives are usually approached with an appropriate degree of sobriety or decorum. But sometimes we say, feel or do the weirdest things. Things we would not approve of if we were to follow proper etiquette. As a director, I have revealed in my own script's ability to make me go beyond appropriate conduct and see how funny we all really are. Laughing at ourselves, we learn to come closer to the truth of our lives,'<sup>24</sup>

In the play Tara, Roopa is the main source of humour. Dattani has used her as a comic relief she abates the grim reality and gloominess of the entire drama.

**Foregrounding-** By making the subaltern speak, mainstreaming the marginalised in the plays like 'Muggy Night in Mumbai', 'Seven Steps Around the Fire' and tackling the taboo issues like that of eunuchs he certainly raised voice and fore grounded the issues.

**Setting-** A close reading of the following paragraph will reveal how meticulous and exacting is Dattani regarding the settings. This is one of the reasons why he chooses to

direct the very first staging of his plays. This conveys his ideas perfectly to the world.

'On A Muggy Night in Mumbai, 'The stage is divided into three acting areas. The first on a small flat, beautifully done up in ethnic chic fashion. A huge poster of Meena Kumari in Pakeezah offers relief to a stark wall. The windows overlook the Mumbai skyline and act literally as a window to the city with its glittering lights. The flat is too high up for the noise but the partial view of the 'Queen's Necklace' suggest that the flat is located in the upmarket area of Marine Drive, though not quite Pali Hill...'<sup>25</sup>

The second area, a completely non realistic set comprising three levels, is black and expensive. Characters in this area are immediately suspended in a 'Shoonya' where they are forced to confront their inner thoughts.

Below this is Kamlesh's bedroom. The bedroom is realistic, but hidden behind a gauze wall, giving it some mystery and secrecy.

**Lightings-** Lightings in the plays creates the right ambience and increases the visual impact many folds.

*D. M. Do you consciously plan the techniques or they 'naturally fall' in the course of your writing?*

*M.D.-I allow my natural sense of technique to take over.*

*Good technique is one that is imbibed and at the same time allows you to be creative.'<sup>26</sup>*

Thus a very sensitive medium of drama in the hands of an immensely creative person reaches to newer heights and the performative aspects are being chiseled to craft his own niche and a signature style of his own. In the years to come we will witness many such enthralling performances by the dramatist.

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# Eco- Feminism in Arundathi Roy's the Ministry of Utmost Happiness: A Critique

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**Abstract**— *Eco-feminists believe strongly that nature and women have a bond as they share patriarchal oppression. Social-feminists differ from Eco-feminists in that Eco-feminism focuses on the role of gender in political economy. Eco-feminism emerged during the second wave of feminism in the United States between the 1970s and 1980s. Women perceive an interrelationship between classism, sexism, racism and environmental damage. Just as feminists struggled to eradicate gender discrimination, there is a need to overcome the challenges that climatic change has on humanity.*

*Human oppression is linked with the exploitation of nature, hence it is considered a feminist issue. Eco-feminism uses the basic tenets of feminism to achieve equality between genders. Eco-feminists are of the idea that nature has to be maintained with mutual care and co-operation. Eco-feminism is an academic and activist movement which tries to eliminate exploitation of nature by human beings and any kind of exploitation of any kind.*

*Some contemporary Indian novelists not only investigate female oppression, but also the biological, psychological, and social environment. Arundathi Roy is a contemporary Indian English writer who is acclaimed as a political activist and eco-feminist writer. In this paper, an attempt is made to unravel the demise of some birds and animals due to unethical modernization through scientific technology and also through re-habitation in Roy's second novel, The Ministry of Utmost Happiness. This paper also traces how embracing nature can change the issues of gender as well.*

**Keywords**— *Eco-feminism, Patriarchy, Environmental, Gender issues, Indian Novelists.*

## I. INTRODUCTION

Arundhati Roy is a social and political activist, along with being a writer par excellence. In 2002, she won the Lannan Cultural Freedom Award; the Sydney Peace Prize in 2004; and the Sahitya Akademi Award in 2006. She has serious concern over the environmental or ecological crises that are happening in society. In 1997, she received The Booker Prize for fiction for her debut novel, *"The God of Small Things."* Twenty years later, in 2017, she has written *"The Ministry of Utmost Happiness,"* which portrays eco-feminism.

## II. ECO-FEMINISM IN INDIA

Even before eco-criticism emerged in the academic spheres of the west, activism to safeguard the environment and movements connected to the environment were in vogue in India, South Africa, and many other countries in South Asia to protect the environment. Some noted eco-feminist movements in India emerged as early as the eighteenth century. "The Movement of Bishnois" took place in the year 1731 and The Chipko Movement in the year 1973. Women here created awareness to improve nature and considered it as a fundamental duty of human beings who survive on the Earth. Women also fought against environmental exploitation.

### III. EMERGENCE OF ECO-FEMINISM

Academic and professional women conducted many workshops and conferences on the modern eco-feminist movement in the late 1970s and early 1980s in the United States of America. Eco-feminist theories assert a feminist perspective. There is no dominant group, it is only a collaborative and egalitarian society. As a result, green politics emerged. Eco-feminism grew from cultured and radical feminism in the background of the dominance of men in feminism. Twenty years later, in the year 2017, she has written "*The Ministry of Utmost Happiness*." To maintain peace and harmony in society, women and nature are equally required and this finds its expression in Arundhati Roy's novels. The feared novel, *The Ministry of Utmost Happiness*, is explored here to observe the relationship between women and the natural world.

### IV. EMERGENCE OF ECO-FEMINISM IN THE WEST

The term Eco-feminism was coined by a French writer named Francoise d'Eaubonne in the year 1974 in her book *Le Feminisme Ou la Mort*. In the late 1970s and early 1980s, some ecology movements emerged in the west to establish peace and peace and to fight against exploitation of women and nature. This situation emerged during the second wave of feminism and was against the anti-war and anti-nuclear war stances. Ecofeminism is both an apolitical activism and an intellectual critique. Thus, bringing together environmentalism and feminism, eco feminism fights against the oppression of women and the exploitation of the environment, which are looked upon as the consequences of capitalism and patriarchy.

Eco-feminism theories urge human beings to examine the world's degradation and react constructively to it. Eco-feminism argues that women have to be understood in connection with nature, that they are related to each other. Their boundaries are feminism and have become a subfield of the western literary world and its cultural shades. In the year 1980, scholars worked to establish it as a genre. The western literary association tried to relate to the nature of writing and develop it as a fictional literary genre. In the USA, especially coloured women, are affected by global problems such as climate change, ecological degradation, and contention. It's not just seen as an environmental problem that has to do with science and scientists. Instead, it's seen as something that affects institutions. People of color, white people, and both men and women are put in a position of oppression by their race, class, and gender. There are subbranches of eco-feminism such as vegetarian feminism, material eco-feminism, and spiritual feminism.

### V. ECO-FEMINISM EXPLORE

There are multiple issues connecting the self with society. There is a flashback mode of narration in which the condition of women is explored in which women are denied freedom and rights. There are transgender people like Anjuman whose behaviour is different from the formal gender norms. Roy traces their complex history. Anjum has both female sex organs and a male. Hence, self-discovery as opposed to the structure of normality becomes important. Her mother, Jahanera Begam, expected a son. Her father, Mulaqat Ali, tries to change Anjum's sex organ into a male one. He came to her to accept her merphodite and felt that it was a black mark on their family. All these are against the law of nature; they seize to hire in the normal way. He is close to severing all ties with his son. He never met Anjum's... Occasionally they would pass each other on the street and would exchange glances, but never greetings.

In the prologue of the novel, Anjum is turned into pieces by social forces, and hostility is expressed to Imam: "You tell me where old birds go to die?" Do they fall on us like stones from the sky? Do we stumble on their bodies in the street? Do you not think that the all-seeing, almighty one who put us on this earth has made proper arrangements to take us away? Old people are rejected just as old birds are in society. Anjum, the transgender, is rejected by society. She shows great concern for the demise of Delhi vultures. Roy expresses ironically in terms of birds, "Not many noticed the passing of the friendly old birds [Roy] white people in the pleasure of eating ice cream. She also is against the contamination of milk and the chemical—diclofenac. Anjum cannot find paradise in the ordinary life of society. She finds solace in *The Ministry of Utmost Happiness* in the graveyard.

Humanity has historically been considered a masculine activity. In science, the killing of animals for God Roy is sensitive towards the animals on whom the experiments are conducted. Roy described A beagle who had either escaped from or outlived his purpose in a pharma-ceutical testing lab He looked worn and rubbed out, like a drawing someone had tried to erase... The drugs were tested on him. Anjum chemise watches the wandering dog. Anjum poured some tea... He slurped it up noisily. He drank everything.

### VI. CONCLUSION

After investigating certain things about nature and females, the researcher came to know and reveal a great conclusion. Thus, the female contemporary writer Arundhati Roy's

novel *The Ministry of Utmost Happiness* finds the interconnectedness of nature and women. Using eco-feminist views, she has searched for how nature can be welcomed to modify gendered problems; they are established to mute women and other non-human life. The female writer, Roy, has tried to uncover the cruel fact that nature and women are taken as resources to fulfil men's needs as is usual in the existing society. Both have suffered a lot and have been brutally raped in their own ways. Therefore, both have to be eliminated to end the suffering. Eco-feminism treats women as having the potential to create sustainable modification. It can be seen as alluring women by stressing their close association with nature. The female writer, Arundathi Roy, through her literary work, was able to uplift and make women become the typical modification. She has enclosed all the issues beautifully in her current literary work and skillfully enlightens the unsure of the great and wonderful mutuality between nature and women in contemporary society. In this article, the differences are openly mentioned by the realistic manner of implementation that was done by the researcher with his great analysis.

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# Homophobia and Family - Leading to Isolation in Tennessee Williams' *Cat on a Hot Tin Roof*

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**Abstract**— *Cat on a Hot Tin Roof* (1955) by Tennessee Williams is a play about the Pollitt family of the Mississippi Delta and the lies and uncertainty in the family relationships surfacing due to the fight for the land which leads all the characters trapped in human extremities of emotions and isolation. This research paper explores the important themes of Homophobia and Sexual Repression along with the messed-up family relationships leading to human isolation and psychological implications for each member of the family.

**Keywords**— Homophobia, Norms, Sexual Repression, Uncertainty, Family.

## I. INTRODUCTION

*Cat on a Hot Tin Roof* (1955) by Tennessee Williams is a play revolving around the Pollitt family of the Mississippi Delta. It revolves around three couples, Big Daddy and Big Mama and their sons Gooper and Brick with their wives Mae and Maggie respectively. The play revolves around Big Daddy's imminent death and Maggie's and Mae's silent yet evident fight for getting the larger part of the biggest land owned by Big Daddy. This creates a lot of pretences, uncertainties in the family relationships and a lot of lies of the past surfacing up. One of the prominent ones is Brick's relationship with Skipper and the reiterating of it leading to more psychological implications, human isolation and fatal consequences. We will explore the themes of Homophobia and Family Relationships that lead to human isolation and psychological disorders in the play.

## II. HOMOPHOBIA

Though the prominent theme of *Cat on a Hot Tin Roof* seems to be family tensions and relations, there is a strong indication by the playwright towards the issue of homosexuality and homophobia in society. Considering the period the play was written the second theme seems to be an undertone purposely. The playwright portrays this

important thematic concern through his male protagonist Brick and his relationship with his close friend Skipper.

### 2.1 Internalization of the society's perspectives

A lot of dialogues of the character Brick in the play draw our attention to the fact that Brick himself was in constant denial of his relationship with Skipper and the cause behind it is the internalization of the societal norms and the 'normal sexual preferences' constructed by the society.

The dialogues between Brick and Maggie below and the conversation that follows point to Brick's denial about his relationship with Skipper and terming it as dirty aligning with society's views of it. He had internalized those views so much so that he himself accepted it was not normal and hence was ready to hurt his wife and prove her wrong by stating that he married her.

"BRICK: ...I had friendship with Skipper.--You are naming it dirty!" "BRICK: Not love with you, Maggie, but friendship with Skipper was that one great true thing, and you are naming it dirty!"

The terms like dirty, not pure, dirty things are used by Brick when someone questioned his relationship with Skipper. Even in his conversation with Big Daddy in Act 2 about his relationship with Skipper, he reiterated the terms in his dialogues, "You think that Skipper and me were a pair of dirty old men?; You think we did dirty

things between us, Skipper an'-- "The use of such terms for queer people in a loud and defensive voice is deep-rooted in the experiences he faced during his lifetime and consented to the control of the society's perspective upon him.

## 2.2 Sexual Repression as a Psychological Disorder

Although not explicitly stated the playwright is making a strong statement about the psychological impact that the indifference and unacceptability of queer relations have on the minds of queer people. As we see in the play, the psychological effect of sexual repression is visible in the characters of Skipper and Brick.

Skipper when faced with his reality by Maggie, tried to prove her wrong by sleeping with her but was not successful in the attempt. This made him fall into the clutches of denial and depression, and soon after confessing it to Brick, the realization of it took a toll on his mind and he died as suggested by Brick.

As for Brick, he wasn't able to admit his sexuality because he was ashamed that it went against society's norms and suppressing his intense emotions led to emotional stress. This repression leads Brick to turn to a coping mechanism for healing and getting through it as he so frequently mentions as the 'click' in Act 2 and Act 3 of the play. The consequence of this sexual repression and the coping mechanism has been explored by Tennessee Williams in the play through the portrayal of homosexuality and alcoholism in his character Brick.

To conclude on Homophobia as being an important thematic concern in *Cat on a Hot Tin Roof* we see how the society's norms and Brick's family's outlooks toward his relationship with Skipper and the trauma of Skipper's death, made it all the way more difficult for him to accept his reality as the fear of being not normal and being neglected made a home in his mind leading him to turn to alcohol for his rescue and constant state of denial. As for Skipper, he turned to death instead of a coping mechanism to survive in the homophobic world that surrounded him.

The school incident mentioned by Brick to Big Daddy in Act 2 and Margaret's strong statement that concluded as "...and death was the only icebox where you could keep it..." clearly speak for the society's perspective and their idea of normal as far as sexual attractions of a person were concerned.

Thus, the lack of understanding and psychological support from not just the world but their families and friends too led the characters of Brick and Skipper to fall prey to the idea of homosexuality being a crime. This made them hide their feelings not just from the world but from

themselves also leading to the death of one and the conflict in personality, isolation and alcoholism in the other.

## III. REPRESENTATION OF FAMILY

The representation of family in a *Cat on a Hot Tin Roof* outlines a lot about the plot of the play. The lies apart from the lie explicitly mentioned the uncertainty of relationships and marriages, the greed and the avoidance of brutal reality by the family members even after being constantly reminded of it lead to fatal consequences of the play. The theme of the family becomes important not only for the fact that it becomes a consequence of a lot of conclusions but also because there are traces of the author's personal life in it. Let's explore each one of the above-mentioned concepts.

### 3.1 The Lie and all The Lies

Everyone in the Pollitt family is in a state of denial about their brutal realities and keeps lying throughout not only to themselves and their partners but also to everyone else in the family. Every person in the family has their hidden agendas and is in a constant state of disbelief and indifference about their truths even after being explicitly confronted with them time and again. One such example of this is in the dialogue between Big Mama and Big Daddy in Act 2 where Big Daddy mentions to Big Mama harshly about being aware of her intentions and taking over the place and asks her that she doesn't need to do it anymore since he is not dying and Big Mama doesn't accept it and keeps reiterating the same dialogue,

"BIG MAMA: Big Daddy? Big Daddy? Oh, Big Daddy!-- You didn't meant those things you said to me, did you? Sweetheart?--I know you didn't. I know you didn't mean those things in your heart. "

The other characters too can't come to terms with their realities, for instance, Big Mama as cited above denies Big Daddy's hatred, Brick is in a state of denial about Skipper and their relationship, and Mae and Gooper are indifferent to Big Daddy's hatred for them and their children and Maggie doesn't accept that Brick doesn't love her. None of the characters in the play is honest with themselves and each other and thus lay trapped in the prisons of their makings. Apart from the lie explicitly mentioned about Maggie bearing a child, the play is filled with lies as Brick rightly pronounces to Big Daddy that mendacity is the system that we live in and the characters in the play revolve around it.

### 3.2 Human Extremities of Emotions and Uncertainty in the Family Relationships

The inadmissible things of Brick's homosexual desires



and Big Daddy's imminent death being repressed, and the lies surfacing along with the hope of family restoration lead to uncertainty in the family relationships that result in fatal consequences. "Why is it so damn hard for people to talk?," states Big Daddy in the play pointing to the evident major issues that contribute to these uncertainties are communication issues and the absence of mutual respect and support. Tennessee Williams through the play and the dialogues of the characters discloses the truth and brutal realities and the unacceptance of it along with the helplessness of other characters thus toying around with the global theme of honesty vs lying. The support for this argument is indicated in the dialogue between Big Mama and Daddy mentioned above. Thus these uncertainties, lies, conflicts, denial of the truth and communication gap suggest that nobody wants to become a real family and the term unity and its importance is a far-fetched reality. No one is there to support each other as a normal family should causing psychological problems and isolation of the characters resulting in family relationships becoming unstable.

### 3.3 The Three Marriages

The representation of the three marriages is similar to the representation of the family filled with lies, uncertainties and denial of the truth. In Brick and Maggie's marriage, there are terms and conditions of being together and constant denial from Maggie's end of Brick not being in love with her. Big Daddy and Big Mama's marriage also is far from the ideal picturization of marriage since in Act 2 when Big Daddy is made aware of the fact that he is not dying, his behaviour towards Big Mama changes and he even accepts that after so many years of marriage he has not been able to love her and wants to sleep with other women. There is also a sense of insecurity and the dominant-subservient binary in their relationship in terms of the power dynamics. The marriage of Mae and Gooper isn't a healthy one either, as it is more of a pretence, the driving force of which is greed. This is evident in the final stages of the last act of the play where Gooper's attitude towards Mae shifts from the usual pretence to reality.

Thus, to conclude the representation of the family uncertainty and the pretence in marriages lead to fatal consequences making every member of the family lay trapped in a prison of their own making. As rightly suggested by the title and the mention of humans being compared to animals, the driving force of the characters of the play are greed and unusual desires going against the ideal family norms.

As stated by Ben Brantley, in NY Times Theatre Review, *Cat on a Hot Tin Roof* is "...perhaps his most impassioned and articulate statement on human isolation, the wrenching problems of communication between people." This research paper identifies the major themes of homophobia in society and its internalization by the characters Brick and Skipper along with the family relationships, lies and miscommunications that lead to this fatal consequence of human isolation and the portrayal of extremities of human emotions throughout the play.

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## IV. CONCLUSION



# “The Rule of Father”: A Study of Father-Daughter Relationship in Select Poems of Indian Poetry in English

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**Abstract**— *Indian Poetry in English by women writers has been giving birth to several issues related to feminism. These poets are trying to express their long-suppressed voice through these issues. However, in most cases they are posting their fight against patriarchy. Patriarchy, as a male dominated social system, always seems hostile to the liberation of women by suppressing their identity. Modern women poets are successful in disturbing this traditional mindset. My paper will try to focus on another perspective of this issue where ‘father’ is supposed to be the agent of patriarchal domination. I’ve tried to analyze some poems by Indian women poets in English who have incorporated ‘father’ as a character in their poems in order to expose male domination. And it is not surprising to notice that several women poets are linked by the same issue as they are a part of same social system.*

**Keywords**— *poems, Indian poetry, women writers.*

Indian Poetry in English by women writers acquires a significant role in the area of Indian Writing in English in particular and World Literature in general. Especially modern women poets writing in the lineage of Kamala Das (1934-2009) are distinctively different from earlier poets like Toru Dutt (1856-77) and Sarojini Naidu (1879-1949). Women writing about their own lives are supposed to be a unique one and it becomes more interesting when they start expressing their personal lives in an uninhibited way. Though Kamala Das seems to be pioneer confessional poet like her American counter-parts i.e. Sylvia Plath and Anne Sexton, her fellow Indian women poets in English are also confessional in their own way. And that particular aspect changed the contemporary scenario of Indian English Literature. In the case of women poets, so many social issues are incorporated into their writings. They start to deal with feminist perspectives. Especially it is Kamala Das whose works provide a voice to those women who are kept submissive and subdued in our traditional male dominated system. The meek and suppressed condition of women is exploited. The issues which are long considered to be a matter of taboo are given importance in their writings. So the issues like abused childhood, early marriage, childbearing, mental

disorder, traumatic situations, schizophrenia etc appear in their works. The mere romantic or Nationalistic theme in the poetry of Toru Dutt or Sarojini Naidu becomes less important in the hands of these poets. They start believing in the ‘personal’ issues. Iyenger, while introducing Kamala Das in the chapter entitled “The New Poets” in his pioneering *Indian Writing in English* points out the difference, “There is no doubt Kamala Das is a new phenomenon in Indo-Anglican poetry – a far cry indeed from Toru Dutt or even Sarojini Naidu” (680). So the departure from the traditional way of writing is easily discernible and the contemporaries of Das and her successors as well start mentioning such issues which are not generally reflected in the writing of male poets.

No writer can prosper in his or her works without paying proper attention to his/her tradition. So these poets do the same but simultaneously they turned the tradition upside down to show what lies beneath the so called conventional social system. It is the hierarchy, which treats male over female, gets into danger in their hands. Sanjukta Das in her *From Derozio to Dattani*, while analyzing the characteristics of Modern Indian English poetry, points out that there is a significant subject matter that is prevalent in this segment of Indian English Poetry. The poets are

concerned with the problem of 'identity'. This issue of identity, Das describes, is concerned with the concept of 'self' as in European modernist literature. She analyses it in respect of European modernism, "... where the individual feels alienated from the community yet perceives through a heightened and intensive consciousness the world around him" (21). This sense of alienation is present in modern Indian-English poets. However, in respect to the women poets belonging to this section, the 'identity of self' brings out essential truth related to the subordination of women in our society. While men remain busy in search of their identity in a disorganized modern civilization, women's 'self' lie much beneath this social structure; their 'self' is suppressed even under male ego. Sanjukta Das rightly says, "For men to talk of individualism, alienation, freedom and so on could be viewed as a laudable process of self making. In women this same attempt was often seen as disruptive and threatening to the notion of nation and family" (22). This might be the reason that whenever poets like Kamala Das has tried to write about her own self, it has created uproar as if her voice causes a threat to our conventional social system. She has always wanted to disturb this society.

It'll be my endeavour to show that these poets have been able to cause threat to the all emphasizing male-dominated society. The sole aim of their poems is to chip away the surface layer of an apparently blissful social structure which pretends to provide domestic bliss. The bunch of poems that I've chosen is linked by a single theme. I've chosen the poems which are either directly or indirectly related to their father. And it is not surprising to see that so many modern Indian Women English poets have written about their father in their poems. As if it has become a custom to express their respective relationships to their father.

However, an exploration into the theme will bring out how the modern poets have tried to change the contemporary outlook. Women's writing about women provides significant value. It brings a sharp distinction from male writing which is laden with male ego. However, these types of writings are given a coinage 'écriture feminine' by Helene Cixous. In her "Laugh of Medusa" she is extremely aggressive as well as optimistic about their new trend of writing:

I shall speak about women's writing:  
about what it will do. Woman must write  
her self: must write about women and  
bring women to writing, from which  
they have been driven away as violently  
as from their bodies-for the same  
reasons, by the same law, with the same

fatal goal. Woman must put herself into  
the text-as into the world and into  
history-by her own movement. (875)

This set of Indian poets using the mode of confession makes their agonies reachable to the readers. And simultaneously, the adoption of English language as their mode of expression instead of any regional language, in which they are equally fit to express, provides their 'unheard agonies' a considerable number of audience. Their spontaneous reach to Queen's language, in Kamala Das's voice:

The language I speak,  
Becomes mine, its distortions, its  
queernesses  
All mine, mine alone.  
It is half English, half Indian, funny  
perhaps, but it is honest,  
It is as human as I am human, don't  
You see? It voices my joys, my longings,  
my  
Hopes,... ("An Introduction" 13-19 )

It gives these issues a wider perspective. Long nurtured tradition to make a woman subordinate in every sense is brought into light. These poets are not a part of privileged society, rather they themselves are also victim of the same tradition and therefore, it becomes much more evocative for them to narrate their experience firsthand. Sometime they may role-play, but it is not far away from the reality, rather by role-playing they want to generalize their individual experiences. The mode of confession provides them that space from where they can deliver their suppressive agonies uninhibitedly.

Confessional poetry, as suggested by Robert Philips, "... gives the naked emotion direct" (08). It is the spontaneous outcome of the subconscious memories. And when that part of subconscious is revealed it is seen that among almost all of the women confessional poets there are the memories of their father who appear in their poems. Poetry is not just a part of their life, rather it becomes their life. Perhaps, without that mode of expression they could have lost their sanity. That is why there is a therapeutic value of such type of poems. However, even we notice the presence of 'father' image in the poems of American pioneering confessional poets like Sylvia Plath and Anne Sexton. In the poems all of these poets, irrespective of any socio-temporal barricade, the image of 'father' appear repetitively. The interpretation of the poems that I've selected will delve into the depth of the social problem that

forces these poets to express their relationship to their father.

Judith Harris in her *Signifying Pain* points out the confessional urge of a woman poet delivering her inner rage in her poems probes into this father-daughter relationship, "When female writers find a vehicle for expressing their long withheld anger and rage at the oedipal father in literary fantasy, the effect is both cathartic and therapeutic" (81). So, an obvious outcome of the relationship is healing for the tortured soul. However, not just this relationship but as we have already discussed, confessional poetry is having a therapeutic aspect, too. The process of psychoanalysis brings the patient to come closer to the inner suppressed state which is subsequently reawakened through the process of writing poems. And in this attempt the poet reconstructs his or her past, digs up his or her buried memories which has been causing his/her mental disturbances. In case of women poets the image of father bears a seminal influence in their lives. There is always a love-hate state; either heavenly or not so comfortable dealings go on between them. Judith Harris, however, moving on further, extends the prospect of confessional poetry, "Detailed recollections and narratives in which the damaged or weakened self is mobilized by expression, seek not only therapeutic outlets but also social accountability" (81). And this adherence to the social system takes this type of 'personal' poems out of just being narcissistic to the full extent. As these poems deal with very intimate and personal anecdotes, sometime turning into heaps of narcissistic images, there is always a chance to be rejected by severe criticisms. However, providing a contextual social link, these poems help themselves to be reinterpreted in multifaceted ways. *My Story* (1976), an autobiography of Kamala Das, emphasizes on the particular aspect which focuses on the subordination of women in our patriarchal social systems. The poems selected for my study, having 'father' images, press on that issue which shows father as a representative of patriarchs. Adrienne Rich in "Of Woman Born" very pertinently points out the same plight of woman in the hands of patriarchs:

Patriarchy is the power of the fathers: a familial-social, ideological, political system in which men - by force, direct pressure, or through ritual, tradition, law, and language, customs, etiquette, education, and the division of labour - determine what part women shall or shall not play, and in which the female is everywhere subsumed under the male. (57)

I've chosen Kamala Das's "A Requiem for My Father", Eunice De Souza's (1940-2017) "Autobiographical", Mamta Kalia's (1940- ) "Tribute to Papa" and Melanie Silgado's (1956-) "For Father on the Shelf" for my study. Like Kamala Das, these poets seem to follow the changed mindset. Instead of writing in the same traditional vein, they choose to write about feminine problems and how to deal with that. However, this updated outlook doesn't distract readers from enjoying their poems. A detailed analysis of these poems will be helpful in the understanding of the topic of my discourse. In case of Kamala Das, apart from "A Requiem for My Father", there are several other poems which bear direct or indirect references of her father. It is worth noticing that usually Das tries to keep her poems limited to small size, but the poem of my study is distinctively of big volume. She expresses mixed feelings towards her father. In this regard we can refer to Plath's "Daddy" where there is the reference of Electra complex which, as proposed by Jung, points out to the psycho-sexual competition with her mother for possession of her father. But in Kamala Das's case the issue is having much more social values. Here the relationship is between the oppressor and the oppressed. Father acts like the dictator, the sole instructor. In *My Story*, the much disputed autobiography of Das, she explores the patriarchal domination to the highest degree. Her Nayar heritage is often referred and valued as possessing the dignified condition of women. But in Das's writings their hypocrisy has been unmasked and brought out before the readers. She remembers her father as one of those characters who has a tendency to subordinate women. He represents the stereo-typed Indian patriarchal figure accumulating in his practice the long-nurtured poison of male-domination which is reflected in his attitude towards his wife and subsequently on his daughter, too. A graphic description of him is enough to break the equipoise feeding our long-nourished tradition which enriches the super-hero image of a man, more particularly of a father in our conventional family. Apart from mentioning him in *My Story*, Das in a conversation with Merrily Weisbord, refers him as "cold and autocratic father" (22). Often he is mentioned as a self-declared protector who endeavours into the venture of guiding the women in his family without paying attention to their individuality. Though Nayar family was supposed to be a matrilineal one, inside the sanctum male-worshipping was a traditional norm. She told Merrily, "I come from a matriarchal society. Matriarchs are expected to look after husbands" (15). But in spite of that, her mother, Balamani Amma, a renowned poet, suffered a lot in the hand of her husband. It can be quoted from *My Story* where she gives



several instances which show her father, a devoted follower of Gandhi, acting like an oppressor to his wife:

My father soon after the betrothal stipulated firmly that his wife was not to wear anything but Khaddar and preferably white or off-white. After the wedding he made her remove all the gold ornaments from her person, all except the 'mangalsutra'. ( 11 )

Das is well aware of that traditional practice that makes a habit of subordinating women since ages. Adopting confessional mode in order to express the unexpressed Das strikes at the root of the injustice. In *Love Queen of Malabar* she says:

“Since all my mother did was write, I emulated her...But having watched mother, grandmother, great grandmother, great-aunt suffer with a silence that did not protect them at all, I determined to write honestly. All the pain unexpressed and all the sad stories left untold made me write recklessly and in protest.” (25).

In the poem “A Requiem for Father” Das remembers her father after his death. A requiem is a song or human of mourning composed or performed as a memorial to a dead person. In this song of lamentation Das expresses her mixed feelings regarding her father. When he was living, she felt ‘dwarfish’, his giant stature relegated almost everything around him to the nonentity. She was so much submissive in his lifetime that even after his death his very degrading condition at the time of death seems very unsuitable to the stature of the man:

We tried so hard to hide your waist.  
And , the catheter, hanging ,  
when once the stampede , tugged off the  
intravenous tube  
we got the young intern to come in a  
hurry.  
To hack at your swollen feet and find yet  
another  
vein to pierce, of we tried so hard to  
keep the prying out.  
But They kept coming in droves to  
watch the strong man die” (6-12).

The man, who once possessed a dignified position as the first Indian managing director of a British Luxury car company or later as the managing editor of *Mathrubhumi*, one of Kerala's highest circulation Malayalam dailies,

suffered in his last days. Das remembers how she felt at that time, “we were tongue-tied, humbled and quiet/ Although within we wept for you/ And more for ourselves, now without a guardian” (“A Requiem for Father” 21-23). When her father died she was not in literal sense a minor one who had to be taken care of. But still she feels that she becomes “without guardian” and this feeling is generated from the same practice of considering a father as the earning male member of a family, the sole source of power or the protector. The same image of “father” is poignantly presented in Sylvia Plath's celebrated poem “Daddy”. Using the shoe imagery Plath mentions her father's control that continues to dominate her for almost three decades of her life: “... black shoe/ In which I have lived like a foot/ For thirty years, poor and white, / Barely daring to breathe or Achoo”( 2-4 ). Her normal growth had been stopped by the suffocating surveillance of her father. She finds herself stuck under the supervision of her father knowing that her father actually died long ago. So, it is not always that the father should be physically present, the concept itself is burdensome. In another poem “The Colossus”, the title poem of *The Collosus*, Plath reconstructs her father catering to the mythic dimension of a lost God. She describes this stone-made God of giant stature before whom she always finds herself dwarfed: “I shall never get you put together entirely, / Pieced, glued, and properly jointed” (1-2). This giant image of a father, which has been bestowed upon him by the traditional social practice, remains unreachable. And his whim to control and thereby overpowering everything around him to his own desire appears unmistakable. In Mamta Kalia's title poem of her first volume, “Tribute to Papa”, this image of father is ruthlessly displayed, “you want me to be like you, Papa./ Or like Rani Laksmibai. /You're not sure what greatness is / You want me to be great” (*Nine Indian Women Poets* 19-22 ). Mina Surjeet Singh rightly analyses, “The poem takes on the narrative form of a song of abuse, which opens with a direct address to the father, enumerates a series of patriarchal vices particularly those that affect her and through a categorical declaration of her independence, suddenly and unexpectedly closes on a note of concern” (171). However, Kalia in her poem negates the false image of her father and relegates him to almost nothing: “you are an unsuccessful man, Papa./ Couldn't wangle a cosy place in the world./ You've always lived a life of limited dreams” (*Nine Indian Women Poets* 6-8) . This is a painful realization on daughter's part who always dreamt about her father to break the shackles of ordinariness and reach above the label of petty conventionality. Like every child, the poet took her father as a superhero. But ultimately he was nothing but an ideal man, “But you've always wanted to be a model man, / A sort of an ideal”



(*Nine Indian Women Poets* 14-15). This statement is made as a direct attack to her father possessing patriarchal values to the core. The words 'model' as well as 'ideal' aim at the already -ordained protocols that have to be maintained in any male-dominated society. And poet's father, as it seems from her statement, wholeheartedly dedicated his life to continue as well as carry forward the baton of traditional values. When he found out that her daughter had an affair and she might have been pregnant due to that, he was thinking about committing suicide. Singh pertinently says, "The poem is a powerful expose of middleclass hypocrisy and established relationships and offers a witty and sardonic comment on rampant corruption and established values" (172). However, in this social system women are denied to opt for their own choice and they have to be satisfied with whatever can achieve without causing any damage to the age old values of male hegemony. But to Kalia, the act of writing provides her a space where she can unburden her suffered self and thereby feels released. In the poem Kalia makes a bold declaration of independence as a wish-fulfillment:

These days I am seriously thinking of  
disowning you, Papa,  
You and your sacredness.  
What if I start calling you Mr. Kapur, Lower  
Division Clerk, Accounts Section? (*Nine  
Indian Women Poets* 25-29 )

Disowning of 'father' caters to the broader aspect of denouncing the patriarch in him. And in this way Kalia kicks back to the male hegemony and acquires her own position in this society.

Melaine Silgado's "For Father on the Shelf" and Eunice de Souza's "Autobiographical" are in themselves a continuation of the same image of father. Bruce King rightly says, "Like many contemporary feminist writers both de Souza and Silgado are preoccupied with their relationship to their father" (160). In Silgado's poem the poet carries an intimate relationship with her father, "Father, you will be proud to know / You left something behind. / The year you died/ I inherited a mind" (*Nine Indian Women Poets* 1-4). However, this rebellious attitude is continued "from time to time/ I resurrected you". Though she is well aware about his indifference towards her, she always bear in her mind her father. She often resurrects him in her mind. In a tone of dramatic monologue the poet displays her love-hate relationship to her father. Bruce King says, "The poem develops around two conflicting emotions, her love for and shame of her father, "both villain and hero of the piece" (160). However, the poet vehemently protests patriarchal rules

and regulation which are meant to curb independence of women. The poet is successful in disobeying conventional social pattern, "wherever you are, will you/ turn your index finger away" (*Nine Indian Women Poets* 30-31). De Souza's "Autobiographical" is another confessional poem deals with the issues of being an unwanted child, early death of father, suicidal attempts and other personal details, "Right, now here it comes /I killed my father when I was three" (*Nine Indian Women Poets* 1-2). Here she gives an indirect hint and it appears that she doesn't have a comfortable relationship with her father. Somewhere there is a feeling of guilt in her mind. This image of 'killing' of father tries to obliterate that issue from her subconscious mind. 'Father' as a metaphor stands for 'power' that brings into its domain certain traits like 'authority', 'control', 'dictatorship' etc. And this power is projected through the patriarchal attitude expressed by the male-centric social system. These poems try to explore the said metaphor.

Many other poems based on the same topic written by other women poets could be mentioned here. And they could be discussed in the same vein. However, the basic pattern remains same. The overwhelming nature of father-figure seems to control docile entities. And the major concern of present day feminist studies should be to free women from this constrain.

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# Interactive Effect of Caste and Disability: An Analysis

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**Abstract**— When Disability theory was formulated, the thinkers hadn't imagined that their idea would intersect with multiple other concepts and themes; for example, Racial theory, then Feminism, Queer and LGTB. The disability theory originated on the western frontier, but its application requires contextualization and localization. This is the reason why, in the case of India, as a third-world country, needs multiple focus lenses for the applicability of disabled discourse; Dalit discourse is one such lens on which disability discourse can be tested, extended, and improvised. We here try to link "Dalit" as an identity with a disability, to understand its cumulative effect on the Dalit person with a disability. We believe that by taking this approach, we can raise the missing questions and assist the disability discourse in addressing the marginalised and neglected issues. In our analysis, we would first define the Disability and Dalit as distinct entities, and highlight the ordeal and discrimination they face. Then, we would take a look at the life of a Dalit person in India living with a disability, as we have described their situation as doubly disadvantageous and miserable, with particular mention of women with disabilities. We examined Indian laws related to, and addressed the problems of, both identities, and the intersection they forget. In conclusion, we would try to justify the need to look into the intersection of the Dalit identity with a disability, to address the raised concern regarding policy formulation and awareness in civil society and academia.

**Keywords**— Intersectionality, Dalit with Disabilities, minority, exclusion, Dalit women with disabilities.

## I. INTRODUCTION

According to the World Bank's 2011 report, around 15 per cent of the world's population has, with varying severity, faced certain kinds of disability (WHO, 2011). In India, as per the 2011 census, 26.8 million people – 2 per cent – are experiencing disability (CoI, 2011). Other Indian data, such as NSSO's, reported a 1.83 per cent disability rate (NSSO, 2002). But it is contested that the actual rate or number of people with disability is much higher than reported by every Indian data attempt. One of the reasons for these pointed fallacies is the definition used in the survey for disability, sample size, and model on which the framework depends for validating the condition of the person with respect to impairment.

The bedrock of disability pedagogy is laid by western scholars and activists like Tom Shakespeare, Vic Finkelstein, Collin Barnes, Mike Oliver, and Ken Davis, to name a few. The "ableist" research attempt of Miller and Gwynee in 1972 – *A Life Apart: A Pilot Study Of Residential Institution For The Physically Handicapped And The Young Chronic Sick* (Watson, 2012); Paul Hunt and his colleagues released the discussion on "The Fundamental Principles of Disability" on the platform of the "Union of The Physically Impaired Against Segregation" (UPIAS), 1976. It is from their effort and hardship that they successfully shifted the general understanding of disability from the medical model to the social model.

This is how disability activism made disability a personal, political, and social issue and helped or forced international organizations, governments, and policymakers to rethink how they think about the world and how to make it accessible, affordable, liveable, and sustainable for everyone. From the United Nations (UN), the World Bank (WB), the World Health Organization (WHO), the International Labour Organization (ILO), the Disability Act of the United Kingdom, to the United States of America, and, most recently, India, all parties have acknowledged the existence and importance of the disability issue.

In India, it is quite evident that there is a lack of concentrated effort on the part of the government's development agendas and mainstream politics. In comparison to their western counterparts, Indian disabled people are among the most neglected, shamed, stigmatized, rejected, and pushed to the margins of almost every social, economic, political, and even personal aspect of human life. Their marginalisation is aggravated by the constant denial of their right to live a dignified and healthy life.

However, Indian disability academic discourse ignored the intersectionality, in which identifying solely as disabled diminishes other social identities that a person with a disability may have held. Disability is not a homogenous category; it does have diversity in terms of severity, type of impairment, class, gender, caste, sex, religion and geography. (Mehrotra, 2013)

To our analysis, the Indian case is different from the western perspective when it comes to the diverse and complex social system. The caste system is unique to the Indian subcontinent and has been in practice for hundreds of centuries. It is an almost immitigable part of the Indian social system, social psyche, and social behaviour—which finds no end in the coming future, despite it having been considered the most inhumane, segregated, and discriminatory practice in recorded history.

Both Dalit and disabled people are discriminated against, denied, mocked, and taunted grossly over their basic human rights to live with autonomy, respect, dignity, and quality. When we combine a person with Dalit identity and disability, it brings forward the invisible dimension of the Indian social context, which needs to be discussed and addressed.

## II. DISABILITY AND DISCRIMINATION

A disabled person is either born with impairment or acquires it over time, resulting in social stigma, infantilization, restriction and hindrance in accessing

social and personal space, and living without the basic needs required for self-development. However, in order to understand why disability as a term is used to denote a person with a disability, we must first examine the intrinsic meaning attached to it—

UPIAS (1976) states "disability" is an imposed position, a social disadvantage condition where physically (visible or invisible) impaired people are excluded and isolated from participating fully in mainstream social activities, taking no account of their existence.

Also, WHO provided an international classification framework for coding and standardising health and healthcare-related information for multi-disciplines and science, i.e., the International Classification of Functioning, Disabilities, and Health (ICF model). It is based on the idea of human functioning. It combines the medical model and the social model of disability. It highlighted and focused on the negative aspects of impairment, including activity limitation, participation restriction, contextual barriers, and personal factors.

The Social Model of Disability, in contrast to the "Medical Model", which first focuses on the impairment as the cause of disability as being unable to access or participate fully in society, develops the link between the social space and the person with impairment (temporary or permanent nature). It states that the person with impairment faces restrictions, inaccessibility, barriers, and obstructions not only because of his or her biological condition and limitations, but also because of the conditionality imposed by the social system and social space, denying them basic human rights; it produces and makes the person with impairment disabled (Barnes, Mercer, & Shakespeare, 1999). The social model of disability is far more needed than the medical model of disability because medical science has vested power in medical professionals to define, measure, and validate disability, and corrective scientific technology is used to bring impaired people from an "abnormal state" back to a "normal" state so that they can integrate back into society. This notion is strongly supported by many early sociologists, such as Talcott Parson's sick role (1951) and Émile Durkheim's deviance (1963).

But the medical model detached the subjective experience of disability and gave more importance to biological facts and scientific validity regarding disability. On the other hand, the social model of disability puts the onus on the social factor for the cause of disablement; it highlights the issue of

marginalisation of disabled people, which leads to their social exclusion from social participation and integration. (Barnes C. , 2012)

People with disabilities face denial of basic human rights and opportunities that are otherwise available to non-disabled people easily. They have been labelled as useless, burdensome, and shameful, and are sometimes subjected to violence (physical and psychological) - this occurs regardless of culture, caste, creed, gender, religion, or nation.

Attitudes toward people with disabilities and how they are treated, including prejudices and stereotypes, shaped their experience of stigma. Misconceptions about the causes of disabilities often include the misdeeds of previous lives, punishment of god, and immoral karma, to name a few. There is also a misconception regarding the nature and abilities of people with disabilities that they are non-performers, asexual, and dependent. Lack of awareness and knowledge regarding disabilities among the general public is not helping or changing the situation at the pace it needs, which is requiring much-needed intervention from legislators and policymakers aimed to address disability stigma.

### III. DALIT IDENTITY, DISABILITY, AND DISCRIMINATION: AN INTERSECTION

If you are born into a Hindu family in India, you are automatically assigned a caste identity. If you are born into a Dalit community, you are then untouchable, a lesser human. Caste is entrenched in almost every aspect of life, such as marriages (endogamy), occupation (graded), food, social intercourse (refusal and denial), religious or civil (duties and rights), dress and customs (Ghurye, 1957) (Srinivas, 1962). The idea of purity and pollution is the main driving force for sustaining the caste system. Ambedkar termed the caste system as an enclosed class (Ambedkar, 1917).

A Dalit person faces caste-based stereotypes, economic and social exclusion, segregation, oppression, discrimination, and violence. They have been denied, by the 'upper caste or caste of higher status', basic human rights and have been forced to live a dishonourable life with no hope and no future. Unfortunately, Indian society, even after many attempts to reform or eradicate casteism as an evil practice of discrimination and oppression, has not been able to tame the beast within itself. (Subedi, 2016)

The Indian system is based on a hierarchy where Dalits (SCs) and scheduled tribes (STs) are placed at the bottom of the social ladder. This social "control" system allocates

rights, opportunities, and resources accordingly to the social position of the castes—validated by the religious texts (Hindu idea of Karma from a past life) (Mehrotra, 2013) and social-cultural practices. Dalits are marginalized, vulnerable, and powerless as a result of their limited access to and opportunities for self-development. This discriminatory practice is cross-sectional in nature, not sparing any religion, gender, region or ethnicity in India.

The attitude of considering Dalits as lesser humans perpetuate violence in many forms. There is not even a single day when crime and violence against the Dalit person does not occur – There are more than 200 million Scheduled Castes (the official term for Hindu, Sikh and Buddhist Dalits) in India as per the 2011 census; however, this doesn't include Dalits from Muslim and Christian religion due to the respective religion's core value (Idsn.org, 2013). Nearly 139,045 cases of crime against Dalits have been registered in different states between 2018 and 2020 (ET Bureau, 2021), or increased by 6 per cent from 2009 to 2018 (The Hindu, 2020).

Even so, since the introduction of the constitution with fundamental rights and protection measures, the conditions of Dalits (inequality and discrimination) have improved considerably. Elective democracy and the 'one person, one vote, one value' rule created a political space that gave suppressed groups a voice. Caste politicisation has resulted in the formation of caste associations, (Kothari R. , 1970) which has brought sub-castes within caste categories closer (Hiwrale, 2020). Also, urbanisation and the forming of a political-middle class have also diluted casteism. However, all these developments have merely given a scratch to the caste system.

In India, disability literature mainly focused on the experiences of disabled people in the context of accessibility to social space, education, healthcare, employment, economic conditions, and rural/urban dichotomies, but completely ignored caste. Dalit studies are also seen as distinct on their own.

However, when caste and disability, and in some cases gender and class, intersect, Dalit people with disabilities or Dalit women with disabilities face a slew of discrimination, increasing their chances of living in poverty for the rest of their lives.

Kimberle Crenshaw, in her work, *"Mapping the Margins: Intersectionality, Identity Politics, and Violence against Women of Color"* (1991), pointed out that when the intersection of two or more identities happens, a complex and aggravated form of discrimination develops, which needs to be acknowledged, analysed, and addressed. As per her idea, we could provide that Dalit people, or any



marginalised community or group, (could) exist between the intersection of caste-based discrimination and disability, and that the cumulation of both (could) lead to social, economic, and political exclusion.

Disability as a disadvantageous position doesn't differentiate as it is cross-sectional and penetrates to all levels; also could say, it is prone to form a bond with other discriminatory practices, further worsening the situation of already marginalised or suppressed person/ groups.

The Ministry of Social Justice and Empowerment's *Handbook on Social Welfare Statistics*, which came out in September 2018, said that there are about 4.9 million Schedule Caste people with disabilities, and 2.1 million are Schedule Tribe (STs) people with disabilities. Even though caste or Dalit identity and disability are very common in India, they are seen as two different groups that need different treatment.

In western disability discourse, there is an intersection of disability with queer/race/women – but in Indian disability discourse, not just the disability dependence theory or philanthropist's welfarism is in practice, but also there is an uncomfortable silence on the acknowledgement of the existence of the Dalit or STs or any other marginalised groups with disabled identity.

Just as a disabled person faces social exclusion and violence, stigmatised and alienated, the same discrimination happens to a Dalit person on a regular basis, no more but no less. Dalit people are considered impure by, and face hostility from, casteist (mostly, forward caste) people who forbid them or restrict their access to public space (wherever possible). This fact doesn't diminish the possibility of 'double disadvantage conditions,' which are present for Dalit people with disabilities, dalit women with disabilities, or any other intersection of suppressed groups with disabilities. The social practise and behaviour and persisting inequality in disabled people's life chances couldn't be seen separately, or couldn't focus only on any one dimension; disability without Dalit consideration will always remain incomplete.

A Dalit person, like a person with a disability, is vulnerable in terms of social capital, economic conditions, and body health and autonomy. G.C. Pal examined the nature, magnitude, and causes of disabilities, as well as the social, health, educational, and employment status of Dalits as a person with disability, in his seminal work, *Dalit with Disabilities: Neglected Dimension of Social Exclusion*, published in 2010. He argues that Dalits with disabilities are 'doubly disadvantaged minority,' meaning that they face not just deprivation because of their Dalit identity but also their disability status, which amplifies their ordeal. His research is primarily based on data from

the National Sample Survey 2002, which has a large database of people with disabilities and definitions for the same.

#### IV. DALIT WITH DISABILITIES

Pal (2010) study estimated that the prevalence rate of disability among Dalits is quite higher than the rest of their counterparts (upper caste), which is 2.4 per cent. Intellectual disability (mental retardation), locomotor, speech, and hearing disabilities are prevalent among Dalits with disabilities. (Pal, 2010)

Dalits are among the poorest community in India, and their poor living conditions put them at higher risk of disease, which could lead to congenital disability — that's made them among the highest number of people with disability who have severe forms of impairment issues (Dalal, 2000). Dalits cannot afford a hygienic and quality healthy lifestyle (property, locality, and food) due to their low economic status, and they account for a higher rate of disease or health-related issues and are prone to anaemia, congenital defect, pneumonia, and malnutrition, which play a significant role in causing disability among Dalits. (Kowal & Afshar, 2015) (Thapa & et al, 2021).

Functional limitation is also a reality for Dalit people when they are not allowed to walk through the roads that pass in front of casteist people's houses or blocks; similar to a disabled person who is either infantilised and controlled by excessive care by their family, or shamed and uncomfortably gazed at by onlookers, forcing them to confine themselves into the four walls of their homes (Teltumbde, 1997). Also, Dalits have been denied access to hospital medical facilities or affordable, accessible, and timely treatments that result in the acquisition or exacerbation of their disability conditions. (Kothari & et al, 2019)

Dalits are forcibly denied access to education, limiting their life chances in areas where they could improve their chances of living a decent life and finding work. For disabled people, the Person with Disability Act (1995), provides a disabled-friendly curriculum, special schooling and education, and special support for gaining professional skills. For Dalits, there are many special schemes and policies launched for their education and skill development, such as National Education Policy 2020, Sarva Shiksha Abhiyan (SSA), and Rashtriya Madhyamik Shiksha Abhiyan (RMSA), which especially mention SCs and STs students. But there is no attempt made to think about the intersection between these two situations—disability and caste-based discrimination. Disabled people are among the most illiterate—more than half of the total disabled population is illiterate—and Dalits with

disabilities account for 64% of that, trailing only STs with disabilities (69%). The social stigma of imperfect beings, internalised shame, disability-induced inaccessibility and lack of facilities, economic reasons, and the over-protective nature of the disabled person's family are among the main discouraging factors for a disabled child to join or attend or continue education. Only a meagre number of Dalits and the disabled reached higher education, which also holds true for disabled Dalits. The condition and education level of Dalit disabled children are quite better in urban settings than in rural areas. (Pal, 2010)

Their educational level has an impact on their employability. Only one-fourth of people with disabilities have some kind of economic activity, mostly working in unorganised sectors due to a lack of basic skills. They have not been able to use the 3 per cent reservation in public sector jobs (in India) for the same reason that they lack skills and minimum eligibility criteria, failed to produce a disability certificate, or even failed to qualify for the benchmark disability required for applying for public sector jobs.

Engaging in some sort of economic activity has a positive impact on one's self-development and self-confidence. But when Dalit employees are attached to disability, this proportion could be higher because of the social boycott and rejection of Dalits from the mainstream market, mostly dominated by forward castes. Prior to the advent of constitutional protection and rights, the Indian caste system maintained and regulated the division of labour into watertight compartments--who will do what and who will not--with no room for capacity development (Pal, 2010) (Hiwrale, 2020). But, the interference of civil society and government, urbanization, and globalisation dilute the caste-based division of labour; on the other hand, these factors that weaken graded occupations also increase or exacerbate caste competition and prejudices, strengthening caste community bonds (Teltumbde, 1997). But still, Dalits are facing restrictions and discrimination in labour, rental and land markets, consumer goods and services, and agriculture sectors. (Thorat & Madheswaran, 2018)

Disabled people are more deprived of having their own family (which is a part of human social nature and a sense of belonging) - they have fewer chances of getting married. But, for women with disability chances of getting married is better than male disabled (Mohit & et al, 2006). Also, women with disabilities are more prone to divorce situations, separation, or widowhood (WHO, 2011).

But, Pal (2010) pointed out another 'minority among the minority', i.e., Dalit women with disabilities, within

women with disabilities. They face more regressive social exclusion and violence (physically in most cases). Though the prevalence rate of disability is much higher in men; the social suppression of will and agency is more severe for women with disability. Married to Dalit disabled women, just by the fact that they are Dalits, the intensity of discrimination, apathy, and violence increased automatically, powered by the casteist and patriarchal mentality. For Dalit Disabled women getting married outside of the caste category is restricted by the centuries-old practice of endogamy. It is also being doubted that in some cases, married disabled women are married for their usefulness in terms of their contribution to house caring, agricultural work, reproducer of lineage, or for lucrative matrimonial deals. (Pal, 2010) (Mehrotra, 2013)

The situation for disabled women in the organised sector is abysmally low, with approximately 10 per cent of the female workforce. But, when job opportunities are reported, the gender bias is reported as being preferable for disabled men over disabled women. If disabled women were employed, they would face wage inequality (low wage), and be considered for specific positions only (reception counter or hospitality), part-time jobs, or contractual jobs. (Fawcett, 2000)

Due to the abovementioned conditions of disabled women and disabled Dalit women, in particular, they suffer from poor health, are denied education, see no scope for economic independence, have limited employment opportunities, face physical and mental abuse or violence, or are forced into prostitution.

Women with disabilities face health discrimination when their health needs and support, such as maternal health services, are ignored or neglected by family members or spouses; high medical costs, poverty, and patriarchal attitudes toward women in general, and disabilities in particular, may all be factors for uncaring behaviour. Instances of Dalit women with disabilities being discriminated against or refused access to health services (at non-state health centres) (BARU & et al, 2010) (Thapa & et al, 2021)

Pal (2010) also highlighted the living conditions of Dalits with disabilities, who are living in even worse conditions as they have no source of income because of no work opportunities. This makes them rely heavily on NGOs and the government for support and aid assistance; sometimes they have to spend from their pocket for their disability-related needs (Mohit & et al, 2006). Both non-disabled Dalits and disabled Dalits are mostly engaged in hazardous occupations, such as sewage cleaning and working with chemical-based items for factories. Due to their exposure to these unsafe occupations, even non-

disabled Dalits are prone to chronic health-related issues. Without proper support in terms of medical facilities, the life expectancy of Dalits (both disabled and non-disabled) is lower than the national average. Their earnings are low because of the nature of their (insecure) jobs and their lower level of literacy. Thus, poverty and disability leave Dalits with disabilities in a vicious cycle of endless suffering.

## V. ADDRESSING THE CASTE AND DISABILITY DISCRIMINATION: CONSTITUTIONAL PROVISIONS

Recently, India ratified the United Nations Convention on the Rights of People with Disabilities. This will ensure the government to provide the basic human rights for disabled people, as well as their inclusion in societal and economic activities. With this effect, the Indian government amended the previous 'People with Disability (Equal Opportunities, Protection and Full Participation) Act 1995' to the new 'Rights of Persons with Disabilities Act 2016 (RPWD Act)' in December 2016. Even though this change to the Act tried to address disability in the sections on social security, housing and employment, protection, and legal remedies, it does not mention Dalits with disabilities (or other intersectionalities) and the discrimination they face in Indian society through special provisions.

The Indian constitution does not discriminate. Though it did not specifically mention all the vulnerable sections of Indian society, it actually served the real purpose of constitution making, which was to reach the poorest of the poor sections of society, as Mahatma Gandhi had hoped. It gave dignity, life, and protection under fundamental rights; political freedom; the right to vote; and the right to constitutional remedies to address their grievances.

Indian constitution addressed disability issue indirectly through-

- Part IV of the constitution, Directive Principle of State Policy (DPSP), Article 41, has explicitly mentioned "Disablement" as a condition that the state has to address and provide assistance to the needy.
- Article 15, part of the section on Fundamental Rights, protects citizens from discrimination by the state on the basis of religion, race, caste, sex, or place of birth, or any combination of these factors. It forces the state to consider (not to discriminate against) the accessible environment and healthcare services.

But, it could be argued that discrimination and violence based on body type happened throughout world history (see, for example, the eugenic practices of Nazi Germany or the violent attack on the disabled in Japan), and today it is still an issue throughout the world. It could be argued that the term "corporeal" should be mentioned alongside other prohibited grounds of discrimination, making the state obligated to protect the disabled person. However, disability was mentioned in Article 15(2) as a condition that can impede a person's accessibility [to state/community resources].

- Article 16 provides reservations for SCs and STs in public services. The PWD Act 1995 provided a 3 per cent reservation in public service, which increased to 4 per cent in the RPWD Act provides. This is the only area where the intersection is noticed and addressed because the posts are reserved horizontally and vertically, allowing the interlocking with SCs/STs.
- Persons with disabilities are also entitled to certain income tax concessions.
- There is a separate law to address the violence against SCs and STs, i.e., the Scheduled Caste and Scheduled Tribe (Prevention of Atrocities) Act, 1989. This act punishes sexual crimes against women, but doesn't address the intersection of caste and disability, or Dalit women with disabilities.

The Nirbhaya rape case event of 2012 unfolded some women's protection laws and schemes or funds afterwards, but most of them did not address women with disabilities or Dalit women with disabilities and the violence they faced.

- Article 21a by the Eighty-sixth Constitutional Amendment Act (2002) provides for the free and compulsory education of all children from the age group of six to fourteen years, as a fundamental right. It is made into The Right of Children to Free and Compulsory Education Act, 2009 (RTE Act), which has special reference to children with disabilities and children from depressed communities (SCs/STs) in sections 3 and 4, respectively. But this act too missed the intersection between the two.

Indian law does not specifically address the intersection of caste and disability; rather, it addresses both separately, missing the critical intersection of changing trends and rising concern about depressed minorities with disabilities.

## VI. CONCLUSION

The United Nations in 1975 states in Article 3 that irrespective of origin, nature, and severity of impairment, disabled people always have the same fundamental rights as their counterparts with non-impairment, i.e. the right to fully enjoy a decent life. It upholds the idea of universal human accessibility and functioning across multiple dimensions, which includes the natural and human-built environment; human attitudes, values, and beliefs; and a complex socio-political-cultural system.

Indian social schemes and policies do not address the intersection of Dalit identity and disabilities. Also, Indian disability or /and caste atrocities prevention laws, and their implementation also raised serious questions regarding the level of awareness of public servants, government agencies, and legislators regarding knowledge of disability and its issues. This showcased the ableist attitude in their approach. The ableist mindset controls the meaning of who could be a disabled person or not; it controls the agency of the disabled body. They failed to provide social safeguards, prevent atrocities, and proper implementation of existing policies and schemes for people with disabilities and Dalits or marginalised caste groups. The Accessible India Campaign, or Sugamya Bharat Abhiyan by the Ministry of Social Justice and Empowerment in 2015, is such an attempt, but it seems like it is limited to providing accessible public space and revamping existing structures for the disabled community.

Nilika Mehrotra noted that when it comes to accessibility, people with disabilities in rural areas, and in urban areas in general, experience severe crises on the question of accessing basic facilities such as public transport, schools, hospitals, et cetera. Dalits with disabilities in rural areas are living in the worst conditions (Mehrotra, 2013). Only one per cent of total disabled people received disability aid, which means Dalits with disabilities are at the margins, almost forgotten. (Pal, 2010)

On the human resources front, the Indian economy is also losing a small but still large population, bigger than some nations' workforces, which could contribute to it by utilising its capabilities at its best, but disabled people are deprived and excluded from opportunities and resources.

To address these problems, we need overarching and intersectional laws and policies, under whose umbrella anti-discrimination, employment, empowerment, education, health, and Dalits' or minorities' with disabilities' grievances could be addressed. However, in order to effect this change, we require comprehensive data on disability, caste/other minorities, and their interconnections; the existing data collection approach and

methods (by government and third parties) must be more broadly aligned with the social model of disability. The disability model is an attempt that forces policymakers, the current government, civil society, and society at large to notice people with impairments and their disabled conditions; it asks them to intervene to build a universally accessible social environment because it believes that the alienating environment is man-made or ableist in nature, created by non-disabled people for themselves without considering the needs of disabled people. The Disability social model not just talks about, or for, disabled people (acquired or congenital) but actually puts up a 'warning sign' cautioning the ableist world toward its negligence that anyone can become disabled and everyone has to face a disability of a certain kind at a later stage of life (old age). But, the social model, though it looks like rejecting medical or biological limitations, actually asks us to focus on the disabling factors at work in the social space that oppress, deprive, and exclude, "othering" disabled people, making them invisible from the public view.

The government should also adhere to the motto of the disabled community—"Not About Us, Without Us"—while formulating policies and schemes, where disabled thinkers and activists as representatives should be part of the core decision-making committee. The Indian administrative and policing systems should also be sensitive regarding dealing with people with disabilities, and Dalits with disabilities in particular. Accountability for the proper implementation of disability-related policies and schemes, as well as the adequate allocation of budgetary resources for disabled people's wellbeing, should be increased. The government should encourage disability research in academic institutions in order to generate new momentum and progressive thoughts in an attempt to make India universally inclusive and accessible to all body types with no discrimination, to create a better understanding, and to collect primary input from disabled people on disability issues and their life concerns. Most importantly, a social awareness drive should be promoted to educate people with disabilities regarding their rights, and encourage them to be vocal about their needs through their political activity.

It is also worth considering how casteism is ingrained in the mindset of disabled people itself—how someone with a disability born in an upper caste considers themselves higher in status than others born in a lower caste. There is no reciprocity of casteism. Saying that casteism is reciprocated from below by identifying as Dalits/STs, we addressed Dalit questions in response to unyielding casteism, not the other way around. Questions must ask why haven't Indian people with a disability put casteism aside and united for the common cause for the



betterment of living conditions for the disabled community.

These recommendations are not fancy words, but they are already in practice, more or less, in many countries of the world. Both international and domestic courts have significantly contributed to disability justice. It is, we as humans and as a part of society, should stand with the disabled community against prejudices and tackle stigmatisation and discriminatory practices, and should first step toward an inclusive world, because if the world is not accessible to disabled people, then it would not be accessible to non-disabled too.

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# Political Discourse and Ideological Polarisation in the Narrative of the Tintin Comics

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**Abstract**— *The inherent nature of the graphic novel to engage with a wide range and number of recipients makes the Tintin Comics an immensely popular work of literature, being a popular example of European comics. A combination of Hergé's personal political views, strict ideological instructions from initial publishers Le Petit Vingtième and the political landscape of Europe during the time the comics was written, paved the way for the political narrative of the series. A closer inspection of the diverse narratives of the series exposes a world-view of the creator and politically influenced character arcs of all the major members of the storyline. The purpose of this paper is to highlight the major aspects that governed European politics during the 20th Century and the effect the conflicts that several of these opposing ideologies had on the continent and the world. This paper also discusses the way the Tintin comics, in concern with the themes of imperialism and colonialism, communism, totalitarianism (fascism and dictatorships) and anti-Americanism through relatable characterisation of worldly issues that struck a chord with the readers, regardless of age and generation.*

**Keywords**— *Tintin, Politics, Ideology, Imperialism, Revolution, Fascism, Communism, Anti-Americanism, Europe, Comics, Hergé*

While analysing the works of Hergé and the overlying political sentiment of the 24 Tintin comic books, it is prudent to comprehend the popularity of the series. The first Tintin album, Tintin in the Land of the Soviets was created by Hergé in 1929, as a part of the children's supplement of the conservative Belgian newspaper, Le Vingtième Siècle. Since then, more than 250 million copies have been sold and the comics have been translated into more than 110 languages<sup>1</sup>. A deeper study into how Tintin emerged as a household name is essential and traces its explanation to the ability of comics and graphic novels to be a part of popular culture, more so than traditional

novels, in the 20<sup>th</sup> and 21<sup>st</sup> centuries. (Duncan, Smith, & Levitz, 2015)

The graphic novel has contributed a significant amount to the world of literature and further developed the domain of popular literature (Christiansen, 2000). Culturally speaking, the interplay between words and images and their co-existence in panels has provided the bibliophile, from an occasional reader to a literary scholar, an insight into a complex form of graphic expression which has been of great importance in the development of the iconography of modern culture. Analysis in the field of the cultural significance of graphic novels and comics, in which these forms of literature are considered not only as a mass culture but also as aesthetically interesting text, capable of engendering meaning on a variety of levels.

The theory that graphic novels and other forms of popular literature affect mass culture also has a reverse effect – where the culture and events of the time structure

<sup>1</sup> <http://en.tintin.com/essentiel>. This is the website that provides specific details about the Tintin Comics, such as the number of languages it has been translated to as well as the total number of copies sold.

the way authors wish to express themselves through their works. This phenomenon is most notably seen in the Franco-Belgian style of comics (also known as *bandes dessinées*, derived from the original description of the art form as "drawn strips"), which includes the likes of Tintin and Asterix, (Forsdick, Grove, & McQuillan, 2005).

What must be kept in mind while discussing the politics inherent in the Tintin universe, is that the era during which Hergé penned down the stories of the daring, young reporter, Europe was in turmoil, with the existence of differing ideological beliefs in several parts of the great continent. From the Soviets in the east, to the fascists and totalitarians in Italy and Germany and the imperialists in the west (which included his own country Belgium, alongside like the likes of Great Britain and France), this diversity of governance did not coalesce well and inevitably led to friction among countries, which is one of the major contributing factors of World War II, which killed millions and decimated the possibility of peaceful co-existence in the world. There were several great changes in Europe during the 20<sup>th</sup> century as well, including the end of colonial rule as well as a rapid transformation of European cultural landscapes and economies through migration, and the structural violence of global capitalism (McKinney, 2011). These served as subject matter for the *bandes dessinées* variant of comics and graphic novels, which acted as a source of reassurance, by representing traditional European values.

This sentiment is inherent to the Tintin comics and the way certain narratives pan out. Without being overly critical to Hergé's personal belief system, this paper discusses the effect said belief system had on the overall discourse of the series and mechanisms in which these ideologies made its way to the public and transfigured itself to propaganda. Most Franco-Belgian comics romanticised the colonial dominance of West European countries as it represents the authority and superior standing of these countries, the sentiment revolving around which is destructively problematic. The series often discusses the political and cultural opinions imperialist states had towards the third world, namely Africa, Latin America and Asia, as is represented in Tintin in the Congo (Hergé, 2005[1931])<sup>2</sup>, Tintin: Cigars of the Pharaoh (Hergé, 1971[1934]), Tintin: The Blue Lotus (Hergé,

1983[1936]), Tintin in Tibet (Hergé, 1962 [1959]), Tintin and the Picaros (Hergé, 1976) and many others.

Another aspect of the series that is dealt with in detail in this paper is the creation of new countries, to target a political ideology, by Hergé himself. This is an effective measure in which the author does not directly target a particular country with his critique but makes it clear to the reader using an intrinsic form of social satire. All these characteristics of the comic series do not present itself directly on each panel, once the reader digs deeper into the narrative will they excavate the ideology of Hergé. This has effectively made the comic series appealing to all ages, from children to adults, from passive readers to active academicians. (Heer & Worcester, 2009)

### Hergé and Tintin – Influences and Ideology

Georges Prosper Remi was born on the 22nd of May 1907 and spent his childhood in the Etterbeek municipality in Brussels, which he later characterised as "dominated by a monochrome grey" (Assouline & Ruas, 2009) while lamenting at the fact that it was extremely dull. Hergé started working for *Le Vingtième Siècle* (The Twentieth Century) as a reporter-photographer and illustrator after returning from military service in 1927. He published the first Tintin comic in 1929, under the pen name Hergé, in *Le Petit Vingtième* (The Little Twentieth). A conservative Roman Catholic newspaper based in Brussels, *Le Vingtième Siècle* described itself as a "Catholic Newspaper for Doctrine and Information" (Thompson, 2011). In addition to expressing a conservative Catholic philosophy, the newspaper exuded an overall far-right and fascist ideology, due to the political affiliations of the editor Norbert Wallez. Being an editor of the leading Belgian newspaper at the time, Wallez took major strides in exposing conservative propaganda to Belgians of all ages, especially children, through the newly established Tintin comic series (Goddin, 2008).

At the end of the 1920s, there were three popular political and religious ideologies that defined the social, cultural and political landscape of Belgium— liberalism, socialism and Catholicism (Assouline & Ruas, 2009). The Catholics were known for exerting their dominance in society, by being members of political parties as well as devout followers of their faith. This faith was the link keeping together the population of Belgium, which was divided between Flemish speakers and French speakers. This struck a chord with Hergé, as he came from a family with a French-speaking father and a Flemish-speaking mother (Assouline & Ruas, 2009).

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<sup>2</sup> for all Tintin comics citations, two years are mentioned. The former refers to the year of publication in English and the latter, denoted in [] brackets, refers to the year of original publication by the author.

After taking responsibility of *Le Petit Vingtième*, Hergé would abide by every instruction given to him by Norbert Wallez and allowed the comics to contain explicit political messages in them, including but not limited to fascist and anti-Semitic sentiments (Assouline & Ruas, 2009). When Hergé had chalked out a desired narrative path for the Tintin comic series, he had planned for Tintin's adventures to start in the United States of America. He later had to alter the linear flow of the series by incorporating the inputs from Norbert Wallez about inaugurating the series with Tintin visiting the land of the Bolsheviks, to create a work of anti-Soviet propaganda, even though Hergé had not visited the Soviet Union, which resulted in several factual inaccuracies in the storyline. *Tintin in America* (Hergé, 1973[1932]) was released in 1931, as a work of anti-American propaganda, being extremely critical of the American methods of capitalism and industrialisation and echoed the views of the Belgian public that the American life was a threat to Belgian society (Farr, 2001). In this way, Hergé incorporated his own political belief system and the desire of Wallez to glorify orthodox, right-wing ideologies into a comic series meant for children (Assouline & Ruas, 2009).

With every passing year working in *Le Vingtième Siècle*, Hergé identified as a staunch, right-wing loyalist and was ideologically close to the traditional right wing that was dominant in Belgium at the time. The 1920s was welcoming to the fundamental principles of right-wing politics and ideologies and it was believed that it was a world view uniformly shared by the European landmass as well as several other parts of the world. As a conservative, he was a royalist of the Belgian monarchy, something he remained throughout his life, even after the death of Leopold II of Belgium (Assouline & Ruas, 2009).

Such sentiments were popular in Belgium at the time, and Hergé's early works were permeated with patriotism, nationalism and discipline. Also, it is clear with the depiction of the Soviets in *Tintin in the Land of the Soviets* (Hergé, 1989 [1930]) that there was a pre-conceived anti-communist sentiment in Belgium, which resonated with the readers as well. In addition to this, Hergé propagated Wallez's political views to young readers, which also contained fascist and anti-Semitic views. Another aspect which aided the nationalist spirit of the nation was the glorification of Belgium's colonial past, as depicted in *Tintin in the Congo* (Hergé, 2005[1931]).

The most striking aspect of the series is the representation of the main protagonist, Tintin. Knowing the creator's past as a member of the Boy Scouts, it is not surprising that Tintin is an adventure enthusiast, a reporter who travels the world to explore different cultures.

(Dunnett, 2009) sheds light on the characterisation of Hergé's protagonist. Although constructed around the attributes of a Boy Scout, (Hunt, 2002) describes Tintin as a young man with an almost blank face. We can notice that his facial features are extremely minimalist, with dots representing his eyes and mouth. This lack of detail stretches even further as the reader has no personal background on Tintin; there is no visual or textual representation of his family or even his last name, which according to Harry Thompson meant that Tintin "did not appear to be burdened with a personality" (Thompson, 2011). With this, Hergé wished to develop a character arc based simply on the present timeline of his stories and not on his background, which is essentially what the American graphic novel, like the various publications of Marvel and DC Comics did. Hergé represented Tintin as an average, young, European male, which helps the reader associate with the character even better. This form of realism may have helped the cause of proliferating Hergé's political beliefs and the spreading of orthodox Christian values to every household in Belgium, and, given time, the rest of the world.

Deviating from the characterisation of the main protagonist of his series, Hergé, after a lack of detail to the Soviet geography, history and culture in *Tintin in the Land of the Soviets* (Hergé, 1989 [1930]) (which boils down to the fact that Hergé never visited the Soviet Union and did not know much regarding the Russian lifestyle and the political form of governance since the October Revolution of 1917 (Peeters & Farr, 1988)), made it a point to do in-depth research on the countries and regions of the world he wished to base his next graphic novel in. Hergé focussed on the attention to detail and put a great deal of effort to research into the subtleties of real objects such as automobiles and buildings in the visual depiction of the city of Shanghai in *The Blue Lotus* (Hergé, 1983[1936]) (see Figure 1). This is in direct contradiction with the descriptions and physical features of Tintin in the comics, which is now the iconic face of Franco-Belgian graphic literature.

The adventures of Tintin and his friends reflect not only a world, its history and geography, but a whole society with its codes and rituals. What Hergé successfully accomplished was the creation of an international language that people from across the world could associate and empathise with. (Dunnett, 2009) goes on to suggest that "Hergé's outlook overlapped both thematically and temporally with broader national and European values which stemmed from the narrower cultural milieu of Belgian society in the mid-20<sup>th</sup> century".

### Imperialism and the Degradation of the Third World

Several European countries, despite being considerably weakened after World War I, maintained their stronghold in the global community by controlling and overseeing large colonial territories. Belgium was known to have occupied the African state of Congo. When Tintin visited the country of Congo, he emanated an aura of superiority. In contrast to this, the natives were represented as young, friendly, naïve and lazy children, who required constant attention and prodding in the correct direction by the superior white man to get them to work, (Apostolidès, 2010), (see Figure 2).

The early works of Tintin point to the fact that the main protagonist was burdened by Hergé to impose the Western doctrine to the rest of the world and effectively convert other nations to follow the same nationalist sentiments of Belgium. This is a political ploy that led to widespread colonisation in the 16th Century, which was then considered a metric for economic standing and prosperity. From Figure 2 and throughout the novel, it can be noted that, in Africa, being a white man was considered more than enough reason to be venerated. The encounters Tintin faces in the African savannahs and wilderness depict the pre-conceived truisms that Europeans held towards the third world – Coco, Tintin's local servant, was assigned menial tasks like preparing meals and carrying Tintin's equipment, crocodiles were referred to as "frightful beasts", the Aniota tribes' dresses were "ridiculous", the Pygmies were "timid, like all of his race" (Hergé, 2005[1931]).

In the Congo, Tintin taught the native children about the wonders of Belgium, in the classroom of a Christian missionary, many of which were established in Congo on the orders of the Belgian monarch, Leopold II (Dunnett, 2009). Seeing the problematic nature of that narrative, later issues of Tintin in Congo (Hergé, 2005[1931]) featured the reporter discussing mathematics to the Congolese children. Despite active measures to reduce the propagation of racist discourse, the fact remains that Hergé echoed, quite accurately, the pride of the Belgian state for its imperialist history.

Colonial Congo was marred by the Congo Free State, a project undertaken by King Leopold II, which was meant to improve the lives of native inhabitants but took an ugly turn. The monarch exploited the region for its natural resources and used the money for construction projects in Belgium. His administration bore witness to murder, torture and systematic brutality, which included the selling of thousands of Congolese citizens into slavery. Tintin represented a particular take on colonialism, which corresponds to both the paternalistic ethos of the post-

Leopold Belgian Congo, as well as some of the notorious aspects of Leopold's Free State (Dunnett, 2009). The paternalistic nature of the white man in Africa was represented by the difference Tintin made in terms of resources, technology, intellect and power in Congo. The comic also served as a source of religious propaganda, when it came to the depiction of the missionaries set up by Belgian citizens, in the attempt to hoodwink natives into converting to Christianity. Behind the mask of education and prosperity existed the conversionist ideology of right-wing orthodox Catholics, who effectively brainwashed the natives into believing that Christianity is the superior religion and Belgium is the superior nation. As a note to the readers, Hergé put Tintin in difficult and life-threatening situations throughout the comic, where he would always pray for his survival to God and his wish would come true (see Figure 3).

When we next turn to Latin America, Hergé had developed considerably as the creator of Tintin comics, when he created Tintin and the Picaros (Hergé, 1976). The storyline of the comic was developed around a group of South American revolutionaries, influenced by the great Latin American revolutionaries such as Fidel Castro and Che Guevara (Farr, 2001). According to Oliver Dunnett, "The representation of Latin American countries was that of being in a continuous state of revolution and counter-revolution. This reflected a trend in the region that Hergé may have been aware of – as between 1930 and 1934, fourteen of the twenty Latin American countries experienced revolution" (Dunnett, 2009).

To create a compelling narrative surrounding the political instability in Latin America, Hergé created a fictional country called San Theodoros, a banana republic controlled by ever-changing military governments, which became an independent state in the early 1830s. This narrative depicts similarities to the real-life revolutionary General Simon Bolivar, which is unknown to the casual reader. Bolivar was a rational politician too, as he expressed his reservations about Latin American countries being able to govern themselves. But Hergé, through the portrayal of a statue of Al General Olivaro, Libertador of San Teorodo who had won independence for several Latin American nations from the hands of Spanish colonialists (Wiarda, 2003), informed the readers of the political state of affairs in Latin America.

Bolivar's reservations regarding the instability of Latin American countries were expressed by Hergé, by the creation of generals in Tintin: The Broken Ear (Hergé, 1975 [1937]) and Tintin and the Picaros (Hergé, 1976) who sought to emulate his revolutionary mindset. The general and his Picaros would constantly involve



themselves in coups to determine who would govern San Theodoros, and this highlights the farcical counter-productiveness of the explosive politics of mid-20th century Latin America (Dunnett, 2009). In this setup, Tintin involves himself in an attempt to affect some form of positive change in a politically toxic nation.

The concept of totalitarianism is portrayed in the depiction of San Theodoros in Tintin and the Picaros (Hergé, 1976). The country is shown as cities with beautiful roads, contrasted by the depiction of slums and poverty-stricken families. Modernity and comfort meet with surveillance and pretense, a considerable amount of which stems from the fear of a political coup against the current government. The novel deals with the conflict between the militant government of General Tapioca and General Alcazar and his band of guerrillas, the Picaros, determined to overthrow the corrupt government through a “revolution without bloodshed” (Hergé, 1976). General Alcazar overthrows General Tapioca, which is treated by Hergé as the end of one corrupt government and the beginning of another, by the contrast in two different panels, one when Tintin reaches San Theodoros where a sign reads “Viva Tapioca”, and the other when he leaves, where a similar sign reads “Viva Alcazar” (Hergé, 1976).

The ideology of the ethics of revolution is represented in a bad light, where the ruling party after a successful coup forms a totalitarian government that is money-driven, oppressive and corrupt. This political dystopia is juxtaposed with the European model of political governance and Hergé wishes the readers to believe that it is only through this model that peaceful politics can exist.

### Representation of European Politics

Although Hergé merely complied with the demands of his influential editor when producing works that echoed a right-wing ideology, he was forced to defend himself before several critics and detractors during interviews. A summary of his varied responses is that the first Tintin album was released when he was twenty-two years old and bore witness to “the sins of his youth”, as he had grown up in a right-wing, Catholic environment. The depiction of the Soviet Union in Tintin in the Land of the Soviets (Hergé, 1989 [1930]) was inspired by the general atmosphere of Belgian newspapers, which propagated that being a Marxist meant denouncing the Catholic Church, which was unacceptable. Hergé had also been horrified by the events that transpired during the October Revolution (Theobald, 2017), which involved an armed insurrection by Bolshevik Party led by Vladimir Lenin in 1917, followed by the execution of the Romanov Royal family

the next year. Unable to visit the Soviet Union, he obtained an overview of the nation from *Moscou sans voiles* (“Moscow Unveiled”), a book written by Joseph Douillet, who was a Belgian diplomat to the Soviet Union. (Farr, 2001) also noted that Hergé freely lifted whole scenes from Douillet’s account. In addition to this, there were several factual errors in the comic which suggests ignorance of the author. Blatant errors can be seen, such as references to bananas, Shell petrol and Huntley & Palmers biscuits, which did not exist in the Soviet Union at the time, as well as errors in Russian names by adding the Polish “-ski” suffix instead of the Russian “-vitch” (Theobald, 2017).

To the rest of Europe, the Soviet Union constituted a danger that was poorly assessed, due to two differing opinions on the governance of the communist system. Some parties overestimated the Soviet achievements to be able to maintain a socialist policy during an era of turmoil and emerge victorious, while others judged the Soviet Union as a catastrophic entity about to implode. The Bolshevik regime remained in power much to the surprise of several Western governments. By unifying several individual states to form the Soviet Union, the Bolsheviks could not be deemed as a satellite state that would dissolve in a few years, by means of pressure from West European strongholds. Tintin in the Land of the Soviets (Hergé, 1989 [1930]) aimed to decimate that sentiment and remind the impressionable readers in Belgium that challenging the natural order of the Catholic Church by not believing in the existence of God and opposing the right wing’s ideology of conservative nationalism will bear no fruit and such a system is inherently corrupt and will soon implode on its own volition.

Tintin was created to conduct investigations on the state of the contemporary world. A retrospective reason for Tintin to travel across the world may stem from the fact that Hergé believed in the supremacy of Belgium in the geopolitical spectrum, by looking elsewhere in the world for a reflection on the functioning and the effective state of Belgium, which is traditionally a right-wing sentiment of nationalism. A liberal right-wing preacher would comment on the glorious state of his country and tell his citizens of the wonders his country has to offer. A radical right-wing preacher would try to enforce nationalism upon the people. Hergé falls in the middle of this dichotomy vis-à-vis his methods of romanticising his country through the eyes of Tintin. The first few albums of the series were radical in their execution, about nationalistic sentiment – it was achieved at the cost of belittling other nations and parts of the world. A more effective way to do so was by highlighting the faults of



dictators and destructive ideologies, which Hergé implemented by the creation of two fictional countries in Europe – Syldavia and Borduria.

Fascism developed in Italy and Germany due to an existing economic crisis and the countless problems that arose from there. This narrative dealt with changing conflict structures in West European societies and their mobilization by political parties, which eventually led to fascism (Dolezal, 2008). By promoting a youth movement, fascism was gaining grounds, and despite the glaring problems of the system, seemed to be promoting a solution to the moral denigration of West Europe. It can be observed that Tintin is the symbol of the youth movement, which is propagated by the right-wing movements (Apostolidès, 2010). In direct contrast, the depiction and actions of Tintin in *King Ottokar's Sceptre* (Hergé, 1958 [1939]), who strived to protect the monarch of the peaceful nation of Syldavia against the evil conspiracy of the bordering nation of Borduria, shows a shift in the political atmosphere of the Tintin comic series, wherein Hergé acts as a liberal political advisor, instead of the staunch right-wing propagandist that was evident in the first three albums of the Tintin series.

The most politically charged Tintin novel, *King Ottokar's Sceptre* (Hergé, 1958 [1939]) was published in 1939, shortly after the Anschluss, which was when Adolf Hitler and Nazi-ruled Germany annexed Austria. The novel was written to challenge the core principles of fascism, which was then seen as a threat to European stability. At this point, Hitler had directly challenged the neighbouring countries of Germany, which included Belgium. The expansionist actions of Hitler affected Hergé personally too, as the German occupation of Belgium in May 1940 led to the dissolution of *Le Vingtième Siècle*. Hergé, however, continued producing comic strips for *Le Soir*, a French daily newspaper in Brussels (Dunnett, 2009).

The annexation of Austria by Germany is alluded in *King Ottokar's Sceptre* (Hergé, 1958 [1939]) – the attempt to annex the peaceful nation of Syldavia, a fictional Balkan state created by Hergé and inspired by Montenegro in terms of population and cartographic location, by Borduria, which was operated by a violent and expansionist government, thus alluding to Nazi Germany without explicitly and cartographically exposing the same. Syldavia represented the countries of Austria, Albania (which was also annexed by Italy) and, to an extent, Belgium. Due to the expansionist nature of Italy and Germany, Borduria was designed as a satirical reference to both the countries, with the naming of pro-Bordurian agitator "Müsstler" from the surnames of Nazi leader

Adolf Hitler and Italy's National Fascist leader Benito Mussolini (Lofficier & Lofficier, 2011). Despite the Eastern European location, the similarity between Syldavian King Muskar XII and Leopold III of Belgium can point to the fact that Syldavia was also a metaphor for Belgium as well (Peeters & Farr, 1988).

Despite being pacifist and democratic, Hergé, in this narrative, delves into the dangers that democracies face when standing up against totalitarian governments. The novel is an idealised narrative where the annexation does not take place, due to the intervention and heroics of Tintin in the eleventh hour. Even though Austria was annexed, the flow of the novel dictates that there is always hope for the ultimate surrender of radical political movement.

### Anti-Americanism

The end of World War I progressively made European nations realise the United States of America had overtaken them and was enforcing their own values. Fears of the American takeover was strong in Belgium as orthodox Catholics believed that the technological and materialistic society was on the verge of conquering the Old World.

The concepts of fascism looked to the past for inspiration, as opposed to the principles of materialism that was flaunted by the United States of America after World War I. A universal hatred for the New World resulted in the unification of large masses of people and lead to the ultimate establishment of a fascist order in certain European countries. According to Jean-Marie Apostolidès, "The glory of the past was to become the antidote to the current decadence and offered an alternative to the United States and the Soviet Union, both of which were rejected unconditionally. Unregulated capitalism was abhorred even more than communism to the extent that capitalism represented the loss of qualitative values – the end of 'moral civilisation' – in favour of the reign of the quantitative." (Apostolidès, 2010)

The goal of creating Tintin in America (Hergé, 1973[1932]) was to degrade the American political ideology of capitalism and materialism. Even though Hergé wished to structure this novel around the Native Americans who had been given a negative image by American films, Wallez and his demand of exposing the American ways made the crime syndicate of Chicago a priority. Tintin is seen going after the evil corporations who manufacture genetically modified food (Lacorne, 2005) and the oil industry, which stops at nothing to acquire oil-fields, to the extent that corporations would usurp territory belonging to the Redskins. The narrative of

anti-American propaganda extends to the depiction of the crime syndicate and the effective corruption in the governance of the country, effectively reminding Europe that materialism and greed leads to political corruption.

Anti-Americanism is further depicted in *Destination Moon* (Hergé, 1959 [1953]) and *Explorers on the Moon* (Hergé, 1959 [1954]), where the conflict between Borduria and Syldavia changes from referring to Nazi Germany and its victims to be the epicenter of an East-West struggle, analogous to the Space race between the United States of America and the Soviet Union. To clarify (Screech, 2005), Hergé did not consider Syldavia to be a satellite Soviet state, rather a neutral European country devoted to research. Anti-American propaganda is revealed when it is realised that the primary detractor to Professor Calculus's project is an American businessman of the rival party. There exists an underline theme of the preservation of European values, which is developed from radical right-wing propaganda, to being able to identify a common enemy and critiquing their form of governance.

### Final Thoughts

As an end-product of concentrated research by Hergé, we notice that the Tintin narrative is set amidst the turmoil of real-world political discourses. The series wished to inculcate a sense of unique political perspective in every reader, even though it may not have started that way. Through the course of this paper, we have argued that Hergé had matured as a political mouth-piece, from being a blatant right-wing propagandist and a perpetrator of racism and ethnic stereotyping to the liberal political advisor status he held in later albums. This paper also discussed how political discourse has governed the narrative flow of a majority of Tintin comics and how it is necessary to understand the political background of several Tintin albums to actually comprehend the message Hergé was propagating. With specific attention given to Latin America, Africa, politically unstable parts of Europe and the United States of America, this paper covers the major areas of geopolitical discourse that Hergé chose to provide a commentary on, which effectively helped the readers learn more about the problems the world was facing, during an age without television (initially) and access to easy information on world problems. Through the eyes of Tintin, a European everyman, Hergé taught the readers the wrong-doings of several political leaders and the necessity to end political conflict and propagate the need to have a Unified Europe in the 21st century.

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Fig.1. A panel depicting, in great amount of detail, the Chinese city of Shanghai, in *The Adventures of Tintin: The Blue Lotus* (Hergé, 1983[1936]).



Fig.2. The systematic hierarchy between Europeans and native Africans, as a way of depicting the growing difference between the first and the third worlds, something that was normalised during the imperialist era (Hergé, 2005[1931]).





Fig.3. Calling God for protection as a direct reference to the supremacy of the Christian belief system, something that the Tintin Comics strived to propagate during the early 1930s (Hergé, 2005[1931]).



# English Translation of Song Ci and the Construction of the International Discourse System for Chinese Literature

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**Abstract**— *As a part of China's international discourse system, the international discourse system of Chinese literature is of great significance to eliminate cultural misreading, reduce cultural misappropriation, deepen cultural cognition and reshape China's image. To construct the international discourse system of Chinese literature, we must translate and introduce Chinese literary classics properly at first. Song Ci is a literary classic with Chinese characteristics; thus, many experts and scholars devote themselves to discussing the translation methods of Song Ci from the aspects of form and sense. However, they, to a certain extent, ignore the national cultural spirit embodied in Song Ci. This paper discusses the translation methods of Song Ci from the perspective of constructing the international discourse system of Chinese literature. It aims at spreading the real value and cultural significance of Song Ci and looking for the translation methods of Song Ci that are more suitable for the international community and more beneficial to the dissemination of Chinese culture.*

**Keywords**— *International discourse system of Chinese literature; English translation of Song Ci; cultural significance; cultural transmission.*

## I. INTRODUCTION

In 2013, Xi Jinping proposed at the Third Plenary Session of the 18th Central Committee of the Communist Party of China to "strengthen international communication capacity and the construction of international discourse system" (Xi Jinping, 2013), and then the construction of international discourse system with Chinese characteristics became a hot theme. However, most scholars focus on the political discourse, and ignore the importance of the literary discourse. It is of great

significance to construct the international discourse system of Chinese literature for eliminating cultural misreading, reducing cultural misappropriation, deepening cultural cognition and reshaping China's image. Chinese literary works are the essence of Chinese culture, and the translation and dissemination of Chinese literary classics are important parts in the construction of the international discourse system. Song Ci, as a literary classic with Chinese characteristics, needs suitable translation methods to highlight its spiritual and cultural value, and provide reference for the translation and



introduction in the construction of the international discourse system of Chinese literature.

## II. ENGLISH TRANSLATION OF SONG CI AND THE INTERNATIONAL DISCOURSE SYSTEM OF CHINESE LITERATURE

### 2.1 Discourse and International Discourse

The term "discourse" was first used in western philosophy, and then Michel Foucault (1981) linked discourse with the history of thoughts and suggests that "In every society the production of discourse is at once controlled, selected, organised and redistributed by a certain number of procedures whose role is to ward off its powers and dangers, to gain mastery over its chance events, to evade its ponderous, formidable materiality." Inspired by that, Chinese scholars who aim to enhance the country's discourse power and improve the country's soft power have realized the importance of constructing a "discourse" system.

For a long time, the international community lacks correct cognition of Chinese culture due to inappropriate discourse, by which the national image is often subverted. The construction of international discourse system with Chinese characteristics is a powerful measure to change the situation, because it "implies the function of shaping ideology" (Wu Yun, Jiang Mengying, 2018).

### 2.2 English Translation of Song Ci and the International Discourse System of Chinese Literature

Without doubt, the construction of China's international discourse system has a political mission, which is one of the reasons why scholars focus on the study of political discourse. However, literary discourse is a part that cannot be ignored in the international discourse system. Literature carries the wisdom of Chinese culture and is the soul of the international discourse system with Chinese characteristics (Wu Yun, 2020). The construction of international literary discourse is an important part of telling Chinese stories well (Gao Yuan, 2021). Among them, the translation of classics is an important component of literary translation, and the English translation of classics is an important part of Chinese culture going out (Wang Yan, Li Zhengshuan, 2020). As a national classic with Chinese characteristics, Song Ci is

one of the representatives of Chinese literature, and its English translation research should be paid attention to.

### 2.3 Current Research Situation

Currently, there is a lack of research on the construction of the international discourse system of Chinese literature. Searching on this theme, we found no master's thesis or doctoral dissertation directly related to it, but only 10 journal articles, of which 6 are published in the past three years. It can be seen that "international discourse system in Chinese literature" has been paid close attention to recently and still has research value in today's environment. Most scholars have theoretically and comprehensively sorted out the relationship between literary translation and international literary discourse system and provided implementation plans. However, few scholars have explored literary translation from the perspective of "international discourse system". And there is no study on the construction of international discourse system in Chinese literature through translation and introduction of specific literary types or literary works. On the other hand, there are many studies on the English translation of Song Ci, and nearly 100 journal articles can be found by directly searching the keyword. But most of them repeatedly discuss the "meaning", "form" and "sound" from the artistic point of view, and never raise it to the level of international discourse for discussion. Therefore, this paper will take Song Ci as an example to discuss how literary translation can serve the construction of international discourse system in Chinese literature.

## III. ENGLISH TRANSLATION OF SONG CI AND INTERNATIONAL DISCOURSE SYSTEM OF CHINESE LITERATURE

### 3.1 Cultural Value of Song Ci

In the construction of the international discourse system in literature, the selected literary works should present China's national image and show the cultural demeanor of Chinese (Liu Kai, Yu Dengbing, 2021). Therefore, in order to explore the appropriate English translation methods of Song Ci, it is necessary to first clarify what cultural values the translator wants to convey to the international community in the English translation, and

what contents and implications are included in Song Ci to "show the cultural demeanor of the people."

First, demeanor of cities in the Song Dynasty. Song Ci is the product of urban economic prosperity in the Song Dynasty. Extolling the prosperous times is the mission of Song Ci. Song Ci reflects people's urban life in the Song Dynasty from multiple angles and levels (Dong Xiping, 2019). It reflects natural scenery, buildings, pavilions, urban gardens, street traffic, life culture, etc. (Yang Qingcun, Li Xinwei, 2018), and shows vivid prosperous scenes. These real historical lives and prosperous historical scenes are the values of Song Ci that need to be transmitted.

Second, the humanities of the Song Dynasty. The birth of Song Ci met the spiritual needs of the people in the Song Dynasty. In the rich life, the poets of Song Ci had different identities, and their feelings, lives and purposes of writing were also different. Wang Guowei (1970) has emphasized the lyrical function of Ci: "The Ci should have fine and subtle beauty, which can express what poetry cannot express, but it cannot fully express what poetry can express. The realm of poetry is broad, and the expression of Ci is long and profound." These profound realistic portrayals and the true feelings of the people are the values of Song Ci that need to be conveyed.

Third, the contemporary value of Song Ci. Song Ci can surpass poetry and become the representative literature of an era, because it has its own uniqueness and classics. Like poetry and prose, Song Ci, as an excellent literary and artistic work, is a long-lasting classic handed down from ancient times, and is full of the cultural details of the Chinese nation; On the other hand, Wang Guowei once introduced the "national cultural spirit" into Ci, believing that the true value and literary significance of Ci reflected the living cultural spirit of the Chinese nation for thousands of years, which ran through the spiritual world and life movement of a nation (Hu Ming, 1998). Reciting Song Ci, people can not only feel the catharsis of ancient people's emotion, but also experience the exchange of ancient and modern lives. The Chinese nation's thinking and philosophical consciousness about life since ancient times are the value of Song Ci that needs to be transmitted.

### 3.2 English Translation of Song Ci Serves the Construction of the International Discourse System of Chinese Literature

In order to serve the construction of international discourse system in Chinese literature, the target audience of the English translation of Song Ci are the readers of different cultures. The authors will discuss the above three different types of Song Ci themes and try to analyze the translated Ci that readers of different cultures can understand, accept and even love.

#### 3.2.1 Expression Replacement

The differences between English and Chinese are reflected not only in vocabulary and grammar, but also in the expression habits of their literary works. Taking Song Ci as an example, it pays attention to rhythm harmony. Level and oblique tones, internal rhyme, end rhyme, long and short sentences crisscross to create the beauty of music. While English poetry has its unique poetic expression forms such as enjambment, alliteration and end rhyme, although it is different from Chinese poetry in pronunciation and form. If the two are converted reasonably, the rhyme of Song Ci can be understood and appreciated by English readers.

Wang Zhaopeng (2000), after statistical analysis, selected as the "first famous work" of Song Ci-- Su Shi's "Niannu Jiao-Recalling Antiquity at the Cliff". It is full of emotions. It recalls the past and has majestic tempo, and its long and short sentences crisscross to show the beauty of Chinese musicality:

大江东去，浪淘尽，千古风流人物。故垒西边，人道是，三国周郎赤壁。乱石穿空，惊涛拍岸，卷起千堆雪。江山如画，一时多少豪杰。

遥想公瑾当年，小乔初嫁了，雄姿英发。羽扇纶巾，谈笑间、檣櫓灰飞烟灭。故国神游，多情应笑我、早生华发，人间如梦，一尊还酹江月。

The whole Ci dispersed verb-object structure many times, such as "浪淘尽，千古风流人物"，"人道是，三国周郎赤壁"，"多情应笑我、早生华发" and so on. Long sentences are divided into long and short sentences, with pauses and setbacks. How can its English translation

restore the artistic charm of this famous work through the ages? Take the opening sentence:

The Great River flows,

Eastward waves sweeping away,

For thousands of years, gallant heroes. (Zhu Chunshen)

East flows the mighty river,

Sweeping away the heroes of times past; (Yang Xianyi and Gladys Yang)

The Great River eastward flows,

With its waves are gone all those

Gallant heroes of bygone years. (Xu Yuanchong)

The River flows to the East.

Its waves have washed away all

The heroes of history. (Kenneth Rexroth)

The Yangs shortened the three sentences of the original Ci to two sentences. They did not retain the form of the original Ci, but expressed the meaning of the original Ci more faithfully. Zhu's clever use of the parenthesis "For thousands of years," just as Su Shi's method that separated the verb-object components with punctuation. It has the rhythm of the original Ci; Rexroth, as a native speaker, skillfully used common expressions of English poetry, and the translation is smooth and natural, but he did not consider the rhythm. Like Rexroth, Xu, who is familiar with the expression of English poetry, replaced the verb-object separation expression of the original Ci with enjambment in English poetry; moreover, its final rhyme is exquisite and catchy. Similarly, the unique Chinese level and oblique tones or reduplication in the Ci may be replaced by the end rhyme or alliteration in English poetry. Thus, it's necessary to make the translation of classic works as classic as the original Ci, which can show the grandeur, beautiful rhythm, and exquisite conciseness of the original Ci.

### 3.2.2 Picture Construction

(1) The key to showing the real-life picture in Song Ci is to build an overall picture. The full text needs to be closely connected and coherent. Liu Yong's 望海潮 is the top work to describe the urban style:

东南形胜，三吴都会，钱塘自古繁华。烟柳画桥，风帘翠幕，参差十万人家。云树绕堤沙，怒涛卷霜雪，天堑无涯。市列珠玑，户盈罗绮竞豪奢。

重湖叠巘清嘉。有三秋桂子，十里荷花。羌管弄晴，菱歌泛夜，嬉嬉钓叟莲娃。千骑拥高牙。乘醉听箫鼓，吟赏烟霞。异日图将好景，归去凤池夸。

The poem presents the scenery of Hangzhou to readers from all directions and angles. The opening phrase "东南形胜，三吴都会，钱塘自古繁华" points out the location of the prosperous capital and shows its magnificence. Referring to Mr. Xu Yuanchong's translation: "Scenic splendor southeast of River Blue / And capital of ancient Kingdom Wu / Qiantang's as flourishing as e'er", we find that the first sentence beginning with "scenic splendor" is echoed by the last sentence ending with "You may picture the scene another day", and thus the translation becomes compact and round.

The construction of the whole picture cannot be separated from the description of details, the words used in details need to be vivid, and the syntax should also be carefully studied. Taking another example in 望海潮, "烟柳画桥，风帘翠幕" was translated as "The smoke like willows form a wind-proof screen; / Adorned with painted bridges and curtains green." Although the original Ci are piled up with noun phrases, they show a picturesque scenery. Xu's translation grasps the differences between English and Chinese languages, adds several verbs such as "form," "adorned" and "painted" in the English translation, converts a static description into dynamic movements, and exchanges the position of "画桥" and "风帘". The writing is logical and clear, which can be understood easily after reading.

After Liu Yong's Ci was written, Jin Zhuliang heard it and was delighted to admire "三秋桂子，十里荷花". Therefore, he threw his whip to cross the river (Wu Xionghe, 2004). If the beautiful scenery in the Ci is translated, western readers will also "gladly go for it." Does this exceed the simple value of words? The authors believe that the translation of "The fragrance of sweet osmanthus lingers on the autumn air, / Lotus flowers bloom far and wide in summer" by Yang Xianyi and his wife lacks the beauty of rhyme, but it presents the magnificent scene of flowers blooming thousands of

miles to readers, which is a double experience of smell and sight. Therefore, in order to convey the beauty of Song Ci, it is necessary to translate its details and construct its pictures.

### 3.2.3 Emotional Transmission

Literary works, especially Song Ci, are often full of emotions. In order to convey the deep feeling of Ci, it is necessary for the translator to experience the deep feeling in Ci first, and then carefully select vocabulary and syntax to arouse readers' resonance. The famous poet Li Qingzhao wrote 声声慢. Its words are straightforward but the temperament is gentle. The emotion is strong but the atmosphere is cold. It really shows the delicate mind of ancient women, and the feeling of forbearance:

寻寻觅觅，冷冷清清，凄凄惨惨戚戚。

At the beginning, several overlapping words set off the feeling of confusion and sadness to the extreme and also left difficulties for translators:

Search. Search. Seek. Seek.

Cold. Cold. Clear. Clear.

Sorrow. Sorrow. Pain. Pain. (Kenneth Rexroth)

Seeking, seeking,

Chilly and quiet,

Desolate, painful and miserable. (Yang Xianyi, Gladys Yang)

Rexroth and Yang's translation are based on the original word order with some notional words. Rexroth breaks away from the conventional translation method, and each word is punctuated, which is innovative to a certain extent. However, he directly imitated the repeated use of Chinese words and mechanically translated the corresponding meanings of the words. For example, "冷冷清清" is translated as "cold" and "clear", and it is far from the true artistic conception; The Yangs translated the first line into verbs, and the following two lines into adjectives. It is in step with the original words, and the euphemistic and desolate mood is also enhanced.

I look for what I miss;

I know not what it is.

I feel so sad, so drear,

So lonely, without cheer. (Xu Yuanchong)

So dim, so dark,

So dense, so dull,

So damp, so dank,

So dead! (Lin Yutang)

Xu and Lin added their own understanding to the translation and discarded the repetition of words (vocabulary) in form. Xu's translation directly added the subject "I", which makes the sentence complete, and easy to understand. The reader is able to understand the meaning of the original Ci, but the "forbearance" is lost. Although Li Qingzhao's Ci is strongly emotional, her words are euphemistic and touching, Xu's translation seems to be more like a kind of "talk" or "complaint", which exposes the poet's emotions; Lin's translation uses seven words with the same initial word "so" to replace the reduplication effect of Chinese words, which is worthy of praise. The seven short sentences all use the sentence pattern of "so + adj.," which is in line with the spoken English habit. It does not directly express emotions, but uses the creation of artistic conception to express the meaning of the Ci, and then to express emotions.

## IV. CONCLUSION

The construction of the international discourse system of Chinese literature is inseparable from the discussion of literary translation, but at the same time, it is not only from the perspective of traditional literary translation, but also to promote the dissemination of Chinese culture. Through the analysis of the English translation of Song Ci, to make the English translation of Song Ci better serve the construction of the international discourse system of Chinese literature, it is necessary to present different focuses in the English translation of style and content: (1) When translating Song Ci, we should be familiar with the expression habits of Chinese and English, learn to replace the expression methods in the face of the unique expression of the language, and replace the uniqueness of Chinese poetry with the uniqueness of English poetry. We should give attention to the accuracy of meaning and the beauty of phonology, and strive to create classical translations of classical sentences. This is the key to

building an international literary discourse system. (2) When translating the Song Ci depicting scenery and writing the lives of common people, we should focus on the structure of the picture, not only in a sentence (long or short), but also from the whole Ci to perceive the panorama. In translation, we should be faithful to the original Ci but not stick to its form; (3) When translating Song Ci with rich emotions and strong appeal, we should choose words carefully to express emotions accurately. Moreover, we should make good use of diversified sentence structures in English to recreate the atmosphere, highlight emotions, avoiding too straightforward language in place of graceful and restrained words. The authors hope that the discussion of specific literary translation can provide reference for the translation of other literary types, and also hope that more people will discuss the translation of specific literature from the perspective of constructing international discourse system of Chinese literature, so as to further promote the development of Chinese literature and culture.

### ACKNOWLEDGEMENTS

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# Modern Indian Literature in Translation

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**Abstract**— *The translation is essential to communicate the meaning of one language into another without disturbing the originally felt emotions. It has been noticed that translation has always been primary to Indian literature, and especially Indian English literature. Encouraging translation talent in India is also a relatively new and interesting space. Since the vernacular writings have been translated into English, it's getting easier for the audiences to understand the point of view of the writers. It is the strength of this vernacular pen that makes writings so dynamic in Indian languages. In the Indian context translation to English is also an act of harmony as it brings voices of protest and those of the subaltern as well, to the advantaged and the powerful challenging them in their space. This research will focus on Marathi subaltern writings translated into English and their impact on the readers, especially the literature created by Dalits (formerly referred to as Untouchables), one of the most exploited and silenced communities in India.*

**Keywords**— *Dalit Literature, Indian English Literature, Marathi subaltern writings, Translation studies, Vernacular writings.*

## INTRODUCTION

Translation studies began to be taken soberly in the late 1970s. Corroboration of interest in translation is everywhere. Many books on translation have appeared continuously throughout the past two decades, and new journals of translation studies have been established. Throughout the 1980s interest in the theory and practice of translation grew steadily. Then, in the 1990s, Translation Studies finally came into their own, for this proved to be the decade of its global expansion. There is a growing body of research that reflects this newer, more complex agenda, for as research in Translation Studies increases and historical data becomes more readily available, so important questions are starting to be asked, about the role of translation in shaping a literary canon

Despite the diversity of methods and approaches, one common feature of much of the research in Translation Studies is an emphasis on cultural aspects of translation, on the contexts within which translation occurs. Once seen as a sub-branch of linguistics, translation today is perceived as an interdisciplinary field of study and the indissoluble

connection between language and way of life has become a focal point of scholarly attention.

Today the movement of peoples around the globe can be seen to mirror the very process of translation itself, for translation is not just the transfer of texts from one language into another, it is now rightly seen as a process of negotiation between texts and between cultures, a process during which all kinds of transactions take place mediated by the figure of the translator. Significantly, Homi Bhabha uses the term 'translation' not to describe a transaction between texts and languages but in the etymological sense of being carried across from one place to another. He uses translation metaphorically to describe the condition of the contemporary world, a world in which millions migrate and change their location every day. In such a world, translation is fundamental: We should remember that it is the 'inter'—the cutting edge of translation and renegotiation, the in-between space—that carries the burden of the meaning of culture.

It must be made clear that translation of literary books is not just an exercise carried on at High School and Intermediate levels but a literary and cultural activity affecting the

multilingual culture of a country. A translator these days is regarded as an artist in the same way as an author in any field. A good translation is not a literal one but a rewriting of the original text so as to please its readers. It also applies to the translation of fiction in vernaculars in English which has found a lot of favour as it is an international language and is read almost all over the world. That is why a translator is no more a second-rate inhabitant of the land of literature.

It has been noticed that translation has always been primary to Indian literature, and especially Indian English literature. Encouraging translation talent in India is also a relatively new and interesting space.

The story of Indian literature until the nineteenth century was mostly a story of creative translations, adaptations, retellings, interpretations, epitomes and elaborations of classical texts. These knit together communities, languages, religions and cultures. ... Translation to us is a way of retrieving our people's histories and recording their past and present. (Satchidanandan v-vi)

Translation, we have to admit, is not static; it is also an area of creativity which is claiming and getting more academic and creative importance. The availability of national and international publishers publishing translated books of fiction in English has also increased the volume of books for interested readers. The translators also looked for the convenience of their readers and added a glossary at the end to make the book nearer the original while catering to the taste of readers.

However, we cannot claim that Indian writers translated into English get the same attention as those who write directly in English. Whereas literature written directly gets a place in the University syllabus, it has not been easy for translated literature (the case of books like the *Ramayana*, the *Mahabharata*, the *Gitanjali* and so on is an exception). Moreover, reviews of books translated into English usually appear in the language in which the originals were written; but the translated literature is usually deprived of this privilege. One more factor affecting the importance of translated books is the unavailability of modestly priced editions for students and readers with moderate income.

The translation is essential to communicate the meaning of one language into another without disturbing the originally felt emotions. In India, the language needs to be looked into from a caste perspective also as the caste is the 'in thing' in the Indian milieu. The higher the caste the more sophistication and the lower it goes down in the vertical hierarchy, the more the language becomes rugged, colloquial, and sometimes vituperative. With the dawn of Dalit literature the low caste and untouchables who are necessarily working-class people, have woken up and

started writing their experiences stricken with melancholy. The puritans started mocking both the texture and the content. In fact, the world of majority India began to unravel with Dalit (and other backward castes) writing. When a collection of Kannada short stories 'Dyavanuru' which was in the spoken dialect of low caste, was published the upper caste intelligentsia cried for its translation into (formal) Kannada!

Language is always interwoven with native culture. Therefore culture specific jargon which can speak beyond words cannot find substitutes easily in another language. Here comes a challenge for the translator. It may be nearly possible if the translation is to another vernacular of the same cultural background. If it is for a foreign language the difficulty is multiplied. The names like Saraswathi, Hanumantha, and Nagaraja have to be translated as the goddess of learning, monkey god, snake god and so on. These names could be used as they are in regional vernacular. Similarly, there are ritual-specific jargons which have no parallels, in which case an appendix has to be used to explain the details with meanings.

On the whole, it can be said that the text demands the translator to be sincere to the original. And the reader demands more clarity in translation. The translator is obligated to both of them and therefore needs to compromise in between.

A number of translators from the South have made their name in this field. We may mention the names of M. Vijayalakshmi, who has translated Thophil Mohamed Meeran's novel *Chaivu Narkali* (titled *The Reclining Chair*), Padma Ramachandra Sharma who has translated Shivarama Karanth's *Marali Mannige* (titled *Return to Earth*), Smt. Indira Anathakrishnan has translated Lakshmi (titled *Ripples in the River*) and C. Radhakrishnan has translated his own novel *Spandamapinikale* (titled *May Be Another Day*). Even more popular as a translator is Lakshmi Holmstrom who has also translated Bama's *Sangati* titled *Events* and *Karukku*.

*Karukku* is an autobiography of the author and has been called an unusual autobiography. It is the story of a personal crisis though it is not in confessional mode as it has left out many personal details of the author's life. Its English translation into English has acquainted readers with non-Tamil literature. In her "Afterword" of the novel, she has pointed out that Mrs Lakshmi Holmstrom has "translated *Karukku* into English without once diminishing its pungency" (106). There can be no better complement to a translator. Bama's picture of the "oppressed, ruled, and still being ruled by patriarchy, government, caste, and religion" ("Preface" vii) has been made available to the readers of English by Mrs Lakshmi Holmstrom :

In *Sangati*, many strong Dalit women who had the courage to break the shackles of authority, to propel themselves upwards, to roar (their defiance) changed their difficult, problem-filled lives and quickly stanching their tears. *Sangati* is a look at a part of the lives of those Dalit women who dared to make fun of the class in power that oppressed them. And through this, they found the courage to revolt.

Here again, Bama says, “My gratitude also to Lakshmi Holmstrom who spent years translating, revising, and redrafting the English version of *Sangati* without disturbing the essence and flow of the original.”

Since the vernacular writings have been translated into English, it's getting easier for the audiences to understand the point of view of the writers. It is the strength of this vernacular pen that makes writings so dynamic in Indian languages. In the Indian context translation to English is also an act of harmony as it brings voices of protest and those of the subaltern as well, to the advantaged and the powerful challenging them in their space. This research will focus on Marathi subaltern writings translated into English and their impact on the readers, especially the literature created by Dalits (formerly referred to as Untouchables), one of the most exploited and silenced communities in India.

The term 'Dalit' (meaning 'broken' or 'crushed' in Marathi) has been chosen by 'Untouchables' themselves as a *nom de guerre*. The history and roots of Dalit literature are still in the process of being written and negotiated. The noteworthy expansion of Dalit literature in its modern form is associated with the demonstrative movement of the Dalit Panthers in Maharashtra in the 1970s, a movement led by the writer-activists such as Namdeo Dhasal and Arjun Dangle. The Dalit Panthers, and the upcoming hugely affluent group of Dalit literature arising from Maharashtra, were intensely affected by the literary works and life of Dr B. R. Ambedkar (1891–1956), the most remarkable and admired Dalit leader and muse for many Dalit writers and radicals.

A translation exists in the canonical, and Brahmanical, traditions variously as means of disseminating “knowledge”, sharing experiences, and forging solidarities in certain cases. In the context of Dalit Literature, the translation of a Dalit text is not simply “re-encod[ing] for a different audience, pan-Indian, non-Dalit or global”. The questions that trouble the translator of a Dalit text is somewhat different. When talking about Dalit literature one is confronted with the whole history of oppression which guide the pen of the Dalit writers like Sharan Kumar Limbale, Omprakash Valmiki, and others. Valmiki, in the introduction to his autobiographical book, *Joothan*, says

that writing the book was a very painful exercise as if he was reliving his arduous past.

Sujit Mukherjee, the pioneer of translation studies in India, has described translation as both a ‘discovery’ and ‘recovery’: the literature in the process of translation gets discovered for people who are unfamiliar with the source language and culture and recovered from the dusty annals of anonymity. Do these and similar ‘theories’ fit into the arena of translating Dalit literature? How do we account for the ‘intention’ (to borrow from Walter Benjamin) of the translator in translating any text?

Dalit literature with its depiction and assertion of subaltern cultures is the most crucial evolution in Indian literature in the last three decades, but this distinctive literary entity has not yet inherited the international acknowledgement it deserves. In spite of the fact that the 1950 constitution of independent India put an end to Untouchability, inequity against people of untouchable caste backgrounds has continued, endorsed by Hinduism. Influenced by the political activism that questioned the discrimination on the grounds of caste in Maharashtra in the 1970s, Dalit writer-activists developed a highly politicised literature in the vernacular language of Marathi. This set the paradigm for the origination of other regional Dalit literature in vernacular Indian languages such as Tamil in Tamil Nadu, Malayalam in Kerala, and Telugu in Andhra Pradesh, Kannada in Karnataka and Hindi. Dalit literature is often highly creative in its form, narrative outlook and use of language but so far only the work of a few Dalit authors has been translated into English and other European languages.

## CONCLUSION

The English language will destroy the regionality of languages and culture. Dr Ambedkar said that, in India, there are two countries. One is touchable India and the other is untouchable India. There is a huge cultural gap. Beyond this gap, it is the translation of Dalit literature that has united Dalits. It has enlightened and encouraged Dalits. It has strengthened the Dalit movement and the language of human rights. The translators of Dalit literature are not always professional translators but they are socially committed. They give back to society with their work of translation.

Dalit literature is the focal point of a continuous struggle against often ruthless and humiliating caste discrimination and maltreatment, and Dalit writers and critics are rightly cautious of having their voices represented, misrepresented, and appropriated by both upper-caste Indian scholarship and Western academia. This paper tried to make a contribution to the transformative value of Dalit literature and how

translation is serving as a tool to make the voices of the Dalits heard by the varied masses.

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- [6] For an introduction to Ambedkar, see Zelliot.
- [7] See Ambedkar’s *Annihilation of Caste*. It should be noted, though, that with the growth of Dalit sub-caste movements that assert the identity of specific castes, which began in the 1990s, “[c]aste annihilation . . . have to be rethought as a project where caste identities may remain as markers of a culture and history, but inequalities and indignities will be eliminated” (Satyanarayana and Tharu, Introduction, Steel Nibs 48).
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# Contextualising Dickinson's non-heteronormativity in Verse: A Portrayal of otherness

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**Abstract**— *The study aims to place in critical perspective Dickinson's non-heteronormative stance, adopted in selected love-poems – To Own a Susan, Title Divine is Mine, Her Breast is fit for Pearls, among others. Her cloistered life dictated by 19th century New England's restrictive culture, together with self-imposed isolation from contemporary society, segregated her considerably. Denying the institution of marriage and consummation, she defies domination by custodians of hegemonic masculinity: such is her unambiguous proclamation of resisting docile divinity, that reduces women to positions of choiceless-ness, material and emotional subjugation. Dickinson's letters reveal an 'otherness,' antithetical to age-old conceptions of Victorian Femininity. She refused to be contained by phallogentric norms, countering the 'Angel in the Hearth' stereotype and surpassing compulsory heterosexuality. These possibly never appealed to her psyche, sometimes revealing an extraordinary love for death – ushering in her existentialist crisis. Dickinson's homoeroticism, being a crucial route to navigate a personality as multidimensional, anticipates 20th century Lesbian Existence. While critics examine her feminism, her erotic voice isn't ignorable. Her impassioned, often controversial, partnership with Sue proves a direct subversion of archetypal choices invariably expected of women. The study shall probe into Dickinson's experience and portrayal of lesbian identity within the politics of heterosexual culture. Dickinson's "God" bears close proximity to a patriarch, who may not be violently dominant, but may reckon and revive narratives with the male-female binary unperturbed. The paper explores her treatment of 'human body' as a metaphor of transcendence from essentialist notions of heterosexual relations, while enquiring into circumstances behind the emergence of alternative gender ideologies and evolving survival strategies in staunchly patriarchal societies.*

**Keywords**— *marriage, otherness, homoeroticism, femininity, transcendence.*

The study aims to place in critical perspective Dickinson's non-heteronormative stance, adopted in selected love-poems. Emily Dickinson (1830-1886), born to Edward Dickinson and Emily Norcross Dickinson, ushered, during eighteenth century's transitional turn, a new poetry: radical and often esoteric, and markedly bold in terms of its unambiguously non-heteronormative predilections and overtly homoerotic implications, which, as nuanced articulations, mirror the psyche of a private poet who was scripting, within the four walls of her sequestered existence, a revolt against the preventive culture of

nineteenth-century New England. Dickinson's poetry, marked by its experimental metrical patterns and unique usage of punctuations, heralds a silent but spirited mutiny against the normative sexuality as well as the stereotypical image of the 'Angel in the Hearth' imposed on women, defying the institution of marriage and consummation as well as the domination of hegemonic masculinity. It explores issues that lay bare the problematics of her existentialist predicament, while bringing under strong focus her homoeroticism, the crucial key that unlocks her multidimensional personality. The 'lesbian existence,' as

defined by Adrienne Rich, reveals the problematics of female existence:

[W]hat I call ... 'lesbian existence' is potentially liberating for all women. ... women will remain dependent upon the chance or luck of particular relationships and will have no collective power to determine the meaning and place of sexuality in their lives. (Rich 659)

Through the interpretation of a few poems, much of which evinces the boldness of homoerotic passion, often scrutinized for their numerous references to specific women who came in her life down the years, I aspire to map Dickinson's non-heteronormative approach to love, a movement that she was silently nurturing, tinged with a non-conforming spirituality. Academic circles have lately recognized that her only constant relationship was with the woman she consistently wrote about or to: Susan Gilbert, her sister-in-law. Faderman insists that Dickinson would not have understood her feelings to be sexual and suggests that any self-consciousness in the homoerotic poetry appears "not because she formulated it specifically as lesbian, but because it revealed so much of her." Martha Nell Smith argues for labelling the Dickinson-Gilbert relationship as lesbian based on her view that Dickinson's love for Susan was an "emotional devotion of a lifetime", "a carnal as well as an emotional affection." Ellen and Martha's collection of "letter poems," entitled *Open Me Carefully: Emily Dickinson's Intimate Letters to Susan Huntington Dickinson*, presents overwhelming evidence that Susan was indeed "the very core of the poet's emotional and creative life," overshadowing any elusive male figure. However, while Dickinson abhorred the very thought of assuming the role of a wife, she often participated in the submissive role allotted to her as the woman. But then again, she resented and sought to alter the role that, in effect, silenced her voice, her authority, her precious selfhood. Her poetry, too, consistently seeks to sabotage, invert, and destroy the very notions it readily establishes.

"Tell Her – the page I never wrote," unmistakably a poem of love, comprises multiple lines inherently queer. The admission that she 'left the Verb and the Pronoun out' seemingly hints at her failure to lend a verbal expression pertinent to her feelings. The pronoun would possibly be "she" or "her" and the verb – "love" or even "lust." Dickinson's confusion is understandable when viewed against the context of her era in which amorous attachment between two women was simply unimaginable. We also see, in "Her breast is fit for pearls" – pearls, thrones or crowns are all tokens of material wealth, with which the

man woos his mistress, and hence things Dickinson's persona has absolutely no intention to be in possession of. "Her breast is fit for pearls, but I was not a Diver..." (Emily Dickinson, "Her Breast is Fit for Pearls," 1-2), is how she denies the woman such mementos of insincere feelings. The permanence of the nest is possible because Dickinson does not yield to material pleasures of courtly love, but promises to be there for her beloved – an eternal, infinite promise from a woman to another. With social prohibitions denying legitimacy to the relationship, she keeps retiring, time and again, to the woman's heart: her "perennial nest." The declaration, "her heart is fit for home" tells us metaphorically or literally, that she feels at home with the woman so close to her, or wishes she could live with her forever in the invisible abode of love.

Saying "To know her an intemperance / As innocent as June" (Emily Dickinson, "To See her is a Picture," 3-4) – "intemperance," defined as indulgence, is associated with innocence: a contradiction that makes sense when seen against the zeitgeist of Dickinson's time, an era when sexual relationship between women was unthinkable. The dearth of restraint and intemperance on her part would devastate her, and even her most passionate display of physical affection for her beloved would appear merely a very intimate friendship, even to her. By admiring the woman from afar, she would be reining her immoderate thoughts, thus ensuring peaceful cohabitation of innocence and intemperance. But only if she were a man, they would be united in blissful matrimony and life would be a lilting lyric.

"What mystery pervades a well!" – a poem about nature, expresses her wonder at its immense mystery. However, in earlier drafts, "nature" was replaced with "Susan." "To own a Susan" is to possess. In its insinuated possession of Susan, the poem seems to resemble Wordsworth's Lucy poem, "Three Years she Grew" – where Nature owns Lucy and moulds her with affection. Dickinson too is mulling over possessing Susan as her own, though a fine line differentiates between 'owe' and 'own' – often interchangeable terms in the Elizabethan and Jacobean periods. The lesbianist overtone is unmistakable, but if one is unaware of the poet's identity or of the womanly sensibilities involved, they might interpret them as a male lover's thought, thus hinting at an otherness in her sexual tendencies, inducing questions of androgyny, transvestitism, and the transgender. Socio-political connotations of illegitimacy are invoked with the term "forfeit" in "Whatever realm I forfeit, Lord," in which the poet claims that God should not deprive her of this possession even when she has digressed from the path of rightness. She is ready to sacrifice her all to attain the bliss of owning "a Susan of her own," in her entirety, even at

the cost of defying God, or forfeiting her right to the Realm of Heaven or Morality. Delving deeper, "realm" has imperialist and colonial connotations, exemplifying another striking contradiction characterising Dickinson's poetry. The absolutist or hegemonic or patriarchal possession that she denies a man is exactly what she solicits for herself. In a candid and prayer-like urgency of appeal, she wishes to woo, win, and be betrothed to Sue, even if the man-woman union is what "the Lord intended."

The idea of possession continues, with a deep mystery embedded in how the author feels to be "Born – Bridalled – Shrouded – / In a Day" (Emily Dickinson, "Title Divine is Mine," 10-11). The selection of verbs indicates passivity. Initially, the poet seems a woman with a heavenly title, "Empress of Calvary": a "Title divine" conferred by God and granted through marriage, because she is a "Wife" and was "Bridalled" and has a "Husband" or at least someone standing for a husband. To hold onto the reigns of a horse, or to control its 'bridle' finds a parallel with the concept of being 'bridalled': inclusive of all puns. If a conventional way of life exists, she would rather prove herself otherwise, i.e., unique. Since Jesus died at Calvary on the Cross under a sign naming him "King of the Jews," we seem to assume she has become, as nuns do, the bride of Christ, resembling Lord Krishna's devotees who considered themselves wives of the Lord. Death cannot happen, as one desires it. Anticipating T.S. Eliot's "Birth, and copulation, and death", 'bridalled' is likened to 'copulation,' due to its obvious sexual connotations. The bride does not bear any visible vestige to affirm her marital status like the ring. "Swooning," traditionally considered a feminine bearing, characterises a dainty, little woman, further enhancing her tenderness. This is where the poet asserts her difference as a woman without the swoon. Alternately, the poem seems to be a proclamation of love between the woman and her man. Although Dickinson is unable to marry, she hints at believing in a spiritual and heavenly union which is as exciting as an earthly one, though it comes at a steep cost. She had to be crucified in some way as part of the deal. She has suffered for this love, this non-marriage. As she ends by asking "Is this - the way?" following her expression of her inability to say "My Husband," an exquisitely sad note is added to the three concluding lines. According to Suzanne Juhasz, Dickinson's poetry is:

[A] manifesto about her own ambition ... [a] curious combination of authority and girlishness which so often defines the Dickinson persona ... bravado and coyness, confidence and timidity. Likewise, we see poetic images of the cosmic, and, at the same time, of the everyday. (Juhasz 5)

Gilbert and Gubar identify the overt and covert texts of writing in disguise: "In short, she uses her art both to express and to camouflage herself."

In "Wild nights - Wild nights!" the speaker visualizes herself as a boat at sea, suggesting her puniness against the elemental ocean of desire, transitioning thence into the overtly religious image of "rowing in Eden": a reunion with the joys of paradise. But even more momentous is the idea of 'mooring,' representing the innate human yearning for an abode of permanence. Shakespeare too was careful in choosing an image of a permanent anchor in someone's heart. As in Sonnet 116, it is said, "Love is not love / Which alters when it alteration finds" (Shakespeare, "Sonnet 116," 2-3). 'Chart and Compass' is a metaphysical conceit for the nineteenth-century expeditions and imperialism, however, is redundant, because the moor has been found, thus bringing about great satisfaction and complacency. The poem's energy surrounds longing for the beloved, characterized by religious fervor. As a sailor on a stormy sea, the poet, longing to share "wild nights" with an absent lover and searching for the harbour of her love, might also be articulating a desire to be closer to God, a sheltering home, a "port" carrying a sense of homecoming or simply the desire for intimacy with another woman, wishing desperately to be resting in the "port" of her love, an overtly sexual innuendo. The poem ultimately portrays passionate love as paradoxical: divine yet earthly, perilous yet safe. Another unambiguous articulation of her private feelings is the poem, "Father, I bring thee not myself." Though treated as a stigma by her family, her relationship with Gilbert nothing base or improper, rather deific and far above the repressive mundaneness of the heteronormative. With self-oriented concerns replaced by thoughts and feelings for another person, Dickinson realizes that a love which makes an individual transcend egotistic limits can never be ignoble or squalid.

Dickinson's expression of the frailness and fragility of the feminine existence is the focus of "A solemn thing it was I said," its initial line strongly resembling section nine of Elizabeth Barrett Browning's 'Isobel's Child.' A woman is an exclusive entity: an unblemished being possessing an impenetrable enigma, yet deep inside, she's conscious of her vulnerability. In love, Dickinson attains eternity and discovers new dimensions to her otherwise quotidian existence, which exposes one of the contradictions that dogged her lifelong: though she firmly refused to subscribe to the conventional woman image keen to love and marry, she most eagerly sought love throughout her life. Another dichotomy in Dickinson is revealed as she celebrates her diminution as a 'timid thing,' but glorifies herself as a

heroic figure, a 'woman white' who can 'sneer' at the so-called wisdom of Sages.

"There came a day at Summer's full" – with its beginning reminiscent of God's proclamation, 'Behold, I make all things new' (Revelation 21:5), and 'the marriage supper of the Lamb' (Revelation 19:9), the poem apparently breathes full-hearted faith and religiosity, but employs the Revelation as a metaphor for an undogmatic and non-religious love. Aware of Dickinson's rejection of institution-based piety, we ultimately realise that Dickinson is speaking about the radically different choice she has made in love, which will culminate in "that New Marriage" to be brought about by two lovers as they help each other to their respective Crucifixions. It is Dickinson's way of celebrating her unconventional love which can never have its fulfilment in this heteronormative world.

Dickinson's quest for permanence, surfacing in poems that reiterate the need for shelter and belonging, comes in the wake of non-responsive conditions. The yearning for a benign lord who would not hesitate to forgive forfeitures matches the urge for introspective searches into the psyche. With sexual intimacies or physical proximities sometimes being directly related to the friendships she experienced, her unabashed avowal of "otherness" continued to threaten traditional orientations. Anticipating the late-twentieth-century Sapphic poems, dominating Women's Writings, Dickinson was already dictating basic premises of the norm. We may recall, what Charlotte Perkins' protagonist says in *The Yellow Wallpaper*, "I did write for a while in spite of them; but it does exhaust me a good deal – having to be so sly about it or else meet with heavy opposition." (Gilman 648) Women writers faced multiple hindrances, back in the days. Despite being groomed in patriarchal philosophies, Dickinson dared to question the veracity of the phallogocentric order, but her real triumph is that, in her exploration of numerous possibilities of femininity and sexuality in a radical attempt at redefining identity: she's a Victorian lady presenting her poetry with alternate concepts of heteronormativity, quasi-religiosity, while reflecting a deliberate engagement in imperfection and disruption, involving a certain politics of identity.

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# Pragmatic Analysis of Implicitness in Surat Al-Fajr in the Glorious Quran

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**Abstract**— Communicatively, it is unexpected that an utterance has only an explicit meaning that the speaker intends to convey. Actually, each utterance in addition to explicit meaning conveys a meaning that the speaker intends to mean implicitly. This paper aims to limit the scope of implicitness shedding the light on its types and the reasons that lead the speaker to hide part of his/her meaning. Veurchueren's model of types of implicit meaning (1999) is adopted to account for the analysis of the data which involve ten extracts taken from Surat (Al-Fajr) سورة الفجر, to be interpreted in terms of implicitness types and reasons. The data analysis is carried out qualitatively through satisfactory explanation and directed to quantitatively decipher them through percentages explicated by the table. This paper concludes that politeness and humor are the social aspects that are utilized to express implicitness and presupposition is the main tool to indicate implicitness.

**Keywords**— Pragmatic Analysis, Veurchueren's model, Glorious Quran

## I. INTRODUCTION

Implicitness is one of the most prominent concepts in pragmatics, especially, modern studies which deal with implicitness as widely accepted concept, although it is ubiquitous in the literature. The best representation of the concept implicitness may be presented when the distinction is made between implicitness and indirectness by some research traditions. Implicit meaning is that part of meaning which is regarded as blanket term and used with a variety of phenomena that concern "hidden aspect of meaning" (Papi, 2009, p. 140). The term of implicitness is defined as "more significant" and "more problematic" concept (Cap and Dynal, 2017, p.1).

However, the concept of implicitness is taken in countless studies in specific forms of grammar as "implicit argument", semantic studies as "implicit topics and in turn taking and conversational analysis" and "implicit information" (ibid, p.2). In this vein, it is also associated with certain concepts such as the concept of politeness, strategies of focusing on new fact, avoiding repetition, using ironical and metaphorical meaning and giving explanation for the sake of advertisement.

To clarify, Haugh observes that the conceptualization of implicitness

involves some kind of inference on the part of the hearer that either result in some kind of mismatch between the linguistic form/structure used by the speaker and it inferred communicative function or mitigation of the force of the communicated meaning or (sometimes both) (2015, p. 21).

This clarifies the idea that implicitness is the interesting point in most studies revolving around meaning. Its concerns become the main goal in modern pragmatics since it deals with the identification and clarification of meaning behind what is given by the language. This means that implicit meaning does not only concern the literal meaning, but also the study of shared knowledge, beliefs of the speaker and the addressee, extra linguistic norms and contextual issues of the action.



In this line, it is necessary to mention that implicit meaning can be found in different types of texts (e.g. legal, social, political and religious texts). Thus, this paper intends to show the types of the implicit meaning that is utilized in Surat (Al-Fajr) سورة الفجر focusing on the purpose behind this type of implicitness. But before indulging into the details concerning the data analysis, it is important to present an introduction to religious language, the concept of implicitness and the differences between implicitness and explicitness.

## II. RELIGIOUS LANGUAGE

Religion is a main source which people gain their behaviors since it provides guidelines about accepted and unaccepted forms of behaviors. People value religious language because of its pragmatic value in their life (Mehawesh, 2014, p.7). This means that religion and language are related to each other. In other words; people who speak the same language are closer than others in understanding communication as well as the religious expressions in their language.

In this line, some studies have tackled this sensitive issue by, for example, Keane (1997) suggests that “religious language is deeply implicated with underlying assumptions about the human subject, divine beings and the ways their capacities and agencies differ.” (p.49). This means that religious language has unchangeable terms and concepts that are specifically categorized in each language. This is supported by Ugwueye and Ohaeto (2011) who expound that because of unchangeable terms and concepts restricted to “same phraseologies, vocabularies and beliefs from one generation to another”, religious language is sometimes considered as dead language. Further, they point out that “religious language or sacred language is vested with a solemnity and dignity that ordinary language lacks” (p.174).

However, Nida (1994) explains that religious language can be explained in terms of two different ways: First, the interpretation of the texts is related to the historical and present-day religious beliefs of a society. Second, the interpretation of the texts is restricted to the believing community.

To sum up, many words have no adequate equivalence in other languages (Jacobson, 2000, p.114) which means that each language is related to a specific religion and vice versa. This matter opens the door for the implicit meaning to play a good move in the interpretation of the religious texts.

In Arabic context, it is worthy to say that the two main sources of religious language in Arabic are the Glorious

Quran and the Prophetic Hadiths uttering by the Prophet Mohammed (PBUH). So, this paper intends to tackle the investigation of implicitness in Surat Al-Fajr سورة الفجر taken from the Glorious Quran with the aim of illustrating the function behinds this implicitness.

### 2.1 Implicit Meaning

One of the important functions of the communicative message of a language is conveying information from the speaker to the hearer (Brown and Yule, 1982, p.2). This means that people talk in order to share and transfer information and a good communication is a good transfer of the information from the speaker cooperating with the hearer (Mahasiswa, 2012, p.1).

Based on the context of the situation, the speaker implies some clues of his/her communicative utterances based on his/her intention without the need to being said directly (Horn, 2006, p.3). This indicates that the speaker's intention implies different words that are actually said. That is there are important things that should be involved in the investigation of implicit meaning:

1. The impossibility of complete explicitness.
2. Conversational means for conveying implicit meaning.
3. Strategic avoidance of explicitness. (Veurchueren, 1999, pp. 25-31)

In this line, implicitness is defined by Larson (1984) as the term which refers to the hidden meaning which is not stated clearly in the utterance, but the part of it is shown in the purpose of conveying the communicative message. This means that the literal meaning is not enough to get the meaningful interpretation of a specific utterance, but there is always the need for certain factors as reference, context, situation, shared knowledge as well cultural norms to get the precise understanding. To distinguish the implicit meaning, Aminuddin (1985) provides some factors that should be aware of the interpretation of the utterance (p.50). They are as the following:

1. Internal factors or elements of language.
2. Precise consideration to socio-cultural system.
3. The participants' relations.
4. Characteristics of information and variety of speech that is conveyed.

Eventually, it is worthy to say that each utterance has two types of meaning which are conveyed explicitly and implicitly. Therefore, the next section intends to show the difference between the two types of meaning.

### 2.2 Implicit Meaning VS. Explicit Meaning

It is necessary to remember that each utterance has two parts of meaning that should be recognized to get at the full understanding of what is said by the speaker. Explicit

and implicit are two opposite words which lead to considerable fusion among native and English second language speakers. Explicit meaning is that type of meaning which is defined as “a situation that has been expressed without leaving anything untouched” (differencebetween.net, 2018). It is the meaning when there is no room for confusion or misinterpretation through performing a specific utterance, as the example below illustrates:

*The teacher explains the lesson for his students.*  
(ibid)

This sentence has explicit meaning since it is used to express the action of the teacher that is stated clearly and expressed unambiguously.

On the other side, the term implicit is that type of meaning which is utilized to express “something indirectly or implied” (ibid, 2018). This means that the interpretation of a specific utterance may have different sides according to the hearer and speaker’s consideration. Implicit meaning may be understood by some people because it is indirectly suggested or it is stated in wording, for example:

*He likes all colors except white.*  
(ibid)

In the utterance above, the speaker states that he/she likes all colors including black, blue, yellow, red and so one except the white color. This is understood even though he/she does not mention that because it is stated in the utterance implicitly.

Eventually, it can be said that the difference between implicit and explicit meaning is stated in the speaker’s tendency in the communication of what he/she says. This means that the speaker has an opportunity to use explicit meaning or implicit meaning for certain purpose in his/her communicative utterance.

### III. METHODOLOGY

Concerning the methodological consideration of this paper, it is important to declare that this section includes:

#### 3.1 Sample

Surat Al-Fajr سورة الفجر is one of the smallest Surats in the Glorious Quran that is set in Mecca on the Prophet Mohammed (PBUH. This Surat consists of 30 verses, 139 words, 573 letters and sequencing 89 in the serial of the Glorious Quran in the last Juza and last Hazab ; 30 Juza and 60 Hazab. The reason behind the name of this Surat is the swear that Allah does by Al-Fajr (الفجر , the dawn ) ; one of things that is created by Allah and it is a challenge to human beings to do so.

#### 3.2 Method

This paper utilizes the qualitative method to explore the understanding of the nature of implicit meaning and how it is employed by the speaker. It provides the results that are generated in the adopted model of the paper. In the same line, this study also adopts quantitative method to give a clear vision about the measurements of implicit meaning in سورة الفجر through utilizing tables with numerical data to examine and show the cause and effects relations between variables.

#### 3.3 Model

To identify the implicit meaning, a practical representation is provided by Veurchueren’s types of implicitness (1999). He points out to implicit meaning as “emerging from the contextually embedded action character of speech.”(p. 25). To summarize the types of implicit meaning, they have been reviewed as:

##### 3.3.1 Presupposition

Presupposition is a pragmatic term that refers to “background information”, “common knowledge” or “common ground” that is assumed to be shared to certain degree –by the participants of the conversation. They are the relations between linguistic forms of expressions and the hidden meaning that are arrived at by the shared knowledge of the performers of conversation. For example,

*The center is closed in January.*  
(ibid. 39)

This utterance presupposes that there is a center and it opens and closes at specific points of time. The implicit meaning that should be known is needed to identify which January is meant, whether the January of the present year or of every year. Confusion may be avoided by providing representations of implicit forms of meaning in the given utterance.

##### 3.3.2 Conventional Implication (Logical Implication)

The second type involves the pragmatic processes that are employed to identify implicit meaning conventionally behind what is said literally. Those processes are inferences, entailments and logical implications that are performed by the speaker which should be taken into consideration by the hearer in interpreting and understanding the implicit meaning of the utterance, as the example below illustrates:

*I did not manage to get away.*  
(ibid, p.31)

Implicitly, this utterance means that the speaker tries to get away, but he/she fails; so no one can blame him/her to have no success of getting away.

##### 3.3.3 Conversational Implicature

One of the most significant contributions to understand the pragmatic meaning, especially implicit meaning is

Grice's contribution (1975) that is performed by the four conversational maxims. They are as the following:

- **Maxim of Quality**
    1. *Make your contribution as informative as is required.*
    2. *Do not make your contribution more informative than is required.*
  - **Maxim of Quantity:** *Try to make contribution one that is true.*
    1. *Do not say what you believe to be false.*
    2. *Do not say that for which you lack adequate evidence.*
  - **Maxim of Relation :** *Be relevant*
  - **Maxim of Manner :** *be perspicuous*
    1. *Avoid obscurity of expression*
    2. *Avoid ambiguity*
    3. *Be brief*
    4. *Be orderly.*
- (Grice, 1975, p.45)

Consider:

*1996 will be a year of prosperity and peace.*  
(ibid, p.32)

This utterance indicates that the speaker believes that this year is the year of prosperity and peace and he/she has adequate evidence for making his/her predication without ambiguity.

### 3.3.4 Non-Conversational Implicature

This type is related to the previous one. It differs in flouting one of the four maxims. This is utilized by the speaker to implicitly refer to something, i.e. the flouting one of these maxims is the way that is employed by the speaker when he/she has the tendency to convey what is not actually said literally.

It is necessary to mention that the methodological model of Veurchueren (1999) includes the norms as politeness that is utilized to avoid fully informative utterance or complete truth as humor is employed when the utterance turns to be humorous for precise reason that cannot be shown publicly.

To analyze سورة الفجر by adopting the model of implicitness of Veurchueren (1999), it is important to present the following figure.

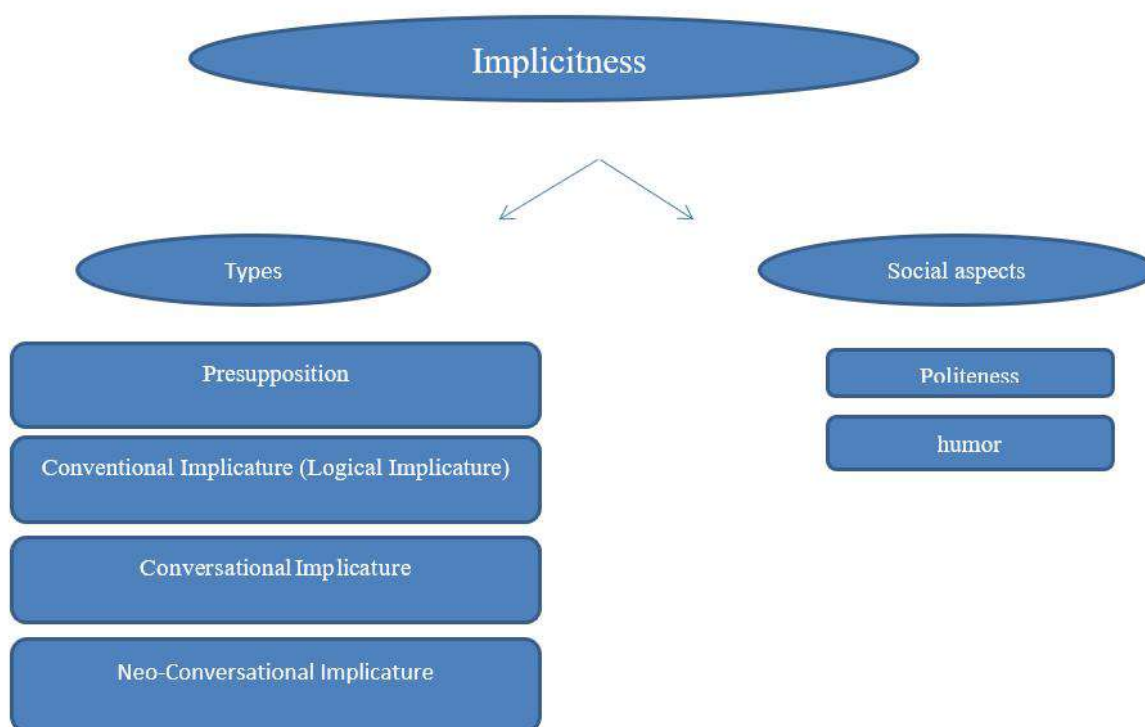


Fig.1: Model of the Analysis

## IV. DATA ANALYSIS

It is necessary to say that this paper intend to analyze ten extracts from Surat Al-Fajr in the Glorious Quran to identify the implicit meaning that this Surat implies:

### Extract (1)

والفجر وليالي عشر

“By the break of Day ☪ by the night twice five ☪ “  
(Translated by Ali Yusuf, 2001)

This extract contains God's power and justices when He shows the glory and mystery of الفجر (the break of the Day). This expresses implicitness through flouting of the

maxim of relation since there is no obvious relation between what is mentioned and the break of the Day. This indicates the meaning that implies swearing by the word (الفجر) which is one thing that Allah creates and no one has the power to do so. This is like a challenge to those people to remind them to this holy time of night as a type of spiritual awakening from darkness to faith.

Socially, this Quranic verse tends to express polite attitudes of the Quranic speech that indicates politeness toward those people who have personal nature and have faith, hope, inspiration and joy. Implicitly, the polite aspect is employed to disclose the ten nights (the first ten nights of pilgrimage).

#### Extract (2)

ارم ذات العماد التي لم يخلق مثلها في البلاد

“Of the city of Iram with lofty pillars the like of which were not produced in all the land”

(Translated by Ali Yusuf, 2001)

These two Quranic verses implicitly refer to the city of Iram (ارم) that seems to be the capital of Southern Arabia as the people of this city possessed an ancient civilization that Allah distinctively produces it. The word (مثلها) implies the underlined pronoun that is textually connected to (ارم) the city of Iram which implicitly indicates peace and prosperity of that city that has not been found in any place. This type of implicitness is a logical implication that is employed through an indication that implicitly signifies the city.

Socially, these two aayas express a humorous sense that the city of Iram is destroyed in spite of its uniqueness as it was not in the consent of Allah's instructions. The tendency to use implicit meaning is indicated in this humorous paradox.

#### Extract (3)

وتمود الذين جابوا الصخر بالواد

“And with Thamoud (people), who cut out rocks in the valley”

(Translated by Ali Yusuf, 2001)

The ninth aaya of this Surat points out to what happened to people of Thamoud (تمود); those people were stronger and able to build temples, tombs and buildings –cut out of the solid rocks (جاءوا الصخر بالواد). Those people were destroyed because they were unbelievers to what Allah has produced, although they were heavily built. In this line, the implicit meaning is expressed by the connection that is made between people who cut out the rocks and Thamoud who is the Prophet sent to guide them. This type of implicitness is conventional implication that is indicated through the inference between Thamoud (تمود) and (الذين جاءوا الصخر بالواد) his people implicitly.

Concerning the social point of view, the aspect of politeness is set toward the Prophet Thamoud since his name is mentioned with full respect and his people are mentioned with the destruction due to their blasphemy.

#### Extract (4)

فصب عليهم ربك سوط العذاب

“Therefore, did the Lord pour on them courage of diverse chastisements”

(Translated by Ali Yusuf, 2001)

It is clear that this aaya is employed to express the implicit meaning of punishment that Allah did to those blasphemers. Implicitness is indicated through the flouting of the relation maxim. The maxim of quality is found in instructive information that is required to understand the intended meaning of the speaker. The maxim of quantity is indicated in this aaya through what happened to those people which is true with clear evidence. The maxim of relation is also indicated by making the relation between what those people (blasphemers) do. That implies in the underlined pronoun in the word (عليهم) and that is the reason of Allah's chastisement for them. As well, the maxim of manner is utilized through the adequate order and brief explanation that the punishment is due to the blasphemy of those people. In this line, it can be said that the implicit relation is the way that indicates implicitness in this aaya since it is related to the knowledge of people about Allah's punishment to those blasphemers.

In the social aspect, this aaya expresses implicitness in humorous sense that because of the blasphemy and unfaith, Allah punished them with severer destruction.

#### Extract (5)

ارجعي الى ربك راضية مرضية

“Come back, you, to the Lord, well pleased and well pleasing unto Him”

(Translated by Ali Yusuf, 2001)

This aaya carries implicitness through some presuppositions that the hearer arrives at which are common knowledge and background information about the Day of Resurrection. They are as the following:

1. There is Day of Resurrection,
2. The soul will be returned alive after its death,
3. Some people are well- pleased and well-pleasing unto Allah, and
4. Other group of people will be punished due to their deeds in life. (Ali Yusuf, 2001)

These presuppositions implicitly indicate that the speaker (Allah) shares some facts about the believers and the reward that they will receive in the Doomsday.

Socially, this ayaa points out to the polite attitude toward the believers who turn alive with well-pleased and well-pleasing unto Allah. This implies that Allah's politeness is the way in which they enter heaven peacefully.

## V. RESULTS

In order to identify the implicit meaning and the social aspects that are indicated through the interpretation of سورة الفجر Surat Al-Fajr, it is necessary to present the following results into:

### 5.1 Qualitative Results

1. The four types of implicitness which are adopted by Veurchueren (1999) can be found in Surat Al-Fajr obviously. Presupposition, logical implication, conversational principle and Non-conversational implicatures with clear prominence of presupposition that 30% of the extracts indicate implicitness through presupposition. That is due to the reason that سورة الفجر (Surat AL-Fajr) intends to the conditions of the Day of Resurrection that is reported over and over in

different Surats in the Glorious Quran. This is due to the fact that the believers have common knowledge and share information about that day. In this line, it can be said that this is the reason that presuppositions constitute the most prominent type of implicit meaning in this Surat.

2. On the other side, the social aspects of implicitness tend to polite as well as humor since سورة الفجر (Surat Al-Fajr) is one of Surats that indicates Allah's rewarding to believers and expresses the polite attitudes toward them. It also reflects humor implicitly since it expresses punishment of different groups of people as Thamoud, Ad and Pharaoh. Those two sides are the reasons that this Surat contains politeness and humor equally with 50% of the extracts are about politeness and the remaining 50% are about humor.

### 5.2 Quantitative Results

The illustrative representation of the analysis of implicitness in Surat Al-Fajr can be seen in the table below:

NO.	Type	Word	Social aspect
1.	Non-Conversational Implicature	الفجر	Politeness
2.	Logical Implication	مثلها	humor
3.	Logical Implication	ثمود	humor
4.	Conversational Principle	فصب عليهم ربك	humor
5.	Presupposition	راضية مرضية	Politeness
6.	Presupposition	بالمرصاد	humor
7.	Conversational Principle	دكا دكا	Politeness
8.	Conversational Principle	صفا صفا	Politeness
9.	Non-Conversational Implicature	لا يوثق وثاقه	humor
10.	Presupposition	يا ليتني	Politeness

## VI. CONCLUSIONS

Through the analysis of سورة الفجر (Surat Al-Fajr), implicit meaning is typed differently with four types of implicitness that are adopted by Veurchueren (1999). These types of implicitness are expressed for certain functions that vary according to the situations in which implicitness is found. It can be said that implicitness is a pragmatic aspect that shows abbreviation and limitation in performing and conveying information pragmatically. Throughout the analysis, implicitness focuses on common knowledge and shared background of cooperative participants, especially in سورة الفجر (the Surat Al-Fajr) which shows the condition of the Day of Resurrection.

Since this Surat expresses the situation of two groups of believers and blasphemers at that day, the social aspect is expressed through two phases equally: politeness to the believers and humor to the blasphemers.

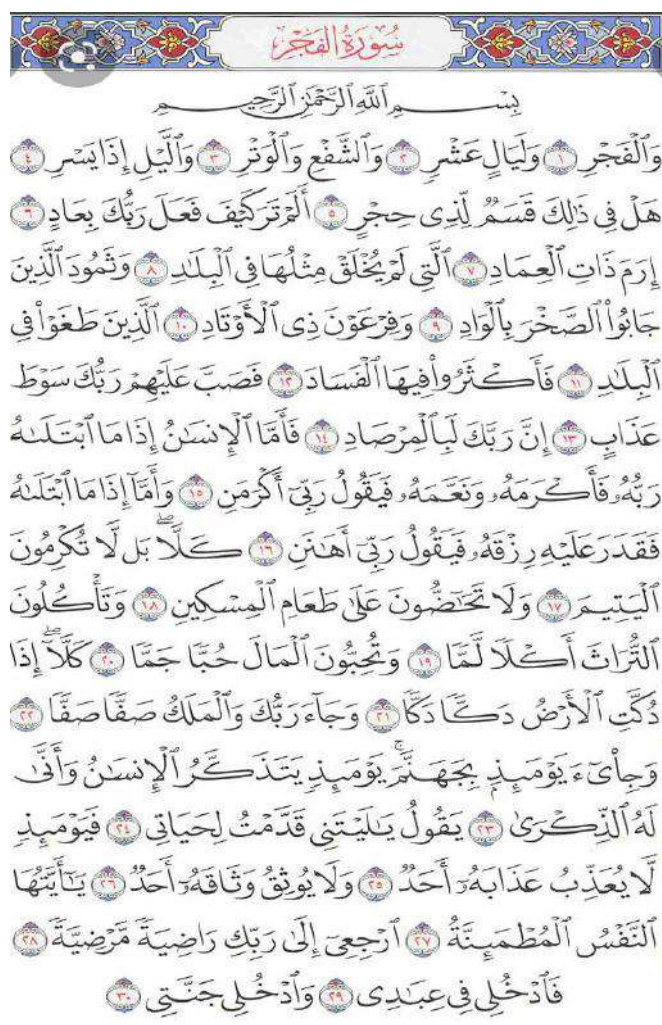
Then, it can be said that religious texts tends to be informative and true since they are from Allah, Prophets or good people. In this respect, implicitness plays a great role in flouting the maxim of relation and manner. That is because the text may contain information that is implicitly related and disconnected publicly or it provides the information in implicit order.

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#### Appendix: سورة الفجر (Surat Al-Fajr)





# Matrices of Violence: A Post-structural Feminist Rendering of Nawal El Saadawi's *Woman at Point Zero* and Lola Soneyin's *The Secrets of Baba Segi's Wives*

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**Abstract**— There is quite a significant discourse on patriarchy and women identity in neo-colonial states. These studies border on dehumanization, victimization, and discrimination against women. Gender activists and women right advocates have been in the forefront of calls for recognition and protection of the rights of women in the African patriarchal society. The interventions recognize the African patriarchal structure, but the advocacy emphasizes the need to accord the female gender a pride of place in the sociocultural milieu. This study identified and analyzed lopsided societal treatment of the female gender in literary works of two African writers of different sociocultural backgrounds using Poststructuralist feminist theory. The study identified the societies reflected in the literary writings as representations of patriarchal societies that place the female gender in less favorable conditions; thus, making it subservient to the male gender. The study concluded that the female gender is disadvantaged in some African societies. The study recommends that all patriarchal societies need to accord the female gender respect and recognition in order to enhance their contribution to social and economic development of the society.

**Keywords**— Patriarchy, gender, society, development, African segregation, oppression, victimization

## I. INTRODUCTION

Right from traditional society to the modern, gender plays essential role in forging relationships in the Neo-colonial societies. The social and political spheres since antiquity have been segregated along gender classification of male and female with the former dominating the latter. Writers have tried to adequately represent this categorization in their literary writings to reveal that gender variations have brought about inequality and hindered development of their societies. The contention of these writers' border on the refusal of the societies to profit from an inherent amity among the genders. Hence, the persistent stagnation of the society in the social, economic, and political spheres.

Nawal El Saadawi and Lola Shoneyin, in their novels, *Woman at Point Zero* and *The Secret Lives of Baba Segi's Wives* represent gender discrimination, in a way that

reflects how African patriarchal societies share common characteristics in their perception and treatment of the females. The former set in the Arabian society of Egypt and the latter in Yoruba society at Nigeria reveal similar patriarchal disposition to the female gender in neo colonial states. Despite the different cultural affiliations, the novelists demonstrate the female gender experience — dehumanization and deprivation on account of their sex in the patriarchal societies. At every stage of their development, the female gender is placed at a disadvantaged position due to entrenched cultural belief that, she is inferior to the male gender, hence must play a subservient role.

The novelists through their characters' experiences portray that the female gender is subjected to various forms of discriminations in all facets of the society. The characters in the novels are representation of the various forms of oppression which the female gender endures and experiences, which the patriarchal structure of the society

justifies. This unjust treatment of the female gender is reflected in several ways in the select literary works.

Writers are the product of the society; therefore, it is convenient to posit that the character experiences in the novels are vivid representation of gender inequality. The disparity in the handling of the gender issues is identified and analyzed in the plots of the novels with a view to reveal the ideological standpoints of the novelists.

## II. THEORETICAL FRAMEWORK

Poststructuralist feminist theory was developed as a hybrid feminist theory that attempts to interpret relation of the gender as a social construct and a non-purist which is to be discussed along the spheres of subjectivity, sexuality, and language. The theory focuses on 'man' and 'woman' within the subject of language position. It is not entirely focused on women but the relationship between 'man' and 'woman': Poststructuralist feminist theory sees the category or position 'woman' as a part of a binary opposition, 'man/woman,' in which 'man' is the favored term. Feminist theories deconstruct that binary, and the other binaries which emphasize and maintain it, including masculine/feminine, good/evil, light/dark, positive/negative, culture/nature, etc.

Poststructuralist feminist theory investigates how, and with what consequences, 'woman' is constructed as other, as non-being, as something outside of and dangerous to consciousness, rationality, presence, and all those other nice things that Western humanist metaphysics values (Klages 96).

The Poststructuralist feminist, Judith Butler, conceived the idea of gender as performance, or the result of reiterated acting, and proposed the term Gender Performativity. Gender performativity as a concept reiterates that being born male or female does not in any way determine behavior and that people behave in particular ways to fit into the dictates of the society. Butler stresses that gender is an act, or performance. With the poststructuralist belief in constructionism, femineity or gender is understood as a process of "Becoming" and not as "Being." The poststructuralist feminist theory is adopted for the analysis of the gender inequality as portrayed in the texts.

### Patriarchy in Some African Societies

Developing countries of the world such as Africa build their social relations on patriarchy which is a system that prioritizes the males over females. It emphasizes the superiority of the male gender over the females and ascribe certain responsibilities to the male gender because of their biological construct. In a patriarchal society, recognition is

given to sex over any other beneficial characteristics like intelligence, charisma, agility, and industry. The male gender is accorded more respect than the female due to the belief that the latter is inferior to the former. This postulation is in line with Okwechime and Ofuani's position that

"...patriarchy seeks to take away women's voices...This practice of male authority and control has always been blamed for the continuing denigration women suffer especially in African societies" (91).

Patriarchy deprives the girl child or women their rights and subjects them to harrowing experiences on account of their sex. In a number of patriarchal societies, the birth of a girl child is not celebrated as that of the boy child. Similarly, certain privileges are given to the boy child and in fact the opportunity of western education is for the boy child because of the belief that education of the girl child ends in the kitchen. Whenever a girl child is to get married, she may not have a voice in who becomes her husband, as it is the prerogative of the father to determine. Hence, in most instances, when the proposed groom is not acceptable to the girl child, she has to forcefully accept it otherwise, she would be seen as being disobedient to the father and consequently exposing him to ridicule. In some instances, no recognition is given to the happiness of the girl child in her proposed matrimonial home, what matters in patriarchy is the authority of the father to give out his daughter in marriage. Sultana accesses the impact of patriarchy on gender relation in societies and submits that:

Patriarchy, which pre-supposes the natural superiority of male over female, shamelessly upholds women's dependence on, and subordination to, man in all spheres of life. Consequently, all the power and authority within the family, the society and the state remain entirely in the hands of men. So, due to patriarchy, women were deprived of their legal rights and opportunities. Patriarchal values restrict women's mobility, reject their freedom over themselves as well as their property. (7)

The relegation of the female gender continues in her womanhood as women are not deemed to have a voice. Hence, in most instances, they are not expected to be in societal meetings even when such meetings are meant to decide their affairs. Patriarchy assigns roles depending on their sex which has a significant impact on gender relations and consequently on the development of the society.

The novelists, Nawal El Sadawi and Lola Soneyin explicate patriarchy induced gender disparity in their novels, which can be considered as reflections of the

societies. Both settings reveal the extent at which the female gender is maligned in family and social relationships. In *Woman at Point Zero*, Firdaus, the protagonist, reveals the lopsided treatment of the children in her house such that the boy child is given preferential treatment over girl child. The situation is so appalling that reception of her father to news of the death of the girl child does not indicate a sense of loss. Firdaus submits that:

When one of his female children died, my father would eat his supper, my mother would wash his legs, and then he would go to sleep, just as he did every night. When the child that died was a boy, he would beat my mother, then have his supper and lie down to sleep.  
(*Woman at Point Zero* 17)

In patriarchy, the boy child is raised above the girl child, as the little girl's experience testifies. The parents instill in the girl child the expectations that she is to play a second fiddle role in the home, thus impinging on her psychological well-being. It is this state of being that makes Firdaus doubt the status of her parents, that is, whether they are truly her parents. This is borne out of the fact that she did not receive the desired care in her teenage years. Due to gender inequality, Firdaus' situation is all too prevalent in patriarchy. The bias manifests in virtually all facets of the girl child's developmental years and all these deprivations are wantonly justified. Soneyin reveals that in a patriarchy, a girl child is unqualified to inherit her parents' wealth because she will be married off, hence, it is abnormal for her to lay claim to her father's estate. This tradition has exposed a girl child to maltreatment in the event of her parents' death because she has nothing with which she can start her life, hence aggravating her sorrow. One of the characters in *The Secret Lives of Baba Segi's Wives*, Iya Femi shows that her life took a turn for the worse upon the demise of her parents as she is denied inheritance of her parents. This is so because patriarchy prevents her from inheriting her parents as her uncle's wife addresses her and reiterates that:

... It has been a month since your parents died. This is not your home and it will never be. A girl cannot inherit her father's house because it is everyone's prayer that she will marry and make her husband's home her own. This house and everything in it now belongs to your uncle. That is the way things are. (*The Secret Lives of Baba Segi's Wives* 121)

The patriarchal structure of the society justifies the callousness of Iya Femi's uncle, that is why no one fought for the former and she is thus confined to obscurity. Soneyin's reflection of Iya Femi's predicament is a

reiteration of the call for fairness in the handling of the matter affecting the girl child in the society. Both writers' portrayal of the childhood of their characters attest to the claim that the girl child suffers neglect, humiliation, depravation and victimization early in her life and this upbringing has telling effect on her livelihood. The positions of these writers align with Bungaro's submissions that: "African women have historically interrogated patriarchy, and their stories are the expression of social dissidence" (69).

### Matrimony and Subjugation of The Girl child

Marriage is an expression of interest and a declaration of love from both parties in a relationship. It is after these salient conditions have been met that third parties play different roles to facilitate the conceptualization of the union. Since the relationship determines the psychological state of both parties, it is without doubt they should be allowed to make decisions on the choice of partner. However, in a patriarchy, the parents, or the guardians, in most instances, choose a partner for the girl child because of the belief that it is the duty of the former to determine who marries the latter. Such interventions are in most instances beneficial to the facilitators and harrowing for the girl child.

In El-Sadawi's *Woman at Point Zero*, Firdaus' disillusionment continues with her uncle marrying her off to an old and partially deformed Sheikh Mahmoud. The decision to send Firdaus to an early marriage is transactional on the part of her uncle and a relief for the uncle's wife. The uncle's wife sees Firdaus as a burden in the house hence, she should be dispensed with while her uncle expects the financial benefit accruable from the relationship. Firdaus' uncle, in assessing the workability of the marriage, says:

"If he accepts to pay one hundred pounds that will be sufficient blessing from Allah. **I will be able to pay my debts** and buy some underwear, as well as a dress or two for Firdaus" (Emphasis mine 38-9).

In all these, neither Firdaus' interest nor her happiness is considered. The young girl is, thus, confined to an excruciating marriage that is devoid of affection for her spouse and, in the end, she has to walk out of the relationship when she cannot bear the ceaseless battering from her supposed husband. Iya Tope has somewhat similar experience in Soneyin's *The Secret Lives of Baba Segi's Wives* as her marriage to Baba Segi is a product of transaction between her father and her husband. She is married off to please Baba Segi over the poor harvest he suffered in the year. In the transaction, Iya Tope's happiness is out of the question. She is more of a commodity traded off for the joy of one man (Baba Segi) and the succor of an



unpaid debt of another (her father). She recounts her ordeal thus:

... I was compensation for the failed crops. I was like the tubers of cassava in the basket. May be something even less, something strange – a tuber with eyes, a nose, arms and two legs. Without fanfare or elaborate farewells, I packed my bags. I didn't weep for my mother or my father, or even my siblings... (82)

Both Firdaus and Iya Tope in the novels are melancholic representation of the oppression of the girl child in patriarchal societies. In the two instances, the societies keep mute while the dehumanization goes on. Thus, indicating that no one sees anything wrong in the (mis)handling of the affairs of the victims, the societies support the intransigence of the parents in mortgaging the future of the girl child. The two girls do not like the choice of their husband, but they are not in positions to challenge their guardian/parents hence they submit meekly to the traumatic experience. Firdaus walks out of the flawed relationship while Iya Tope must live her entire life in an unhappy marriage.

The novelists' portrayal of the girls' predicament hint at the ways the victims handle their precarious situation. Some call it quit in the relationship while some remain in hellish marriages. Iya Tope has to stay with Baba Segi because she has not lived comfortably in her life, and she does not have the courage to go elsewhere. Hence, such 'fortuitous' husbands like Baba Segi sees their victims like Iya Tope as acquired objects which can be used as they desired. Ogundipe in her assessment of the condition of the oppressed women in marriage offers that:

... since most women spend most of their lives within marriage, they are therefore constructed in the minds of such men as dependents and inferiors who need to listen and follow their spousal leaders.

... most women accept their own natural inferiority from social training, punishments, deprivations or threats thereof. (43- 44)

The resolve of the protagonist in *Woman at Point Zero* to leave her matrimony exposes her to series of sexual assault on the streets and in the abode of men whose only assistance to women is sexual exploitation. Bayoumi, who initially sympathized with Firdaus on the agony she experienced in the home of Sheik Mahmoud, eventually locks her up and turned her to a sex slave. Sadly, lack of compassion from men drives Firdaus to prostitution, where she thinks she has control over her body as she says: "... a woman's life is always miserable. A prostitute, however, is a little better off..." (97). However, Firdaus' experience with a pimp changes her perception of freedom in prostitution. The pimp tells her in plain terms that she is to

be sexually exploited eternally, hence, justifying the earlier submission of Sharifa (the lady she met on the street) on the psychology of men in patriarchy that:

Anyone of them, it doesn't make any difference. They're all the same, all sons of dogs, running around under various names. Mahmoud, Hassanein, Fawzy, Sabri, Ibrahim, Awadain, Bayoumi (55)

The frustration and the need to assert her independence as a woman make Firdaus kill the pimp. The society sees her as a murderer, but she sees herself as a victor who triumphed over oppressors who dehumanize her. This explains why she refuses to appeal for presidential pardon. To her, life is meaningless, and it is preferable to die than to continue to live in the oppressive condition nature has forced on her. El-Sadawi uses the predicament of the protagonist in her novel to advance her rejection of the jaundiced treatment of women in patriarchal societies. Oriaku observes pessimism in El-Sadawi's position in patriarchal societies and submits that, "El- Sadawi has consistently averred in her writings that the world is a paradise in which there is no place for womenfolk because of unrelenting and unjustified male dominance" (144).

### Women and Procreation in Matrimony

The African societies attach great significance to fertility in marriage and in fact what defines marital relationships in several societies is the ability to procreate. Every member of the society, from the immediate family members to the larger society observes the capability of the couples to procreate few months after marriage. This turn of event hinges on the crave for multiplying the progeny for continuity of existence. Ngoobo (533) observes African prioritization of procreation in marriage and submits that:

"As elsewhere, marriage amongst African is mainly an institution for the control of procreation. Every woman is encouraged to marry and get children to express her womanhood to the full. The basis of marriage among Africans implies the transfer of a woman's fertility to the husband's family group. There is a high premium placed on children and the continuity of each lineage..."

The woman is usually the culprit whenever infertility is noticed in relationships. The anxiety drives the man to exert pressure on his wife in terms of unorthodox treatment (in form of herbal intake) which in most instances put the woman's health in danger. In the supposed healing, the man's fertility is not questioned, he is seen as perfectly in good position to impregnate a woman. Hence, it is the woman who deserves to be treated. With the blame of infertility entirely on the woman and the excruciating



treatment carried out on her, she is viewed with disdain as lacking the capability to bring forth children whereas the man may be the one lacking the biological set up to impregnate a woman. Baba Segi in Soneyin's *The Secret Lives of Baba Segi's Wives* sees Bolanle as the barren while he is fertile having been able to 'impregnate' three other women. However, orthodox treatment at the hospital reveals that Baba Segi does not have capability to impregnate any woman. The first wife reveals to the doctors that Baba Segi fathered neither her children nor those of other wives. All the women engaged in extra marital affairs in order to get pregnant, hence Baba Segi does not have any child. This situation points to the biased treatment of women on the issue of procreation and it justifies the position of the Poststructural feminists on jettisoning treatment of the genders on male/female basis rather sex should be handled on equity.

However, Firdaus' case takes a different turn as her supposed husband is a retiree who may not desire raising any more children. In fact, Firdaus sneaks to clean up her body on any slightest contact with Mahmoud, her husband, hence indicating that their relationship is not romantic and cannot lead to procreation. This is an instance when a woman is free of accusation of barrenness, since it is the husband who does not crave for pregnancy otherwise Firdaus could have been stigmatized. These reflections of the lives of Bolanle and Firdaus in the two novels confirm the attitudinal posturing on patriarchal societies in men dominating the women. Fonchingong (135) observes the focus of African literary writings and submits that "African literature is replete with write-ups that project male dominance and inadequately pleads the case of the African woman".

### Sexual Violation in Patriarchal Society

Rape is a contending discourse in relation to harassment women experience in societies across the world. Most of the discussions bother on rampant cases of the malaise, the societies' indifference to reported incidents of rape, stigmatization of the victims and the insignificant punishment meted on the culprits. In a number of societies, the victims are made to suffer eternal psychological trauma whenever they fall prey to uncouth and barbaric sexual exploitation. They (the rape victims) are considered as wayward for being the target of sexual violation. The victims' understanding of this societal perception of the cases of rape forces most of the victims to sheath the assault from the public and as a result they live with the tragedy for the rest of their lives. Soneyin reflects these submissions through her portrayal of the life of Bolanle, the last wife of Baba Segi in *The Secret Lives of Baba Segi's Wives*. Bolanle

symbolises the predicament of the victims of rape who have to live with the agonies for the rest of their life.

Bolanle's rapists like his ilk does not show remorse for the heinous crime he committed, rather he wants his victim (a virgin) to appreciate him for having made her a woman. Segun addresses Bolanle thus: "I mean it. You should be happy. You are a woman now. You should be thanking me." (116). Such effrontery is usually expressed by rapists since they have observed indifference of the society to their misdemeanour. However, Bolanle's fear of stigmatisation makes her refrain from divulging the secret to anyone and eventually forces her to be a fourth wife of an illiterate and infertile Baba Segi.

Firdaus' predicament in *Woman at Point Zero* is so precarious that a policeman takes advantage of her on the street after leaving Sheikh Mahmoud's house. The girl's psychological state is impaired to think that men's interest in her is nothing more than exploitation of her body for sexual satisfaction. From the home to her failed marriage to the street she is more of an object of use and not a respected woman. Nawal El Saadawi hints that quite a number of women in patriarchal societies are subjected to the treatment meted on Firdaus as men exploit every opportunity to abuse women.

### Women's Connivance in the Entrenchment of Patriarchy

Both Lola Soneyin and Nawal El Saadawi do not emphasize the involvement of women in deprivation and victimization of the female gender. They, like other feminist writers, heap all the culpability of mishandling of the girl child or maltreatment of women on men without taking cognizance of the attitude of the female gender in anti-women practices. Firdaus uncle's wife is the architect of the former's predicament. In the first place, she changes her uncle's reception towards her while in secondary school such that she is deprived of any form of affection throughout her stay in secondary school. To such an extent that, there is no one to appreciate her when she wins a prize, and she is left dejected at a time she should be encouraged. Secondly, her uncle's wife suggested that Firdaus should be married off and to Sheikh Mahmoud. Such thought had not crept up in the mind of Firdaus' uncle before then. The woman sees Firdaus and all her husband's family as hindrance in her matrimony hence her resolve to do away with the poor girl. Becker observes such conduct in women and submits that:

Women play a number of important roles in patriarchal culture, though those roles often vary with race, class, and other "differences." Perhaps most basic is the use of women and femininity to define men and masculinity. (27)

In Lola Soneyin's *The Secret Lives of Baba Segi's Wives*, two women played negative role in the horrible upbringing of Iya Femi. Her uncle's wife evicted her from her parents' house while Mrs. Ajeigbe subjected her to inhuman and slavish experience as a maid in her house (to the extent that her son, Tunde sexually abuses her). These incidents of women victimising other women affirm the need for the societies to condemn any form of violation and the writers' to beam their search light on the victimisation carried out by women against their gender. There should not be outright exoneration of women in the oppression and denigration of women in patriarchal societies, instances of connivance of women in decimating their kind should not be ignored.

### III. CONCLUSION

Patriarchy contributes in no small measure to the relegation of the female gender in African societies. In cultural, social, political, and economic spheres of the continent, Patriarchy is an entrenched system designed to make the male gender superior to the female. The overall existence of the girl child is hindered and determined by the biological consideration of her sex. She is thus disadvantaged in several ways. This situation has not in any way enhanced the development of the society as it has not profited from the inherent benefit of harmonious relationship of the genders. Nawal El Saadawi and Lola Soneyin's reflections of the common affinities of their societies is a confirmation of shared identity of some African societies in beliefs, cultural practices and an affirmation of the negativity of the absurd treatment of the female gender in African society. This study offers that, for African societies to experience commensurate development, there is need to realign patriarchy in order to entrench fairness and equity among the genders.

El-Sadawi and Soneyin condemn the infringement on the rights of the girl child and their position is that members of the society should not subject the girl child to abuse on account of patriarchy. The exploitation of the girl child did not stop at infancy. It continues in their adolescent age through the obnoxious practice of forceful or unapproved relationships.

These novelists criticize and condemn the exploitation and misuse of the female gender, which the patriarchal societies justify. They are not comfortable with the societal perception of women as inferior beings that can be subjected to any form of ill-treatment. They are advocating for respect for the female gender and the society to desist from taking advantage of them.

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# The Black Feminine: Women and Their Positioning in the Patriarchal Societies

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**Abstract**— *The Westernization of black women in the US and throughout the diaspora, via ideological apparatuses such as education and the labour market, is symptomatic of the West's attempt to interpellate and embourgeois them, post the 1970s, to fit, converge, with their role as professional managers and service workers in the globalization efforts, for equality of opportunity, recognition, and distribution with their white male counterparts, in spite of some obstacles and roadblocks. This Westernization of black women by global capital, leading to what Paul C. Mocombe calls black feminine patriarchy, is not liberatory; instead, it is integrative, oppressive, exploitative, and a threat to all life on earth as black women become feminine patriarchs recursively organizing and reproducing the Protestant Ethic and the spirit of capitalism of their former white enslavers despite its effects on black family life, the climate, and all life on earth.*

**Keywords**— *Hegemonic ideology, Feminism, structuralism, Capitalism, structurationism.*

## I. INTRODUCTION

The Westernization of black women in the US and throughout the diaspora, via ideological apparatuses such as education and the labour market, is symptomatic of the West's attempt to interpellate and embourgeois them, post the 1970s, to fit, converge, with their role as consumers, professional managers, and service workers in the globalization efforts, for equality of opportunity, recognition, and distribution with their white male counterparts, in spite of some obstacles and roadblocks. This Westernization of black women by global capital, as alluded to above, leads to what Mocombe (2021) calls black feminine patriarchy, and it is not liberatory; instead, it is integrative, oppressive, exploitative, and a threat to all life on earth.

That is to say, black feminine patriarchy is a fascist attempt to interpellate and embourgeois, converge, via education and the labour/consumer markets where they are given the skills and cultural capital of the neoliberal framework, the black female and their bodies, which is then commodified and celebrated as a market for capital accumulation by the upper-class of white male owners and high-level executives. The latter, subsequently, use the educated black women amongst them (whose mantra

becomes equality of opportunity, recognition, and distribution) as a comprador bourgeoisie to serve as middle managers for both the capitalist world-system in general and the black female population in particular, which is structurally differentiated and positioned as a market with needs, desires, and wants to be served by the more educated and entrepreneurially driven amongst them, despite the fact that their integration or convergence and Westernization threatens all life on earth given the liberal logic of economic growth and market constitution, which adversely impacts the climate and ecosystem of the earth, by which they are assimilated in the neoliberal framework. The case of the United Kingdom will speak to this process, which has already transpired in the United States and elsewhere where black American women are paraded in the political systems of the country to both serve its imperial interests and as role models for other black women throughout the globe where their overrepresentation in the media apparatus of America is disseminated amongst those similarly, and racially, situated for the purpose of socialization, acculturation, and consumption.

## II. THEORY AND METHOD

Mocombeian phenomenological structuralism, a structurationist theory that sees human identity, the structure of society, and social agency as dualities and dualisms, sees all four positions on their own as inadequate descriptions and explanations for comprehending not only the social status of women in society but also the contemporary rise of what the author refers to as feminine patriarchy to describe the third wave of the feminist movement that black women part of (Mocombe, 2021).

According to Mocombe's (2019) theory of phenomenological structuralism, power relationships, interpellation, and socialisation or embourgeoisement through five systems—i.e., the mode of production, language, ideology, ideological apparatuses, and communicative discourse—are what lead to societal and agential constitution. These systems are then reified as a social structure or what Mocombe (2019) calls a "social class language game" by individuals, power elites. Social actors are recursively (re)organized, reproduced, and distinguished by the social structure's rules of conduct after being interpellated and embourgeoisied by these five systems, which are reified as a social structure and society. These rules are endorsed by the power elites who govern the means and modes of production, language, ideology, ideological apparatuses, and communicative discourse in a framework of material resources. Therefore, societal and agential constitution are both dualities: dualities given the internalisation of the five systems' principles, which constitute the agential initiatives or philosophies of social actors, and dualities given the reification of the social structure through the use of the five systems. In Mocombe's structuration theory, phenomenological structuralism, difference, or alternative social praxis, is not structural differentiation as articulated by traditional structurationists; rather, it is the result of actions arising from the deferment of meaning and ego-centered communication given the interaction of two other structuring structures (The physiological urges of the body and brain, as well as the phenomenological qualities of subatomic particles that comprise the human person) Throughout the course of social actors' lives or cycles, they are interpellated, socialised, or embourgeoisied, producing alternative praxis that is employed despite the risk that these practises may offer to the ontological security of those actors in the social structure or society (Mocombe, 2019).

The implementation of Mocombe's theoretical framework does not take gender, race, or ethnicity into account. Therefore, using Mocombe's conceptualization to examine how women construct their identities and theorise about them, it becomes clear that, in his view, feminine consciousness, praxis, and pride in the Protestant Ethic and the spirit of capitalism social structure of the West depend

on the interpellation and embourgeoisement of biological women to be Protestant Ethic agents rather than serving as power elites in the social structure or society. The fight of feminist thinking is a specific one that does not target or encroach upon the general universality of Western civilization. It solely criticises how it treats and views women, who are prohibited from holding positions of leadership. The absurdity of which (feminist theorising) is fully expressed in the gender oppression movement, which, in its most extreme positions, radical and psychoanalytical feminism, seeks to replace patriarchy with a matriarchy that emphasises the particularity of feminine difference, which arises from the universality of the social class language game, in a national position of femaleness at the expense of the overall universal structure of society. In other words, women adopt the structurally imposed distinct identity of femaleness, as expressed, and reified by males, to create a matriarchal system and social integration. The latter is absurd because it is not based on how a society is connected to the framework of material resources; rather, it is a specific reaction to and inversion of the particular application of the universality of the social structure or rules of conduct that are sanctioned in order to convict the society, under masculine rule, for not identifying with its universal values. From this viewpoint, women are essentially just virtue signalling in order to be treated equally with their white male counterparts in society. In order to obtain equality of opportunity, acknowledgment, and distribution with their male counterparts, women simply adopt the liberal agential initiatives and ideals of them in order to fight for the acknowledgement of their differences, equal rights, or against patriarchy, independent of their "isms."

In other words, according to Mocombe, women and men differ biologically from one another, as highlighted by the gender difference perspective, and this difference is institutionalised in society's overall mode of production, language, ideology, ideological apparatuses, and communicative discourse to recursively organise and reproduce women who internalise and reproduce this difference as their practical consciousness. Because they recursively construct and replicate the values of society for themselves in their praxis as their practical awareness, women who have been interpellated and embourgeoisied by society engage in their own subjugation. They either attempt to recursively organise and reproduce their differences for acceptance in society (the gender difference position); in a national position (standpoint theory) of their own (the gender oppression position); or they celebrate their differences as an alternative form of system and social integration, i.e., matriarchy, outside of the larger metaphysical system, which produced the differences. They



also make an effort to recursively organise and reproduce the masculine ideals. Under (neo)liberal Protestant globalisation, the latter type of system, social integration, and oppression predominates in third wave feminism. The majority of women today, in the era of neoliberal globalisation, are fighting for equality and integration in the Protestant Ethic and the spirit of capitalism as gender-neutral agents of the protestant ethic against any other alternative forms of system or social integration, which makes their historical activism dialectical, oppressive, and exploitative; paradoxically, they reify, commodify, and glorify their sexual female identity as what Mocombe (2021) calls "the most fundamental and essential aspect of their being; by repeatedly organising and reproducing the (neoliberal Protestant) codes of conduct that are accepted in society for men, women are attempting to hold power positions similar to those held by men, without altering the society's universal orientation, i.e., the type of system and social integration. Third-wave feminism is therefore controlled by (neo)liberal feminine males and feminine patriarchy in the age of neoliberal globalisation.

Similar to their white counterparts in this setting, black women are black feminine patriarchs who desire equality of opportunity, acknowledgment, and distribution with white men and women. They are also female agents of the Protestant Ethic and the spirit of capitalism. Contrary to white women, black women's inherently distinct identities—which white men and women have drawn attention to—are reified as a market for capital accumulation under neoliberal globalisation. The instance of the United Kingdom (UK) will illustrate how black women were interpellated and embourgeoised by the ideological machineries of education, the labour and consumer markets, resulting in their becoming black feminine males.

### Black Women and Education

In neoliberal globalization (1970s to the present), given the financialization and service turn of economies in the West, education and the labor/consumer markets in several ways are the paths that often lead to success (equality of opportunity, recognition, and distribution); and have been a key motivating factor for Black women's entrepreneurially and academic gains, especially in higher education, as they are interpellated and embourgeoised by the upper-class of (white-male) owners and high-level executives to serve global capital in the labor/consumer/service markets as both a comprador bourgeoisie and commodified market for capital accumulation. In other words, black women are structurally differentiated in Western society as either poor working class black women defined by their structurally

differentiated other identity (lack of education, poor, improvisational, musical, lazy, superstitious, welfare queens, ghetto, etc.), or educated middle/upper class agents of the Protestant Ethic who are indistinguishable, aside from skin-color, from their white female counterparts who they, along with white men, seek equality of opportunity, recognition, and distribution with. In Western societies, in other words, black women are socialized, via education and the labor/consumer markets, to assume the practical consciousness of the latter, black embourgeoised women, while serving as role models for the former, black poor working and under class women, whose practical consciousness as highlighted by white men in postindustrial societies have been reified for consumption and capital accumulation whereby the entrepreneurially-minded amongst them may become embourgeois by servicing the beauty and entertainment needs of their structurally differentiated racial class compatriots, which is now a market led by black American women who, globally, serve as the power elites of the commodified market. This same process holds true for black British women who seek equality of opportunity, recognition, and distribution with their white female and male counterparts via education and the labor market where they are either heavily influenced by black American embourgeois women who are represented in churches, academia, politics, etc., or their poor underclass counterparts whose practical consciousness are represented by black American female athletes, entertainers, and ghetto dwellers.

According to the figures on progression in higher education by the Office for Students (2020) in Britain, the most significant undergraduate entrants for 2018-2019 was from the majority White ethnic group with 71.2 per cent and the remainder from a minority ethnic background. The majority of entrants, in general, were female (56.1 per cent). It is difficult to give a precise figure of Black female students as British studies do not always provide numbers regarding individual ethnicities, and even when they do, they do not consider gender. One such study that does is Ivy's (2010) quantitative survey of 427 sixth form colleges of 18 years old students in Leicester found the most considerable growth in applications for the 2006 and 2007 intake came from Black students; these were mainly Africans whose number was more significant than Whites for the last five years. Ivy's study (2004), which provides both ethnic and gender specifications, confirms Connor *et al.*'s earlier survey that reports the high participation rates of Black women in higher education. Of the total 127,700 entrants, aggregated and based on ethnicity, a total of 70 per cent African Caribbean women attended university, twice that of African Caribbean men of 36 percent, which were slightly higher than White males, 34 percent. A similar



finding occurs for African American women who graduate at twice the rates of African American men and these women enroll at college at the same rate as White men (Mocombe, Tomlin & Showunmi, 2016). Evidently, African Caribbean and African American women are making academic strides. Whilst access to higher education in Britain is not the issue for many Black women; the African Caribbean group tend to be concentrated in less prestigious universities (Noden, Shinner & Modood, 2014). In contrast, Ivy (2010) points to Africans as more likely to apply for and be accepted at top universities. Given that his study was also based on roughly equal numbers across the genders, we can infer those African women are also more likely to attend top universities than their Caribbean counterparts. A different pattern also emerges for the African group, where 75 percent of women and 70 per cent of men participated in higher education. Worthy of note are the findings of the collaborative Manchester University & Joseph Rowntree (2014) joint study that Black Africans are among the highest attaining degree holders after the Chinese and Indians; significantly, of all ethnic groups: "Black African people were the least likely to have no qualifications" [including women] (p.2).

The Office for Students (2020) indicates that the proportion of White postgraduate entrants has declined concerning postgraduate studies. For example, in 2010-11, 80.9 per cent of postgraduate entrants were White compared to 74.4 percent in 2018-19. There has been an equivalent increase in non-White students. During the last eight years, Black students had the most significant increase in postgraduate entrance, rising from 5.8 per cent of postgraduate entrants in 2010-11 to 8.1 per cent in 2018-19. Given our previous discussion on the high participation rates of Black females in higher education, we can deduce that there is a reasonably high probability that they are more likely to continue with postgraduate studies. This British pattern is also reflected amongst black women in the American context. African American women account for 63 percent and 71 percent, respectively, of the number of graduate and professional degrees awarded to all African Americans (Mocombe, Tomlin & Showunmi, 2016). In fact, according to these researchers, both African Caribbean and African American women, compared to their male peers, are more likely to achieve status, social mobility and pursue economic gain through the education route.

Interestingly enough, in the United Kingdom, many West Africans, unlike their black American and Caribbean counterparts, historically pursued higher education, sometimes unhindered by undue child-care concerns, especially as children were either fostered or sent back home (Nesbit, 1992).

This point is critical to note because the well-established culture of education among West Africans in Britain laid the foundation subsequently for many West African parents to serve as role models, armed with a better understanding of the workings of the British education system. Thus, many contemporary West African pupils, particularly girls, have inherited educational capital. It is possibly a causal effect for the high achieving students of West African origin, highlighted in the research by Demie *et al.* (2006). It can be argued that teachers may converse more positively with West African mothers, as they tend to be highly educated compared with other Black groups such as Somalis and Congolese, for whom there may be an additional language barrier.

### **Black Women and the Labor Market**

These educational gains (since the 1970s) amongst Black women in both the US and UK context have transferred to the labor market where, although they are more likely to be labelled working class, their educational attainments have given them middle class professional managerial jobs (as teachers, nurses, lawyers, administrators, and business owners) and lifestyles, which in spite of some inequalities, has reified the black female body as both a commodity (a market to be served by the more successful amongst them) for capital accumulation and identity constitution in the United Kingdom and elsewhere via the "black girl magic" mantra of the former First Lady of the United States, Michelle Obama. They have come to serve as both a market for capital accumulation and a comprador (administrative) bourgeoisie fighting within the social structure for equality of opportunity, recognition, and distribution with their white male counterparts as they leave their less-educated black male counterparts behind in the neoliberal framework.

The focus of black women in neoliberal globalization, in other words, as an interpellated and embourgeoisied comprador bourgeoisie, via the ideological apparatus of education, has been fighting inequality for access to, and growth of, the postindustrial service labor market not to offer an alternative form of system and social integration in the face of their inequalities, climate change, and pending ecological devastations caused by capitalist relations of production. Deindustrialisation and the move to a service economy have informed the labor market landscape driven by neoliberal globalisation and technological innovations. This, in turn, has contributed to rising wage inequality and the polarisation of employment. Women's ever-increasing participation in the labor market and issues such as workplace diversity have become central concerns for black women and employers, the upper-class of white-male owners and high-level executives, not the

quest for an alternative form of system and social integration. The workplace is no longer a male province. Employment rates for women in the United Kingdom were 53 percent in 1971 compared to 71 percent in 2018, although there are variations across ethnic groups. The shifts to more egalitarian social attitudes and the growth of the service industry have increased female labor force participation. As Goos and Manning (2007) observe, this relates to the increasing educational achievement of women in general and black women in particular.

Yet for the interpellated and embourgeoisied black women and their white allies, an examination of Black women's status in the British labor market reveals their continued experience of discrimination and disadvantage in their places of work amidst their increasing participation and elevation (Kamasak *et al.*, 2019). They are often viewed in negative stereotypes in the workplace compared with other females, irrespective of their ethnicity. For instance, Brescoll (2016) tentatively explores professional female leaders in the United States across ethnicities and concludes that there is a perception of the 'angry Black woman.' Even a show of a mild form of anger by Black women is often interpreted as her being angrier than displayed. Much of the literature focuses on the gap or 'penalty' between each ethnic group and the British White majority ethnic population (Cheung, 2014).

Hence, the participation rates of Black women have to be set against the national picture of women's employment according to ethnicity given these discriminatory effects. In terms of the participation rates of Black women aged 16-64 in the labor force, it would appear that the rates for Black women are relatively high with 68 per cent (Office for National Statistic figures, 2020). This compares to the lower rates reported for Pakistani and Bangladeshi women with 40 and 37.4 percent, respectively. However, Black women's participation rate is below White women, employed at 75 percent and Indian women with 70 percent. Historically, Black women tend to have higher employment rates than women of other ethnic groups such as Pakistanis or Bangladeshi. However, it appears that religious affiliation partially explains the employment penalty (Cheung, 2014) for the latter groups. However, religion alone is not the only additional factor for the 'penalty' experienced by Somalian women. Studies such as Mitton & Aspinall (2011) report on the low levels of employment among Somali women, 14 percent, in contrast to the relatively high levels of employment among Nigerians and Zimbabweans with 60 and 69 percent respectively; figures from the latest Office for National Statistic (2020) suggest that all Black female groups were behind White British women who had 72 per cent. According to Cheung (2014, p. 157), second-generation

ethno-religious minorities in Britain continue to suffer substantial employment penalties in the labor market, and visible minorities, including Caribbean, African and Muslim women, suffer the most considerable penalties.

The seemingly high participation in the labor market for some Black women, such as those from a Caribbean background, is not without challenge. Buckner, Yeandle & Botcherby (2007) provide regional variations for Black women's employment based on the African Caribbean female population. Reynolds (2001) posits that their collective status as 'workers,' a direct consequence of the combined effects of slavery and colonialism meant that Black women were positioned as a source of inexpensive and flexible labor. She also argues that the collective struggle of Black women in the British labor market is also revealed in the ways that these women continue to collectively mobilize themselves locally and nationally to challenge their shared experience of discrimination in their places of employment.

Despite the active participation of some Black women in the labor market, there are still issues of unemployment. Buckner, Yeandle & Botcherby (2007) find evidence of Black Caribbean women being twice as likely to be unemployed compared to White British women. Similarly, Somali women have high levels of unemployment and economic inactivity, according to Mitton & Aspinall (2011). A total of 12 percent compared to 4 percent of White British women in their study were unemployed. As they write:

The Black African migrant group with the highest unemployment rates was Somalis. Somali women had high levels of economic inactivity. A logistic regression analysis showed that unlike other Black Africans, an 'ethnic penalty' existed for Somalis even after other factors affecting employment such as language competency, health, age, work experience, religion and marital status had been taken into account (pp. 4-5).

As a backdrop, there has been a marked increase in unemployment in Britain over the past century, particularly in areas of older heavy industries in town and cities in the north of England, Scotland, and Wales. The prevailing images of the male and working-class, abandoning derelict and deserted factories, have informed the discourses of unemployment and the unemployed. Showunmi's (2012) enlightening work vividly portrays the social characteristics of unemployment in contemporary Britain by referencing Black and other minority women in various localities in England, including the prosperous south and the London

conurbation. Using 'authentic' voices, she recounts the harrowing experiences these women encounter in finding employment.

Even though many Caribbean people arrived in Britain with skills and qualifications, these were customarily identified as unacceptable in the United Kingdom, leading many to take the least desirable jobs, which inevitably impacted their income. Dodgson (1986) captures the experience of the Windrush women from the Caribbean who migrated to Britain in the late 1940s and 1950s:

Life was much harder for women than it was for men...

I used to have to take the two children to the child-minder

and go to work in the factory – I had to catch the bus at

half-past five...I come back and use the coal fire.

They rent you a room but you can't do anything...sometimes

you had to hide the iron...You think it is little hardness

we suffer in this country (p. 64).

Black women historically had fewer options in the labor market despite the Sex Discrimination Act of 1975, banning discrimination based on sex or marital status, including employment. Professionally, some White women moved upwards economically, undoubtedly due to the Women's Liberation movement of the 1960s and 1970s influencing public opinion of women's rights. Yet, the employment needs of Black women have never fully been addressed. Bryan, Dadzie & Scafe (1985) recount some of the difficulties of migrant women drawn to the 'mother land' in the middle of the twentieth century. Among other aspects of life, the authors illustrate the unmet career aspirations of the second generation. Some of the continued challenges these women experience in their career choices can also be seen in the third and fourth generations in the twenty-first century.

A significant issue for these women is that the labor market segregation is horizontal in that individuals are restricted to specific occupations and vertical, restricting individuals to the lower levels of an organisation. It has been argued that young Black women, like other minorities, view their employment trajectory in traditional ways. Many young women, in general, are still confined to hairdressing, retail, and the social care and health professions. Their educational experiences provide few opportunities for challenging stereotypical ideas of male and female

occupations. Young Black women choose careers that are both 'safe' and feminized options and rely on traditional official routes rather than family and friends, unlike some of their White counterparts (Beck, Fuller & Unwin 2006). Some young African Caribbean women are restricted to the health and social care sectors, following in the footsteps of the Windrush women. Historically, Caribbean women worked in significant numbers for the National Health Service (NHS). According to the McGregor-Smith Review (2017), occupations requiring intermediate skills, such as nursing assistants, attract more individuals from an African background. Mitton & Aspinall (2011) confirm that health and social care are the main occupations of Zimbabweans. However, significant numbers of African women follow their career trajectory independently to fulfil their own economic needs, unlike in the 1950s when they came primarily to join their husbands. Professional women, including nurses, doctors and lawyers from Nigeria, Zimbabwe and Ghana, now engage in international migration to take advantage of the better pay packages in Britain, sometimes leaving their spouses at home to care for children (Forson, 2007).

It is well established that in neoliberal globalization, education is the key to upward social mobility and economic well-being (Bukodi & Goldthorpe, 2018). Furthermore, financial viability is often determined by occupational status and can be seen as one of the most salient factors in illuminating inequalities in the labor market (Heath & Cheung, 2006). However, research surmises that the educational levels of Black women do not always correspond to their occupational profile in the labor market. According to the McGregor Smith Review (2017, p.50), over 40% of all Black African employees with A-level and graduate-level qualifications are overqualified for their current jobs. Mitton & Aspinall (2011) also identify that though levels of unemployment were relatively low for Nigerian females, they face obstacles in translating educational achievement into managerial and professional occupations. They also explain that fewer Black Africans in general than White British workers with degrees had a job matching their qualifications at that level. Their data suggest that Nigerian migrants were overeducated for their respective occupations. A disturbing trend in the Mitton & Aspinall (2011) study is that "whilst a good proportion of the second generation were accessing professional and managerial occupations, the data suggested polarisation, with many working in low-paying sectors or over-qualified for the jobs they were in" (p.2). Therefore, it can be postulated that if Blacks, especially non-British born, are working in industries below their educational levels, then their income does not reflect their educational status, and there is a pay gap compared to their White counterparts on

this basis alone. Further, data from the Office for National Statistics (2018, p.15) reveals that "UK born employees in the Black African, Caribbean or Black British group estimated to earn 7.7% less than their UK-born White British counterparts" (p. 15). Significantly, in higher professions such as academia, the pay gap was even more substantial and there are both ethnic and gender penalties. In response to the BBC's Freedom of Information (FOI), Black and Arab academics received an average pay difference of 26% compared with their fellow White colleagues. The penalties for females were increased, taking the disparities in gender pay into account (Croxford, 2018). The Runnymede Trust Report (2015), *Aiming Higher*, outlined the complicated interrelationship of race in the academy, from inequalities in pay and promotion to the challenges of implementing diversity policies as standard practice. In addition, their high levels of self-employment may have been the outcome of facing racial discrimination in the primary labor market.

Unfortunately, there is no Affirmative Action in the United Kingdom like one finds in the US. The lack of Affirmative Action as a policy strategy or rigor in providing equal opportunities in the labor market has possibly resulted in some degree of inertia for many leading companies and black women fighting for equality of opportunity, recognition, and distribution with their white male counterparts. As we have already discussed, it is often difficult to provide concrete analyses of the attainment for Black women solely as they are sometimes aggregated within minority ethnic groups as a whole and not gender-specific. The earlier Parker Review of 2017 recognized that the ethnocultural make-up of board membership in many companies needed to change from being all White by 2021. The lack of minorities, including Black females at senior levels, prompted an updated Parker Review by Sir John Parker and his colleagues (2022). Of the 100 FTSE (Financial Times Stock Exchange) 94 companies have met the ambitious 2021 target of representation of at least one member from a minority ethnic background on their boards. Of the 1,056 director positions, 164 (16%) are held by people from a minority ethnic background. Interestingly, a majority of these board positions are as non-executive directors. There are 12 other executive directors, only three chairs and six CEOs from a minority ethnic background in the FTSE 100. It is not clear how many of these are Black women but it seems as if they are still unable to break through the so-called 'glass ceiling' of major companies.

### III. CONCLUSION

The main obstacles to their professional success, as many neoliberal black women and their white progressive allies view it, are that Britain is still a racialized, gendered and class-based society. If you are a female from a poor or working-class and Black background, there are insurmountable external disadvantages. Black middle-class females who are relatively in a better position in the labor market than their working-class counterparts still face 'ethnic penalties' compared to their White middle-class peers. In other words, they are penalized for their racial and gendered identity. Yet despite these obstacles, the aim of black women and progressive whites has been to push for further integration of the education sector and the labor market for equality of opportunity, recognition, and distribution with whites. In doing so, the racial categories of race and gender identity, along with their structurally determined practical consciousnesses, are retained and reified as both a comprador bourgeoisie and commodity market for capital accumulation without serving as a challenge to the neoliberal economic social structure.

In other words, the social agency of working educated black British women as suggested throughout this article, has been for equality of opportunity, recognition, and distribution within the society. However, as black British women push for equality of opportunity, recognition, and distribution in British society, given the inequalities highlighted, their identities as black women are reified as both a commodity and market, which is served (by providing hair products, clothing, and other accoutrements of the culture) by the educated and entrepreneurially driven amongst them as a comprador bourgeoisie working for capital accumulation for themselves and the upper-class of owners and high-level executives who provide funding in the form of loans, access, etc., to the larger society thereby accumulating capital through both their identities and service, as middle managers and administrators, in the postindustrial economy of the United Kingdom. That is to say, their identities as Black women are reified and commodified as a market for generating capital for the larger society, which utilizes the more embourgeoisied and entrepreneurially successful amongst them to cater to the service needs of the market, which, under the control of the structurally differentiated black underclass, produce the contents and commodities of consumption. Hence, black British women in their struggle for equality of opportunity, recognition, and distribution in the United Kingdom become a simulacra of their oppressors, and their agency, as hybrids (black feminine men), is not counter-hegemonic; instead, it is integrative, oppressive, exploitative, and a threat to all life on earth as they recursively organize and reproduce the very practical consciousness, agents of the Protestant Ethic and the spirit of capitalism, which threatens



the limit to growth logic of the earth and its pending climate change problematic.

That is to say, the purposive-rationality of black women, interpellated and embourgeoisied, via education and the labor market, within the Protestant capitalist social structure is for the liberal clarion call for equality of opportunity, recognition, and distribution, with white men and women within a fascist and vacuous call for identity politics and diversified consumerism for capital accumulation not to overthrow or offer a counter hegemonic alternative systemicity to a process, capital accumulation, domination, and exploitation which threatens all life on earth via neoliberal market forces, pollution, global warming, overconsumption, etc. Third wave feminism is characterized by this (negative) dialectical struggle as feminine men seek integration in neoliberal globalization by recursively organizing and reproducing the ideas and ideals of the Protestant Ethic and the spirit of capitalism for equality of opportunity, recognition, and distribution, while simultaneously convicting the white male power elites for not recognizing their ideals in the praxis of their feminine counterparts who desire to behave like them. Black women in this process are not an exception; instead, they are the norm.

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# Historical and Cultural Tourism Development Model in improving the Community's Economy in the Jati Bali Village West Ranomeeto District of South Konawe Regency

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**Abstract**— The tourism sector is an opportunity for the community to create innovations to increase the economic capacity of the family. The uniqueness of an area if managed properly can become a new tourist destination for tourists. Such is the case with Jati Bali Village in West Ranomeeto District, South Konawe Regency. A village with unique potential with Balinese cultural characteristics, but located in the Southeast Sulawesi Region of Indonesia. In addition to its unique culture, in Jati Bali Village there is also a historical site in the form of a Dutch colonial heritage bunker. By Halu Oleo University, this area is used as a forum to devote knowledge to the community in the form of the KKN Tematik (Thematic Community Service Program). This program is held as an effort to foster collective awareness and community innovation power in the development of historical and cultural tourism to improve the economy. It was identified that the potential for historical and cultural tourism in Jati Bali Village apart from bunkers, there are also temples for worshipping Balinese Hindus, performing arts accompanied by gamelan music, as well as traditional Ngaben ceremonies which are still being maintained. Meanwhile, in terms of natural management, this village has agro-tourism potential with modern agriculture, because basically agriculture is the main source of income for the Jati Bali's community, who originated to be transmigrants from Bali. The participatory approach is used as a method of assisting the community to prepare for the development of tourism objects in the village. Thus, the Thematic Community Service Program in the form of counseling, training, and empowerment based on historical and cultural tourism has become a strategy and effort for academics from Halu Oleo University to increase people's sources of income, especially the people of Jati Bali Village.

**Keywords**— Creative Economy, History and Culture Tourism, Jati Bali Village, KKN Tematik

## I. INTRODUCTION

The issue of developing and improving the economy communities in the village are important part of the nation's development strategy. The improvement of the community's economy can be passed through the development of the tourism industry. In view (Pitana &

Gayatri, 2005) states that the tourism sector has become the largest industry in the world that is able to bring in foreign exchange in various countries such as Thailand, Singapore, Barbados, Hawaii, Maldives, Caribbean Islands, Fiji and so on. Efforts to improve the village economy can certainly be increased through maximum tourism development. However, the tourism sector

requires special characteristics and attractions so that it can attract tourists to visit tourist destination locations. Tourism activities in principle are human habits that can be utilized for the economic benefit of the community. As stated (Pitana & Diarta, 2009) that tourism activities have been started since the start of human civilization with a nomadic way of life traveling long distances (traveling). Meanwhile, (Suwanto, 1997) explains that tourism is an activity of traveling from one place to another that is temporary and outside the place of residence, whether carried out by individuals or groups for various purposes.

Each village offers certain uniqueness and privileges as the carrying capacity of its tourist attraction. Various kinds of tourism potential in the community are shown as an attraction for every tourist. In other words, the potential of the village is an important part that deserves attention in managing the feasibility of a tourist attraction. (Pitana & Diarta, 2009) states that resources related to tourism development are generally in the form of natural resources, cultural resources, special interest resources, in addition to human resources themselves. One of the tourist objects that have historical and fundamental values related to the social life of the community is the historical aspect that can be managed as a special interest tourist attraction and the cultural tourism aspects in it. Culture contains values and meanings so that in practice it implies uniqueness in the midst of its collective society. In line with the view (Mujianto, Elmubarak, & Sunahrowi, 2010) which states that culture is human knowledge that is believed to be true as well as a source of judgment systems in human life. In fact (Geertz, 1973) asserts that in culture it is shrouded in moral values that come from a view of life, an ethical system. The existence of cultural wealth and historical heritage is something that is uniquely owned by Jati Bali Village, West Ranomeeto District, South Konawe Regency. In view (Soekanto & Sulistyowati, 2017) that culture basically includes everything that is obtained or learned by humans as members of society.

Tourists' interest in the characteristics of the Balinese people and their culture has been known all over the world. The wealth of natural and cultural potential owned by the Balinese people is a tourism force that is always underdog. The interesting thing is that in Southeast Sulawesi Province, South Konawe Regency, West Ranomeeto District, Balinese people live together, which is then the place is named Jati Bali Village. As transmigrants from Bali, they not only bring their skills but the most valuable thing is that they participate in bringing their cultural uniqueness. Of course, this is one of the unique things in the effort to develop regional tourism as well as the potential that can be maximized to attract tourists who ultimately contribute positively to increasing

the economic income of the local community and other supporting villages.

The traditional life of the Balinese people is maintained as long as they live in Jati Bali Village. The beauty of the temple building is still made in the nuances of Balinese sacredness which allows it to be used as a tourist attraction for anyone who wants to see a representation of the social order of Balinese life. According to (Untara & Supada, 2020) stated that the temple for the Balinese people is not only a place of worship, the area around the temple is also used as a tourist spot, recreational vehicle, as well as a place to show Balinese tourism arts. The philosophical values of the Balinese are inherent in every activity of their socio-cultural life so that even if they are not in their original area, these values are still used as a way of life wherever they are. In the view (Soelaeman, 2010) that value is something important for humans as subjects because it involves everything good and bad, views or intentions from various experiences that are obtained selectively. Balinese cultural values have become valuable things that have been preserved from generation to generation. Cultural wealth offers a variety of beauty not only in its physical presentation but also the values that are believed and trusted by the community as a cultural object that holds a lot of uniqueness. Communication that is built between members of the community with one another shows a family atmosphere and full of intimacy. Acculturation of Balinese culture and local culture is a cultural event that places good social relations and even becomes a tourism medium. As stated by Stephen P. Robbins in (Wibowo, 2016) that one of the functions of culture is to increase social stability. In addition, (Sugiyarto & Amaruli, 2018) in their research shows that the existence of culture, especially in Demak Regency, Kudus Regency, and Jepara Regency in general has potential and uniqueness that is utilized and developed to be improved as a local cultural tourism sector. This condition illustrates that cultural tourism presents great potential in supporting the development of the tourism sector which can then also be applied in Jati Bali Village as an effort to improve the community's economy.

Historically, it is known that the Jati Bali Village was a former Dutch Colonial military area during the colonial period. This can be seen from the existence of traces of historical heritage, such as those that still survive are the traces of the tunnels or bunkers built by the Dutch colonial government. Of course, the existence of these historical objects is now an important part of historical education and cruising on major historical tours in seeing the struggles of rural communities in building their civilization. The existence of historical building heritage

and cultural wealth owned by the people of Jati Bali Village is a potential that can be developed as a reliable and superior tourist attraction. Therefore, it is necessary for the participation of all parties to support the creation of a competitive Bali teak village tourism atmosphere in accordance with its potential.

The strategic potential of tourism development owned by Jati Bali Village has not been fully mobilized optimally. The cultural characteristics and historical buildings of the Dutch colonial heritage have not been used as aspects of supporting the economic improvement of the local community. In the tourism industry, cultural aspects and historical buildings can be developed into tourism facilities for tourists. Jati Bali Village is located in a strategic area in developing the historical and cultural tourism sector in accordance with the regional potential it has. In supporting the use and management of tourism promotion that is able to improve the economic level of the community in the Jati Balivillage, awareness and assistance efforts are important to do so that a strategic model for developing existing tourism objects can be found optimally and sustainably.

## II. METHOD

In achieving the goals that have been set required steps and a strategic approach. The service team takes an important role as a companion to provide motivation and encouragement to help the assisted community in recognizing the potential as well as the problems they face and can obtain relevant information related to the conditions and conditions of the local community. The presence of the service program is directed to be able to give birth to innovation for the community so that they can develop, use, and evaluate the implementation of the program according to the direction of the interests and goals that have been set. The approach used is a participatory approach. Therefore, the model developed by the Thematic KKN integrated service team in Jati Bali Village is a model for improving the community's economy based on historical and cultural tourism. The stages of implementing the activities are as follows:

- a. Conducting direct communication and meetings with partner subjects using interview, discussion, and FGD methods. This stage is to explore and identify the problems faced by partners related to the use of historical sites and cultural wealth as tourist destinations. The information obtained becomes the basis for developing concepts and models for improving the people's economy.
- b. Program planning. This stage is a step to analyze and apply various things that partners need. In this phase, a series of work programs designed are applied to support the needs of partners in exploiting the potential of their region. The design of activity programs is based on the needs, aspirations, experiences, and interests of the assisted communities in terms of increasing the economy based on historical and cultural tourism. These various aspirations and inputs become considerations which are then collaborated with work programs designed by the companion team so that they can determine concrete steps for implementing activities.
- c. Implementing program of activities. This stage is the implementation phase of activity programs that have been designed according to the time and place that have been determined. Through this stage, all activity work programs that have been designed and determined are carried out jointly with the partner community.
- d. Evaluating. This stage aims to see and measure the level of program achievement. The evaluation is carried out based on the success indicators that have been set previously. This evaluation stage is important because it becomes the basis for determining the next steps to develop a sustainable empowerment program.

The achievement of goals in the Thematic KKN integrated service program is largely determined by the structured and systematic steps of the community service team with partner communities. The stages carried out are as follows.

- a. Mapping  
This data collection stage begins by identifying the potential areas and economic problems faced by the partner community. This is an effort so that the program of activities is carried out in accordance with clear directions and goals and objectives.
- b. Counseling and socialization  
After the data collection process was completed, the service team carried out counseling and outreach to the local government (village and hamlet officials, local youth organizations). This counseling and socialization is carried out to provide new knowledge and experience to partner communities as well as to get full support from the local government so that when the work program is implemented there are no obstacles and can run smoothly.
- c. FGD (Forum Group Discussion)  
This discussion forum is one of the steps taken by the service team to discuss directly with partner



communities including community leaders to gain a common understanding related to the management of historical and cultural tourism so that activities can be carried out properly and smoothly.

#### d. Training

This step is an important part in the implementation of the community economic improvement program based on historical and cultural tourism. This training is carried out to provide knowledge and skills to partner communities in the management of historical and cultural tourism. This training is conducted to build community economic resilience as well as a means of preserving local culture.

#### e. Evaluating

The evaluation stage is a step to determine the achievements of each work program that was carried out previously. This evaluation process is carried out continuously during the service program with the local government and with local community leaders.

### III. FINDING AND DISCUSSION

#### 3.1 Healthy Environment Development

In supporting the creation of a good and cool tourism ecosystem, one of the steps that can be taken is to create a healthy environment. This thematic KKN integrated service program is an effort to assist partner communities to foster collective awareness so that together they can support tourism awareness programs through fostering a healthy environment. The establishment of a healthy environment as part of creating a healthy tourism environment is carried out in the form of cleaning the environment around tourist objects. Healthy environmental ecosystems create opportunities for tourists to stay for a long time at tourist attraction locations so that they will indirectly contribute positively to economic activities in the community.

Growing awareness about a healthy environment in supporting tourism development needs to be instilled in everyone, especially those in the tourist attraction environment. The people of Jati Bali Village, most of whom are Balinese, realize that the cleanliness of the tourist attraction's environment is a basic thing that must be fulfilled. Therefore, the inclusion of programs from the service team further strengthens their understanding and experience in managing the sites and cultural objects they have.



*Fig. 1: community service for cleaning the environment of Jati Bali Village as a historical and cultural tourism base*

In addition to creating a healthy environment, of course, people who live in the environment around tourist attractions must be guaranteed their health. Through the service team's work program, they then called for the slogan "healthy tourism environment, healthy village residents". In applying the program, especially during the Covid-19 pandemic, to build health resilience, the residents of the Jati Bali village were provided with complete health protocols as a health defense during the COVID-19 pandemic. The service team not only provides support in preventing the Corona virus but is also involved in the implementation of child health service assistance in healthcare center activities. Of course, this activity is carried out as a step in building a tourism resilience system in the Bali teak village through the establishment of a healthy environment.



*Fig. 2: Service team participants distribute health protocol tools and provide assistance in healthcare center activities*

The development and preservation of historical and cultural tourism carried out in Jati Bali Village is made aware of the principle of gotong royong (work together). Environmental cleanliness is an ideological awareness of the people of Jati Bali Village who recognizes and realizes the bond of mutual need and respect between community members. There is also a natural awareness that is awakened that humans and nature are essentially two inseparable elements.



### 3.2 Tourism Object Development Planning

The existence of a service team in the Jati Bali village is to support the community so that they can manage tourism potential that has added economic value. The richness of culture and heritage of historical buildings in Jati Bali Village is seen as a tourist force that is able to attract tourists. Efforts made by the community are to prepare resources and supporting facilities so that the management of tourism objects can run sustainably. Planning for the development of tourism objects is an important part in advancing culture in Jati Bali Village. The service team encourages the people of Jati Bali Village to be directly involved in the management and utilization of tourism objects.



Fig. 3: Discussion of the community service team to design the development of a tourist attraction in Jati Bali Village

### 3.3 Education Potential of Historical and Cultural Tourism for Elementary School

Counseling to maintain the sustainability and preservation of historical and cultural heritage sites is a priority in assisting the service team while at the activity location, namely in Jati Bali Village. For this reason, the inheritance process is considered very important that the inheritance process starts from early childhood as the next generation of the nation. providing education and knowledge of the importance of historical and cultural values owned by the people of Jati Bali Village need to be instilled in children as a provision for the future. Children in the Jati Balivillage are given an understanding of historical and cultural tourism insights as a medium for character education. Children are formed from an early age and their awareness is built to love their local culture, build their cultural values so that they are able to appreciate differences and of course can maintain the existence of their regional culture and historical sites. This historical and cultural tourism education for children is formed in a children's tourism awareness group that is socialized in the school environment and in the community.

There are historical relics in the form of colonial buildings in the form of bunkers. The existence of the bunker is still standing strong. The optimization carried out by the service team in making the historical heritage a superior tourist attraction was to start by cleaning the bunker area and then making an information board about the history or story of the existence of the bunker. The information becomes an attraction and knowledge for tourists and is also expected to become an educational tourism area for students, academics and researchers. Counseling on the potential of historical tourism is carried out by the community service team continuously to build public awareness about the importance of preserving historical building heritage.



Fig. 4: Dutch colonial heritage bunker

The culture and customs of the Balinese people in the Jati Bali village are still firmly held and well maintained. Balinese religious ritual ceremonies are a tourist attraction. In supporting the development of tourism in the Jati Bali village through cultural development, the service team provides counseling on cultural tourism promotion strategies both through online media promotions and in the packaging of cultural events or festivals. One of the potentials for cultural tourism in Jati Bali Village is the performance of traditional cremation ceremonies (*ngaben*) and performances of gamelan music or the beauty of temples.



Fig. 5: The procession of carrying out traditional Ngaben ceremonies

### 3.4 Historical and Cultural Tourism Development Training

In increasing the capacity of managing historical and cultural tourism objects in the Jati Bali village, the service team provides quick training on the implementation of historical and cultural tourism. The training is intended to foster public interest in participating in the management of historical and cultural tourism in order to support increasing the economic income of the local community. The training was attended by cadres of the Jati Bali village, community leaders, traditional leaders, youth leaders. The public is given education about the maintenance of historical sites and the creation of cultural-based creative economic innovations. Enthusiastically the trainees with full attention and enthusiasm follow the training. The training is an effort to encourage the people of Jati Bali Village to give birth to innovation and creativity in the presentation of their historical and cultural tourism objects. One of the forms of training provided is the innovation of gamelan performances and the preservation of the historical site of the Dutch colonial heritage bunker building. The socio-cultural conditions of the community support the creation of a Balinese teak tourism village as a historical and cultural tourist location.



Fig. 5: The atmosphere of the historical and cultural tourism development training

### 3.5 Culinary Culture-Based Community Economic Empowerment

Jati Bali Village has various tourism potentials. Based on the search results, it was found that the Jati Bali village of not only has historical tourism potential but also has a unique culinary wealth. In supporting this potential as a supporter of tourist facilities, the service team provides an economic empowerment program based on culinary culture. It aims to introduce the culinary culture of the Balinese teak village community, the majority of which are Balinese. The types of Balinese culinary that are shown are betutu chicken, Balinese mixed rice, and Buleleng's rujak. Residents of the community

enthusiastically introduced the types of typical culinary in Jati Bali Village as a tourist attraction. This culinary culture empowerment was attended by the cadres of Jati Bali Village and the PKK women's group.



Fig. 6: Typical culinary of Jati Bali Village

## IV. CONCLUSION

Improving the community's economy through the development of historical and cultural tourism in the Jati Bali village provides opportunities and hope for the community to grow and have competitiveness. The thematic KKN integrated service program provides counseling and assistance to the community to increase the capacity of community resources to manage and utilize the potential of historical and cultural tourism to become a means of the community's creative economy. The identification program of historical and cultural tourism potential gave birth to a mapping of the existence of Dutch colonial heritage sites and cultural forms of the Balinese teak village community as tourist attractions. The provision of counseling and education forms a positive attitude of the community towards the existence of historical and cultural sites so that a conservative attitude grows in society. In creating a new economic space for the community, training and empowerment of local potential is encouraged as a tourism innovation movement that is held through art and culinary performances.

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# The Pattern in the Projection of Working Women in R.K Narayan's *The Dark Room* and *Mr. Sampath*

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**Abstract**— Working women is not a recent phenomenon but in India they still face a bias and prejudice against them. This prejudice and stereotyping can also be traced into the works of literature. This paper aims to analyze the depiction of some of the working women's characters in the early Indian English novels by R.K Narayan. It will try to throw light on the patriarchal ideology in the narration and projection of working women's characters in the select novels. How women are often put under certain labels which work for patriarchy and specifically working women who do not conform to this ideology, have to face more social prejudices. This paper will examine these biased patterns which are prevalent in RK Narayan's select novels. It will showcase how a working woman is perceived by the society and also how the writer deals with these patriarchal ideologies.

**Keywords**— Family, Indian English Fiction, Patriarchy, Working Women, Workspace.

## I. INTRODUCTION

R.K Narayan is one of the most celebrated and widely read writers of India. He is known for his stories set in fictional town of Malgudi. His writing style has a simplicity and a humor. This paper will view the representation of working women in two of his novels, namely *The Dark Room* and *Mr. Sampath*. *The Dark Room* is a story about a traditional Indian Hindu wife, Savitri. The novel portrays that how the conjugal relationship between Savitri and Ramani becomes tensed when Ramani gets into an extra marital affair with one of his co-workers Shanta Bai. Shanta Bai is the working woman in this novel whose character will be analyzed.

*Mr. Sampath* is a story about a writer, Srinivas and his friend Mr. Sampath who was a publisher and later got into a movie business. The story follows how Mr. Sampath ruins his business and his marital relationship because of his indulgence into an extramarital affair with Shanti, the lead actress of the movie. Shanti is the subject of analysis in this novel.

A working woman according to [thefreedictionary.com](http://thefreedictionary.com) is a woman who earns a salary, income or regular wages by getting herself employed outside her home. Women face societal and traditional restrictions to work in India. Even in 21<sup>st</sup> century relatively very few women are able to find work (Fletcher 3). Udit Mishra in his article, "India is no Country for Working Women. Here's Why" says that India is a conservative society with orthodox beliefs and practices violence against women. And this leads to women's low participation rates in the labour force. According to the World Bank data for 2019, India has one of the lowest female participation rates in the world at 21% according to World Bank LFPR (Labour Force Participation Rate). This figure is not even the half of the worldwide average of 47%.

This paper purposes to examine the patriarchal ideologies against working women present in these texts. And how these ideologies shape the representation of working women in literature.



## II. DISCUSSION

There is a prominent pattern in the projection of these women's characters concerning their family backgrounds, moral values and working capabilities. Shanta Bai was married to one of her cousins who was a drunkard so she left him and pursued her studies. She does not have any family. After getting the job she lives alone in the office. She does not show any concern about taking care or nursing the kids. She does not follow the traditional norms for women as wives. She does not uphold any moral values as she gets into an affair with a married man. Shanti in *Mr. Sampath* also has same kind of character. She also lives alone. Her family is not mentioned. She is a widow. She also gets into an illegitimate affair with Mr. Sampath.

### 2.1 *The Dark Room*

The representation of working women in their work spaces is also biased. Shanta Bai is represented as amateurish and not even ready to learn. She is seen as nuisance in the office by other male workers. The patriarchal ideology prevalent in the *Engladia Insurance Company* in the novel can be seen when company advertises to take women to train in office and field to assist insurance policies on female lives. The employees joke about how women's applications are for harem. As the accountant Kataiengar says, "A nice treat the boss has arranged. You can have your pick for the harem between fifteenth and the twentieth. Don't miss the office at any account" (Narayan 48). He further asks, "Do they want to convert the company into a brothel?" (Narayan 49). It shows how women and their profession is perceived by the male counterparts. Women are viewed as sex objects only. Shanta is a beautiful woman who has left her husband as he was a drunkard. She is referred as *hour*i, fairy, fresh rose and "something to relieve the drabness" in the office by her co-workers. As she joins the office other employees feel distracted by her presence itself. Shanta Bai has been appointed to the post with the recommendation of Ramani, so he expects a thanks from Shanta for his recommendation and also for, he arranged a room for her. But instead she was dissatisfied by her salary. She was portrayed as an overambitious and a thankless person. Shanta Bai has been given a month to show progress but as the narrator tells, "Shanta Bai had been in the office for a month and yet she exhibited no aptitude for canvassing work" (Narayan 66). Instead, she develops an illegitimate affair with Ramani to progress in her job. This leads to yet another stereotype against working women that they use men to progress and not their abilities and skills. She is represented as a very temperamental person. She shows tantrums and puts on acts of breakdown to gain sympathy. Ramani and Shanta Bai both were equally responsible for

their affair but Ramani defends himself through the narration of the novel. But she has no direct encounter with the readers. She is at a distance and presented as a third person about whom readers get to know from other characters or the omniscient narrator. Shanta Bai's character does not speak like other major character speak for themselves in the novel.

### 2.2 *Mr. Sampath*

Shanti is an actress in the novel *Mr. Sampath*. She has been chosen for the role because of her beautiful face and not for her acting abilities. As Mr. Sampath says at the time of her appointment, "Of course; we can call her up. Her face struck me as the most feasible type for Parvati" (Narayan 127). She comes late for the rehearsal as Sampath tells that she takes extra three hours to get dressed up. It represents her unprofessional nature and her obsession with her beauty without any concern for her work. She has been married to a forest officer but she got separated and later became a widow also. She also has a kid, whom she has left with some of her relatives as the readers come to know later in the novel. Sampath tells everyone that he and Shanti are cousins but they were indulged in an affair. Sampath wants to marry her. She becomes a distraction to one of the characters, Ravi in the novel. Ravi tries to molest her on the sets during the shoot. This also shows the violence which women face in their workspaces. This incident leads to the devastation of the film as well as the set. Shanti was so depressed that Sampath takes her to Mempi hills for a rest. But Sampath finds it hard to live with her fits and hysteric temperament. As he puts it, "Well I didn't much mind her physical condition. It was her temperament that disgusted me. She was quarrelsome, nagging.... wouldn't leave me in peace." (Narayan 214). Her personality is described as awful and a kind with which a man cannot live.

## III. CONCLUSION

To conclude the nature of representation of the working women by RK Narayan in these novels, there are some basic similarities between these two characters named Shanta Bai and Shanti which come forward. Their character attributes, family background and their morals are similar to each other. They come from parallel background and also come across as similar to each other. Both of the characters have broken marriages, they are ill tempered and incompetent for the assigned jobs. In both of the novels RK Narayan has not given them space to narrate their side or to defend themselves against these projections. This representation leads to the stereotypical and a biased image of working women in these novels. It stereotypes that working women are incapable of having a



successful marriage, can not and do not want to take care of their kids and not at all family oriented. They do not adhere to the moral codes of the society in order to climb the ladder of success. It forms a rift between a traditional Indian woman who holds her morality high and a family-oriented person and a working woman who has none of these specific features of an Indian woman.

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# A Comparative Study of Dialect Translation in Two English Versions of *The Divorce*

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**Abstract**— In the literary translation, translation of dialect becomes a topic that deserves a lot of attention, because dialect is endowed with distinctive national and regional cultural characteristics and frequently cause many difficulties in the translation process. Exploring dialect translation is of great significance for the translation of literature. This paper aims to make a comparative study of dialect translation in two English versions of *The Divorce*, a short novel written by Lu Xun, a prominent figure in the history of Chinese literature, so as to analyze translators' translation styles and strategies, reveal the loss and gain of different translation methods and thus trigger more researches on the translation of non-standard literature dialect in novel translation.

**Keywords**— dialect translation, *The Divorce*, translation methods.

## I. INTRODUCTION

In the translation of literature, dialect translation is always deemed as the most demanding and challenging, because dialect as a regional or social non-standard language generally has its strong "nationality" and varied cultural connotations, just as Lane-Mercier once pointed out that social dialect in literary works is "a clearly-defined untranslatable area" (Lane-Mercier, 1997). The striking differences of dialect from the standard language definitely pose a great challenge to translators and thus marks dialect translation as a field worth further exploring.

Lu Xun (originally named Zhou Shuren, 1881-1936) is a great writer of modern China and one of the founding fathers of Chinese modern literature. In his remarkable lifetime, he has created many renowned and influential literary works and a large number of them have been translated into foreign languages. Until now, 34 of Lu Xun's novels, including *The Divorce*, have been translated into English since the mid-20th century. Based on two versions of *The Divorce*, this paper intends to make a comparative study of dialect translation in two English versions of *The Divorce* so as to analyze translators' translation styles and strategies, reveal the loss and gain of

different translation methods and thus arouse more attention to the translation of non-standard literature dialect in novel translation.

## II. AN INTRODUCTION ON THE DIVORCE AND ITS TWO ENGLISH VERSIONS

### 2.1 An Introduction on *The Divorce* and Its English Translation

*The Divorce* is one outstanding short story written by Lu Xun, one of the founding figures of modern Chinese literature, celebrated for his "powerful diagnoses of his nation's social and political crisis, and for his contributions to reinventing the vernacular as a literary language" (Lovell, 2009). It was first published in the weekly journal *Yusi* in 1925, and was later collected in *Panghuang*, one of Lu Xun's most famous anthology. Lu Xun's fictions, including the short stories in *Panghuang*, have won a large readership in the world and been translated into English by various translators and scholars.

*The Divorce* depicts a bold and outrageous rural woman named Aigu, who, with great fighting spirit, refused to get divorced when she was abandoned by her

husband for her disobedience to her husband's family but had to succumb to the defraud and threat from feudal patriarch and agreed to get divorced with her husband. This short story profoundly reveals the resistance and class limitations of rural women, attacks the feudal ruling class that persecutes them, and leads people to seek for the path to women's rights and liberation. In order to express the theme of the novel, the personalities of various characters and the customs of the Jiangnan water town in Shaoxing, Lu Xun used a lot of Shaoxing dialects in *The Divorce*. It could be safely said that *The Divorce* could serve as excellent research texts for the study of dialect translation.

Until now, there mainly exist four English translations of *The Divorce*. They are *The Divorce* translated by the famous American writer and journalist Edgar Snow and collected in *Living China: Modern Chinese Short Stories*, *The Divorce* translated by Chinese American scholar Wang Jizhen and collected in *Ah Q and Others: Selected Stories of Lusin*, *The Divorce* translated by Yang Xianyi and Gladys Yang and collected in *Selected Stories of Lu Hsun*, *The Divorce* translated by Julia Lovell and collected in *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun*. Our study on dialect translation will be based on the two versions produced by Yang Xianyi & Gladys Yang and Julia Lovell.

## 2.2 A Survey of Two English Versions of *The Divorce*

In this part, we will mainly elaborate on the versions of *The Divorce* by Yang Xianyi & Gladys Yang (referred to as Yangs hereafter) and by Julia Lovell.

Yang Xianyi and Gladys Yang embarked on the translation activity in 1953 and for years of unremitting devotion, *Selected Stories of Lu Hsun* finally came out in 1960. At that time, Yang Xianyi and Gladys Yang's translation of Lu Xun's novel was considered as an authoritative one and plays a role in the dissemination of Lu Xun's novels in the world. Their faithful translation to the original text in syntactic structure and authentic wording made the translation work favored by readers at home and abroad.

Julia Lovell, as one of the new generations of sinologists, devoted her life to the translation of modern and contemporary Chinese literary works and made undeniable contribution to the spread of Chinese culture. Her most well-known translation is *The Real Story of Ah-Q and Other Tales of China: The Complete Fiction of Lu Xun*, which was published by Penguin Classics in 2009. This is the first translation of Lu Xun's novels translated by a foreign translator and accepted by Western authoritative publishing organizations. It could be safely said that Julia Lovell's translation is undoubtedly a turning

point of the spread of Lu Xun's works in the West. Based on "A Note on the Translation" included in Lovell's version, it could be found that readability and fluency would be Lovell's priority in her translation process and thus domestication becomes Lovell's dominant translation method.

## III. ANALYSIS OF DIALECT IN THE DIVORCE

According to on-line Merriam-Webster Dictionary, dialect is defined as "a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language." That is to say, dialect is a kind of non-standard language, which contains a lot of specific and distinctive linguistic features. The differences between dialect and standard language are generally embodied in phonetics, grammar and vocabulary, which help to perform some special functions in literary works, including shaping characters, creating local atmosphere, enhancing the sense of reality, heightening dramatic effect, arousing readers' emotional resonance and so on. Therefore, the frequent use of dialects becomes a typical feature of Chinese local literature.

In *The Divorce*, one of Lu Xun's short novels, there is a mixed use of dialect. Lu Xun is a native of Shaoxing, and he spent at least one third of his life in his hometown. The dialect used in his works naturally come from Shaoxing. It is generally believed that Lu Xun's novels, including "*Hometown*", "*Village Opera*", "*The Divorce*", "*Storm*", "*The True Story of Ah Q*" principally take Shaoxing as the background and are full of a lot of Shaoxing local dialect. The reason for Lu Xun's use of dialect in his novels is that China was standing at the early stage of the development of modern vernacular literature in his time and there was a lack of available living and vivid language. Besides, fulfilling the literary function by means of local dialect is also a motive for Lu Xun's choice. Lu Xun held that the writers should make full use of verbal languages of the ordinary people in their literary creation and that's why Shaoxing dialect was so common in the novel *The Divorce*.

There are about four categories of Shaoxing local dialect in *The Divorce*: names and titles, curse words, customs and unique local expressions. To be specific, names and titles include names like "八三", "庄木三", "爱姑", "汪得贵" and titles such as "木叔", "七大人", "八公公", "蔚老爷", "长年", "皇帝伯伯", "蟹壳脸". Curse words were mainly spoken by Aigu, the female protagonist in the novel, which helped portray her courageous yet vulgar, ignorant personal traits. For

example, “老畜生”, “你这妈的”, “瘪臭虫”, “癞皮狗”, “娘滥十万人人生”, “连我的祖宗都入起来了”. Vocabulary concerning customs includes the names of objects such as “乌篷船”, “年糕汤”, “红绿贴” and traditions, such as “换贴”, “拆灶”, “会亲”, “三茶六礼定来的”, “花轿抬来的”, and so on. The last category refers to local expressions with unique Shaoxing features. For example, there are “捏着拳头打拱”, “不落”, “出了一口恶气”, “六畜不安”, “溜了一眼”, “塞得发昏”, “将身子牵了两牵”, “擷着念珠”, “团头团脑”, “报丧似的”, “天外道理”, “黄焦焦”etc..

The use of these Shaoxing dialects aims to fulfill the following literary functions.

Firstly, it could help to improve the expressiveness of language, and create a unique atmosphere.

Eg.1 庄木三和他的女儿——爱姑——

刚从木莲桥头跨下航船去，船里面就有许多声音一齐  
 噤的叫了起来，其中还有几个人捏着拳头打拱；

同时，船旁的坐板也空出四人的座位来了。( Lu  
 Xun, 2006)

In this example, the underlined part “捏着拳头打拱” is the Shaoxing dialect, which means greeting other people with their hands crossed. The use of this term vividly shows the respect of the local people to their senior Zhuang Musan.

Secondly, it could enhance readers’ interest by endowing new meanings to some ordinary words.

Eg. 2 “本来新年正月又何必来劳动你们。……”( Lu  
 Xun, 2006)

In this sentence, “劳动” does not mean “activity, labor, doing things” in daily use, but is extended to “trouble, disturbing”, which could arouse the reader’s interest in reading.

Thirdly, it could help to give readers the enjoyment of beauty and to promote their further understanding of the text.

Eg.

3在这些中间第一眼就看见一个人，这一定是七大人了

。虽然也是团头团脑，却比慰老爷们魁梧得多；

大的圆脸上长着两条细眼和漆黑的细胡须；

头顶是秃的，可是那脑壳和脸都很红润，油光光地发亮。(Lu Xun, 2006)

In this example, the four-character phrase “团头团脑” and the reduplicated word “油光光” are catchy to read, giving readers a sense of beauty in language. These words describe a fat-headed official, the representative of the feudal class, and present a pampered and parasitic life of this official vividly to the readers, laying the foundation for readers to understand why Aigu was later unjustly sentenced by the “Seventh Great Master” in the divorce.

At last, it helps to portray the distinct personality of the characters, especially the cursing and swear words from Aigu, which will be analyzed in the next part.

#### IV. ANALYSIS OF DIALECT TRANSLATION STRATEGY IN TWO ENGLISH VERSIONS OF THE DIVORCE

In this part, we will carry out our analysis of dialect translation strategy from the four categories of dialects mentioned above: names and titles, curse words, customs and unique local expressions.

##### 4.1 Analysis of Translation of Names and Titles

Names and titles are generally indispensable in narrative novels and they usually contain unique local flavor. In the novel *The Divorce*, there are about four names and eleven titles according to our analysis. As for the translation of the four names, “八三”, “庄木三”, “爱姑”, “汪得贵”, we could find that both Yangs and Lovell adopt transliteration to deal with it and put them into “Basan”, “Zhuang Musan”, “Aigu”, and “Wang Degui”. In fact, in the process of literature translation, transliteration is a good way to deal with the translation of names. That is why both translators use the same translation method. However, it has to be pointed out that “汪得贵”, in fact, is the homonym of “枉得鬼” in Shaoxing dialect, and transliteration could not help to reproduce the cultural connotation behind the name. The translators might be aware of this but avoided giving extra information because for one thing, this character is not the main one in the novel and for the other, a translation should avoid “extensive interruption by footnotes and endnotes”(Lovell, 2009).

As for the translation of titles, some differences are presented in the two versions. The most prominent one is the translation of “七大人”. As we know, this character is a local official in the novel, and he serves as a symbol of supreme power in the eyes of the villagers. However, as

the plot of the novel advances, it is not difficult to find that he is actually a fatuous official who does not distinguish between right and wrong. Therefore, “大人” here has a pejorative connotation in itself. For this title, Yangs put it into “Seventh Master”, and Lovell translated it into Mr. Qi. Comparing the two translations, we may find that Yangs’ use of “Master” could keep the special implication of the original word to a certain degree and help to achieve the effect of irony, while in Lovell’s rendering “Mr. Qi”, “Mr.” is such a common word usually used in oral English that it could not reveal the social status of that figure. Besides, for the translation of “木公公”, another address form of “木叔”, Yangs rendered it into “Grandad Mu” to emphasize that this person won a lot of respect among the villagers, while Lovell put it into “Mr. Mu”, adopting the frequently-used word “Mr.” again. These different ways of rendering the titles show different translation intentions and styles of the two translators: Yangs are more inclined to retain the original cultural element and Lovell tends to focus more on the readability and acceptability of the target text.

#### 4.2 Analysis of Translation of Curse Words

Dialogues occupy a large proportion in *The Divorce* and play a decisive role in pushing the development of the plots. In the dialogues, curse words are commonplace because there are a lot of conflicts among the figures in the novel. In fact, most of the curse words are spoken by Aigu, the female protagonist of the fiction, who suffers a lot of oppression and struggles to fight against that. Analysis of the translation of curse words is helpful for us to observe translator’s choice in face of the dialect translation.

Eg. 4

“那个‘娘滥十万人人生’的叫你‘逃生子’？”爱姑回转脸去大声说。” (Lu Xun, 2006)

Version 1: “Who the devil is calling you a bastard?” Ai-ku rounded on him fiercely, then turned back to Seventh Master. (Yangs, 1981)

Version 2: “Who called you a bastard?” Aigu shouted back at him, before turning to face Mr Qi again. (Lovell, 2009)

In *The Divorce*, curse words could be considered as the finishing touch of the author’s success in shaping the character’s image. Therefore, how the translators deal with them in their translation is of great importance. Let’s first analyze the meaning of this phrase. In Shaoxing dialect, women with acts of fornication are called “滥人”, in which “滥”, equal to “烂”, is used as a verb here, meaning having sexual relationship with various people. “滥人生”

is a curse word, which is exaggerated by Aigu to express her uncontrollable anger.

Taking a look at the two translations, we may find that both Yangs and Lovell translated this word into “bastard”, however, Yangs added the phrase “the devil” for emphasis. “Bastard” refers to an offensive or disagreeable person, which is often used as a generalized term of abuse. Compared with the original text “娘滥十万人人生”, it downplays the strong emotion of the heroine. Therefore, this curse word has been undertranslated. To further understand this undertranslation and simplification, we could refer to the third version “daughter of a slut who’s made it with ten thousand men” from Lyell, another famous translator we mentioned previously. (Lyell, 1990) Based on this analysis, it is thought that both Yangs and Lovell adopted free translation method because they considered it much more readable and acceptable.

As for another pair of curse words “老畜生” and “小畜生”, Yangs put it into “old beast” and “young beast”, while Lovell rendered it into “swinish father-in-law, father of a pig” and “pig of a husband”. In the two renderings, beast and pig are respectively used to replace the original cultural image “畜生”. According to The Oxford Encyclopedic English Dictionary, beast is defined as an annoying person or thing. And pig here is a slang for someone who is greedy, dirty, stubborn, gloomy, or annoying. Choosing “beast” retains the image of “beast” in English, which is more faithful to the original text, but because “beast” has multiple meanings, it is unknown whether readers can truly comprehend the vulgarity in the curse word, which is very crucial for readers to understand the image of Aigu. The choice of the more familiar figurative “pig” in the West is to relieve readers of potentially strenuous comprehension, but in a sense, it cannot fully reflect the level of profanity of “beast” despite that the word “pig” is semantically richer. Therefore, both translations may reduce message transmission, lose the pragmatic function of the original cursive language, thereby weakening the personal traits of Aigu. This, from another perspective, fully displays the huge difficulty in dialect translation.

#### 4.3 Analysis of Translation of Customs

Customs and traditions vary from region to region in China, and they are sure to be reflected in local dialects. *The Divorce* is such a novel filled with many customs and traditions, which poses a great challenge to the translators. For example, “年糕汤”, soup made primarily of steamed rice cakes, is a particular Chinese food popular in Shaoxing, and therefore endowed with strong local



characteristics. It is mainly made by steaming rice cakes and water. In Lovell's translation, “年糕汤” is translated into “new year's dumplings in soup”, in which “年糕” is replaced by “dumplings”, a Chinese food's name familiar to target language readers. Yangs put it into “soup containing sweet new year cake”. Based on the two versions, we could find that Yangs attach priority to the fidelity of the translation for the purpose of letting target language readers feel the Chinese cultural flavor. Lovell adheres more to the coherence rule, and employs a word that is familiar to the target language readers.

Another example “三茶六礼” is very typical in this category. The original sentence and its corresponding versions are as follows:

Eg.5 “...我是三茶六礼定来的，花轿抬来的呵！” (Lu Xun, 2006)

Version 1: “...I married him with the proper ceremonies—three lots of tea and six presents—and was carried to his house in a bridal sedan!” (Yangs, 1981)

Version 2: “...I'm his wife—carried in on a bridal chair, with all the proper ceremonies!” (Lovell, 2009)

“三茶六礼” is a kind of customs and etiquettes in the process of traditional marriage in ancient China. “三茶” refers to the “giving tea” when getting engaged, the “setting tea” when getting married, and the “combining tea” on wedding night. “六礼” refers to the entire wedding process from the proposal to the completion of the marriage. This traditional wedding customs enable married couples to obtain the approval of ancestors. In ancient times, if men and women did not complete the process of “三茶六礼”, their marriage would not be recognized as a formally approved one.

For this term, it is obvious that Yangs gave a very full and complete reproduction of the original text and his translation “the proper ceremonies—three lots of tea and six presents” almost conveyed all the information involved in it to the target language readers. However, Lovell simplified this and just used “with all the ceremonies” to replace it. With different translation purposes, two translators adopt different translation methods and fulfil the function of translation in a proper way.

#### 4.4 Analysis of Translation of Unique Local Expressions

The most intuitionistic dialectical elements in *The Divorce* would be those unique local expressions. These words or expressions are of distinct dialectical features. The rendering of these expressions is crucial to the success of

the translation of local literature. Look at the following example.

Eg. 6 连尖下巴少爷也低声下气地像一个瘪臭虫，还打“顺风锣”。 (Lu Xun, 2006)

Version 1: ...while even this young sharp-chin, with his soft talk and air of a flattened bug, was simply saying what was expected of him. (Yangs, 1981)

Version 2: ...and even Mr. Qi had clearly crossed the room himself, dragging that squeaky runt with a pointy chin with him. (Lovell, 2009)

“打‘顺风锣’” is a metaphor, which means following someone's words or doing things obediently. The use of this Shaoxing dialect is to ridicule the point-chinned man who flattered “七大人” and aided him with evil deeds. Among the two translations, Yangs translated the figurative meaning of the proverb, which led to a deviation from the original text while Lovell directly deleted it. In fact, it is found that Lovell adopted deletion frequently when dealing with this kind of dialect translation. Take another example,

Eg. 7  
“本来新年正月又何必来劳动你们。但是，还是只为那件事，……我想，你们也闹得够了。不是已经有两年多了么？” (Lu Xun, 2006)

Version: This business should have been dealt with a long ago — saved you a trip so early in the New Year. I think you've caused quite enough trouble. Two years, it's been — isn't it that right? (Lovell, 2009)

In this example, Lovell used a subjunctive mood in her version, which means that if Aigu had got divorced, there would be no need for Zhuang Mushan to make a special visit during the New Year's Day. It is obvious that the dialect “劳动” in the original text is omitted, however, the translation, by way of the use of the special sentence pattern, still reflects Mr. Wei's blame and ridicule towards the Zhuang family.

Based on the analysis above, it could be concluded that the two translators take free translation as a reliable translation method when confronted with local unique expressions. The use of this translation strategy could be helpful for retaining the smoothness and coherence of the target text without creating too much “disturbance”. Besides, compared with Yangs, Lovell prefers translation method of deletion in dialect translation in order to “reduce readers' confusion”. (Lovell, 2009)

## V. CONCLUSION

Through a careful research and comparison, this paper concludes that translators of the two versions employ a mix of translation strategies flexibly in the process of dialect translation, such as literal translation, free translation, transliteration, omission, addition, etc. and their versions could be considered as a great success in their respective historical period. However, some differences are presented in their dialect translation. For example, it can be seen that Yang Xianyi and Gladys Yang favor the use of literal translation and transliteration more because they attach more importance to keeping the original flavor, showing great respect to the Chinese culture and literature, while comparatively Lovell uses deletion and free translation more often because she lays more emphasis on the acceptability of the versions, considering target language readers' needs and expectations. In a word, by adopting various translation methods, translators of the two versions display a unique and personal translation style and realize their translation purposes successfully and the ways how they deal with the translation of dialect could shed light on the research into and the practice of dialect translation in the future.

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# The Study of Foucault's "The Composition of Forces" in *Shutter Island* (2003)

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**Abstract**— The American author Dennis Lehane, published his masterpiece *Shutter Island* in 2003. In his psychological novel, alongside the thrilling themes of crime and crisis, a heavy undercurrent of power and punishment grabs reader's attention. From a literary philosophical side, Foucauldian notions of madness, "the composition of forces" upon the mentally disturbed patients, could captivate a critic's attention. It is therefore, beneficial to analyze the Dissociative Personality Disorder of the protagonist of the novel. The present study aims to investigate "the composition of forces" in *Shutter Island* (2003) based on Michel Foucault's *Discipline and Punish* (1975). Foucault in his book scrutinizes "the composition of forces," how individuals and bodies are placed, and redirected in larger machines, like choosing good soldiers and training them for army. Among Foucault's ideas, "the composition of forces" has been considered as one of the primary and essential tools of maintaining the disciplinary power. The study concludes that the main character of the novel shows resistance and denial through his process of treatment. In fact, his Dissociative Identity Disorder is a manifestation of the way he wants to escape from the superintending forces of the disciplinary power.

**Keywords**— Dennis Lehane, Michel Foucault, the composition of forces, disciplinary power, Dissociative Identity Disorder, denial, resistance

## I. INTRODUCTION

The chief purpose of the present paper is to investigate the representation of Michel Foucault's "The composition of forces" in Dennis Lehane's *The Shutter Island* (2003). There has been an attempt to elaborate on how the aforementioned theory could be appeared as the governing philosophical investment in the novel and how the main character revolves around the related concepts.

In the third chapter of *Discipline and Punish: The Birth of the Prison* (1977), Michel Foucault introduces different methods to train the bodies of individuals. He elaborates extensively on "The art of distribution", "The control of activity", "The organization of geneses" and "The composition of forces" as influential practices in order to produce docile and trained body. Although the last

of the foursome is among the applied theoretical frameworks in this research, some references to the other cited theories are provided interjacently in the writing of this study in order to enlighten the application of "The composition of forces" to the novel.

Foucault's applied theories could help explicate the traits, behavior and conflicts of the main character's adventure. The series of misfortunes and failures that he goes through vividly show how he is deeply influenced by different methods that an organizing institution can practice over the body of its individuals to overcome their belief system and to make them as normal and submissive as to the utmost possible level according to its centrally defining theme of authority: that is the main functional goal of the disciplinary power.

### 1.1. A Brief Analysis of the Main Character

The story of the novel revolves around the mysterious life of a widowed man called Teddy Daniels, a U.S marshal, who is on a mission to Shutter Island with his colleague Chuck. Certainly, the focus of this research is on his mental health and of course his psychological state, actions and reactions during the story. The protagonist is deeply preoccupied with World War II, during which he killed a lot of people and witnessed so many horrifying spectacles as well. The experience of war has predisposed him to drink alcohol in order to escape his past trauma. Alongside this fact, to a great degree he is mentally influenced by the death of his wife, who thinks was killed by a man named Andrew Laeddis. Teddy assumes that Andrew is on the island on which he is on a police mission, so with eyes wide open, he attempts to find him.

From the beginning of his mission with his keen eyes he notices the uncommonly strange behavior of doctors and nurses. He tries to identify the method of their chief treatment and their own personal background, but Dr. Cawley, who is in charge of the medical premises, refuses to cooperate.

The truth behind the story is that Teddy is actually Andrew and he killed his wife because she had murdered their children. Teddy's defense mechanism, that is to say his choice to forget the past could protect him from all the pains and perplexities in his real life. His denial of reality culminates to the concluding scene where after a role play therapy that is to say, Teddy's fake police mission, there is no option other than lobotomy on the table for doctors.

## II. METHOD AND DISCUSSION

### 2. 1. "The Composition of Forces"

The protagonist of the novel has a complicated personality. He is living in a delusional life, where he cannot recall the dreadful incidents and horrible details of his life. He had been in war, slaughtered many people and acted brutally and mercilessly towards his enemies. Moreover, he has witnessed pure fright, like people piled up in the cold under the snow. Consequently, all these traumatic experiences led him to forget and resist reality.

Confidently, he introduces himself as a marshal whose profession is to solve crimes and find criminals. It could be stated that he is under the influence of what Foucault calls "the composition of forces" to act like a police agent who represents disciplinary power in society.

Analyzing Foucault's "The composition of forces" could be a very practical theory to understand the main character's resistance towards reality caused by his

past trauma. The body of the condemned in Foucault's idea should be directed through different practices and filters in order to be able to attain a particular rank and place in society. Accordingly, the subject is like an unformed and untitled body that can be normalized and placed in different units.

"The composition of forces" is supposed to work as a machine which consists of different units. In each of these units there are unified and similar bodies sharing same talents and they work together in the same way. Systematically, they are to be trained and converted so that they can function more efficiently to achieve the main purpose of the governing disciplinary power.

Foucault introduces four steps in creating the docile body. As it was mentioned before they include "The art of Distribution", "The control of activity", "The organization of geneses" and "The composition of forces". Supposedly, with the help of all these steps the creation of discipline and docility would be possible. It is emphasized by Foucault that the existence of the minor units is essential, because they enable the creation of a machine which is made upon force and discipline. Thus, the question of the individual body is what is important in most of Foucault's philosophy and for sure this research is not an exception.

Foucault believes that only after institutions train and teach the individuals, they can produce the ultimate performance from what they have created out of the trained bodies. So it could be stated that disciplinary power aims to "construct a machine whose effect will be maximized by the concerted articulation of the elementary parts of which it is composed" (*Discipline and Punish*, p. 164).

According to what has been stated before, which is, Foucault's attention to the importance of individuals in society, it could be argued that Andrew is an individual who has gone through various methods and experiments related to the standards of disciplinary forces in order to become institutionalized and normalized to be an appropriate member of the system. Naturally, studying the main character of the novel is one of the possible ways leading to a more complete and refined understanding of Foucault's "The composition of forces".

Dennis Lehane portrays the individual's transformation through his novel with the help of disciplinary forces and methods. Dealing with past trauma, alcoholism, murder and eventually dissociative identity disorder, the protagonist goes through some experiments and treatments which could be said carry the label of "The composition of forces". Indeed, reading Foucault's thoughts and beliefs assists individuals to realize that

whether they want it or not, they are constantly analyzed and observed by a disciplinary power.

In the novel, doctors are trying to classify the patients according to their mental state and their gender. In Andrew's case Dr. Sheehan is trying to put him in a specified category: either he is sane or insane, normal or abnormal. This is exactly like what the disciplinary power tries to do by categorizing individuals and labeling them. Similarly, Foucault in his *The History of Madness* (2006) point to the way "a dualist pathology that will divide everything into binary oppositions—normal and abnormal, healthy and sick—to create two radically different domains separated by the simple formula 'good for confinement'" (p. 128).

During the story the protagonist has many mental flashbacks to his presence in World War II. He talks to Chuck and other doctors about his unfortunate past memories and the fact that he was chosen to be a part of the U.S. army to be in the war. The final result of his participation was a serious mental disorder and intentional loss of his memory.

At the beginning of the story, before arriving at the island he talks about what it used to be in the past. He tells Chuck that:

"You know it used to be a POW camp?"  
Teddy said.

Chuck said, "The island?"

Teddy nodded. "Back in the Civil War. They built a fort there, barracks."

"What do they use the fort for now?"

Teddy shrugged. "Couldn't tell you. There's quite a few of them out here on the different islands. Most of them were target practice for artillery shells during the war. Not too many left standing."  
"But the institution?"

"From what I could tell, they use the old troop quarters."

Chuck said, "Be like going back to basic, huh?"

"Don't wish that on us." Teddy turned on the rail. (*Shutter Island*, pp. 9-10)

It could be understood that he is still struggling with what he had gone through during the war. Basically, the practice of "The composition of forces" does not end in the war; also the treatment of the patients and therapy could be considered as other ways of normalizing patients,

that is to say, the main purpose of "the composition of forces" mechanism. As Dr. Cawley claims, the treatments that they apply to their patients are much more different from the common methods of the past. He tries to prove that he is carrying out morally accepted procedures which are not against humanity. He states that:

For the work. A moral fusion between law and order and clinical care. Just half a century ago, even less in some cases, the thinking on the kind of patients we deal with here was that they should, at best, be shackled and left in their own filth and waste. They were systematically beaten, as if that could drive the psychosis out. We demonized them. We tortured them. Spread them on racks, yes. Drove screws into their brains. Even drowned them on occasion. (*Shutter Island*, p. 21)

## 2. 2. Dr. Cawley and The Disciplinary Power

Dr. Cawley's treatment procedures are comparable to the core issue in Foucault's *Discipline and Punish*. He tried to compare the punishment in old times to what is common in his time. Moreover, he believes that disciplinary force and punishment of the condemned body is behind the doors rather than in front of the public and represents the good and civilized face of the treatment.

In point of fact, the penal system is more focused on torturing the mind of the individuals rather than their bodies. That could be the reason why Dr. Cawley believes that unlike the treatment used before, he puts his thoughts and energy to look after his patients and to really change them. Regarding his treatment he says that: "Now we treat them. Morally. We try to heal, to cure. And if that fails, we at least provide them with a measure of calm in their lives" (*Shutter Island*, p. 21). Even when Andrew calls the escaped inmate a prisoner, Cawley disagrees: "'We know a female prisoner is missing.' Teddy placed his notebook on his knee, flipped the pages. 'A Rachel Solando.' 'Patient.' Cawley gave them a dead smile" (*Shutter Island*, p. 21). It could be claimed that Cawley and Dr. Sheehan smartly play the role of the modern face of the disciplinary power and its penal system.

On the second day of Teddy's arrival when he and Chuck meet Dr. Cawley at the entrance of ward B, Cawley explains about how the therapy has changed through the time. He talks about the gap between old school and new school. As it was stated before, Cawley attempts to present a humanistic face of the penal system. Here is the conversation that took place:



"The old school," Cawley said, "believes in shock therapy, partial lobotomies, spa treatments for the most docile patients. Psychosurgery is what we call it. The new school is enamored of psychopharmacology. It's the future, they say. Maybe it is. I don't know."

He paused, a hand on the banister, midway between the second floor and the

third, and Teddy could feel his exhaustion as a living, broken thing, a fourth

body in the stairwell with them. "How does psychopharmacology apply?"

Chuck asked. Cawley said, "A drug has just been approved lithium is its name

— that relaxes psychotic patients, tames them, some would say. Manacles

will become a thing of the past. Chains, handcuffs. Bars even, or so the optimists

say. The old school, of course, argues that nothing will replace psychosurgery,

but the new school is stronger, I think, and it will have money behind it. (*Shutter Island*, p. 41)

As their conversation goes on Teddy asks about Cawley's opinion and his belief:

"Which school are you?" Teddy asked gently.

"Believe it or not, Marshal, I believe in talk therapy, basic interpersonal skills. I have this radical idea that if you treat a patient with respect and listen to what he's trying to tell you, you just might reach him."

Another howl. Same woman, Teddy was pretty sure. It slid between them on the stairs and seemed to spike Cawley's attention.

"But these patients?" Teddy said. ,

Cawley smiled. "Well, yes, many of these patients need to be medicated and

some need to be manacled. No argument. But it's a slippery slope. Once you

introduce the poison into the well, how do you ever get it out of the water?"

"You don't," Teddy said.

He nodded. "That's right. What should be the last resort gradually becomes standard response. And, I know, I'm mixing my metaphors. Sleep," he said to

Chuck. "Right. I'll try that next time."

"I've heard it works wonders," Chuck said, and they headed up the final flight.

(*Shutter Island*, p. 50)

When Teddy meets the real Rachel Solando whom he thought was missing, he realizes that Dr. Cawley was only pretending that he could treat the patients based on the standards of the new school. What he found nearly proved that Cawley was doing a barbaric practice on the inmates. Rachel tells him:

If you are deemed insane, then all actions that would otherwise prove you are not do, in actuality, fall into the framework of an insane person's actions. Your sound protests constitute denial. Your valid fears are deemed paranoia. Your survival instincts are labeled defense mechanisms. It's a no-win situation. It's a death penalty really. Once you're here, you're not getting out. No one leaves Ward C. No one. Well, a few have, okay, I'll grant you, a few have gotten out. But they've had surgery. In the brain. Squish—right through the eye. It's a barbaric medical practice, unconscionable, and I told them that ... (*Shutter Island*, p. 157)

In contrast to what Dr. Cawley has claimed before, Teddy finds out that the truth behind the walls of the lighthouse and Cawley's job was no treatment. They were experimenting and creating monsters and zombies out of their patients.

### 2. 3. Teddy Daniels

As it was mentioned before, the protagonist has gone through horrendous incidents in his past life. The negative influence of his past trauma, the war, has turned him into an alcoholic. His presence in the war and killing people as a soldier is the outcome of experiencing "The composition of forces".

Teddy has a mission in Ashecliffe to find a lost inmate. Generally he tries to act as an agent of power. He has been so homogenized and normalized that unknowingly he behaves as the subject rather than the

object of power. He tries to sort out the patients and obtain the every possible bit of information from the staff and he is highly determined to do his job.

In the fifth section of the novel, he argues with Dr. Jeremiah Naehring on drinking alcohol and its connection to his profession:

"Why you don't drink alcohol. Isn't it common for men in your profession to imbibe?" Cawley handed him his drink and Teddy stood and crossed to the bookshelves to the right of the hearth. "Common enough," he said. "And yours?"

"Excuse me?"

"Your profession," Teddy said. "I've always heard it's overrun with boozers."

"Not that I've noticed."

"Haven't looked too hard, then, huh?"

"I'm not sure I follow."

"That's, what, cold tea in your glass?" Teddy turned from the books, watched Naehring glance at his glass, a silkworm of a smile twitching his soft mouth. "Excellent, Marshal. You possess outstanding defense mechanisms. I assume you're quite adept at interrogation." (*Shutter Island*, pp. 38-39)

Their argument continuous on the matter of acting violently in Teddy's profession when Naehring says he should be an expert in interrogating. Teddy tells him that:

"I'm a federal marshal. We bring them in. That's it. Most times, others handle the interviewing."

"I called it 'interrogation,' you called it 'interviewing.' Yes, Marshal, you do have astonishing defense capabilities." He clicked the bottom of his scotch glass off the table several times as if in applause. "Men of violence fascinate me."

"Men of what?" Teddy strolled over to Naehring's chair, looked down at the little man, and rattled the ice in his glass. Naehring tilted his head back, took a sip of scotch. "Violence." "Hell of an assumption to make, Doc." This from Chuck, looking as openly annoyed as Teddy'd ever seen him.

"There's no assumption, no assumption."

Teddy gave his glass one more rattle before he drained it, saw something twitch near Naehring's left eye. "I'd have to agree with my partner," he said and took his seat.

"No." Naehring turned the one syllable into three. "I said you were men of violence. That's not the same as accusing you of being violent men." (*Shutter Island*, p. 39)

Like a responsible marshal government and a subject of power, Teddy asks for the personnel files of the asylum staff. Although Cawley highly disagrees, he is very persistent and has keen eyes to learn every detail about them especially from Dr. Sheehan. At this point Dr. Cawley says:

"Dr. Naehring, among other capacities, serves as chief liaison to our board of overseers. I asked him here in that capacity tonight to address your earlier requests."

"Which requests were those?"

Naehring stoked his pipe back to life with a cupped match. "We will not release personnel files of our clinical staff."

"Sheehan," Teddy said.

"Anyone." (*Shutter Island*, p. 40)

The role that Teddy plays during the novel is an axis of power, which is trying to gain knowledge from every unit of the Ashecliffe so that he could control and predict the incidents on the island. It was stated earlier that Teddy was suspicious about the things that were going on in the facilities on the island. In the like manner he was distrustful of the treatments as well as the mysterious light house. Teddy felt that things were not like the way Dr. Cawley had explained. He came to know that the patients whom he met during the interviews were programmed before and also whatever Cawley claimed was a cover-up hiding the truth. Eventually, he reaches the conclusion that they were doing inhumanly horrible experiments on the human brain after he met Rachel Solando in the cave, who was a former doctor of Ashecliffe and had escaped. Rachel revealed the secret of Ashecliffe to Teddy:

"Now ask yourself, how does pain enter the body?"

"Depends upon where you're hurt."

"No." She shook her head emphatically. "It has nothing to do with the flesh. The brain sends neural transmitters down through the nervous system. The brain controls pain," she said. "It controls fear. Sleep. Empathy. Hunger. Everything we associate with the heart or the soul or the nervous system is actually controlled by the brain. Everything."

"Okay..."

Her eyes shone in the firelight. "What if you could control it?"

"The brain?"

She nodded. "Re-create a man so that he doesn't need sleep, doesn't feel pain. Or love. Or sympathy. A man who can't be interrogated because his memory banks are wiped clean." She stoked the fire and looked up at him.

"They're creating ghosts here, Marshal. Ghosts to go out into the world and do ghostly work."

"But that kind of ability, that kind of knowledge is—"

"Years off," she agreed. "Oh, yes. This is a decades-long process, Marshal. Where they've begun is much the same place the Soviets have—brainwashing. Deprivation experiments. Much like the Nazis experimented on Jews to see the effect of hot and cold extremes and apply those results to help the soldiers of the Reich. But, don't you see, Marshal? A half century from now, people in the know will look back and say this"—she struck the dirt floor with her index finger—"this is where it all began. The Nazis used Jews. The Soviets used prisoners in their own gulags. Here, in America, we tested patients on Shutter Island." (*Shutter Island*, p. 158)

In this part Teddy realizes that as an individual who is prone to migraines and had a very sad past trauma could be a particular chosen person who is on the island on purpose. It could be stated that this is the moment when Teddy turned to be an object of power and an offshoot of "The composition of forces," rather than being the mere subject of power.

#### 2. 4. Andrew Laedis

As the story goes on the twisted secrets of the novel are unraveled Teddy's real character being revealed. He himself is Andrew. Due to his dark past and gloomy life experiences, he has created a fake world full of lies so that he can protect himself from the harsh reality. Teddy was the main target of the Ashecliffe and was the most dangerous patient with a very powerful defense mechanism in ward C. Additionally, he attempted to deny his true identity and lose his memories to survive. Accordingly, he was the product of "The composition of forces," chosen to be experimented and analyzed in order to get homogenized and at last normalized.

Andrew had gone through the war, witnessed death camps, carnage and murdered his beloved wife. As Teddy, he resists the reality of his life and this resistance is the outcome of "The composition of forces". In a part when he is talking to Cawley about the reality of his life he tries to deny the truth when he could not believe that he had been in the asylum as a patient for two years. In response to what Dr. Cawley tells him about his presence on the island he says:

"And, what, you had a guy working in the U.S. marshals' office? Guy's job was to spike my joe every morning? Or maybe, wait, he worked for the newsstand where I buy my cup of coffee on the way in. That would be better. So for two years, you've had someone in Boston, slipping me drugs."

"Not Boston," Cawley said quietly. "Here." (*Shutter Island*, p. 187)

This conversation proves that he still cannot accept the truth. The functioned influence of "The composition of forces" can be perceived during the whole path of his therapy and even his past life as he had always been the object of it.

The life of the protagonist is an illustration of how the process of turning an individual to a normalized and homogenized body is always effective even in an invisible manner. Andrew was the object of "The composition of forces" when he was picked out of the ward C, and received different types of treatment such as the role play by Dr. Cawley and Dr. Sheehan. He had been passed through many filters but nothing could turn him into an obedient member of the system. Eventually unlike what was expected of a modern method of psychotherapy, they performed a lobotomy surgery on him so that he could be more useful as a lifeless monster.

The protagonist tried to deny his identity and what he has done before, because it was really hard to accept murdering his own wife. He acted like he had never

done anything horrible before and his denial still continues even when Cawley read his reports about Andrew: Patient is highly intelligent and highly delusional. Known proclivity for violence. Extremely agitated. Shows no remorse for his crime because his denial is such that no crime ever took place. Patient has erected a series of highly developed and highly fantastical narratives which preclude, at this time, his facing the truth of his actions. (*Shutter Island*, p. 18)

His constant denial of his real identity and the actions he had done possibly means that Dr. Cawley and Dr. Sheehan's mission has failed again; a failure which resulted in brain surgery.

### III. CONCLUDING REMARKS

The present study analyzed the main character in Dennis Lehane's *Shutter Island* under the lens of Foucault's "The composition of forces". Foucault's ideas helped this study to perceive and prove the cause of the protagonist's mental disorder, Dissociative Identity Disorder.

The main character learns about his multiple personalities as Teddy Daniels and Andrew Laeddis. His strange behavior is proved to be the outcome of the practices of "the composition of forces" as a way to turn him into an obediently useful part of the army and the asylum. Andrew shows denial in his behavior in accepting the truth of his life and he struggles with the loss of his memory. Also his other character, Teddy, shows resistance to what has been going on in the asylum and the lighthouse and also his real identity. Therefore, all the hospitalizations, experiments, modern psychotherapy in general and "The composition of forces" in particular failed to turn the protagonist into a docile body.

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# Scrutiny of Mahesh Dattani's 'Dance' in "Dance Like a Man" from Judith Butler's Perspective

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**Abstract**— Dattani's plays deal with gender identity and gender discrimination. Society has imposed gender stereotypes on both men and women and when one does not accept or follow the roles decided for them there are 'outcasts' in the patriarchal world. In the play 'Dance like a Man', Jairaj and Ratna both with a common passion for dance are victims of Amritlal the patriarch of the family. Even after Amritlal's demise Jairaj, his son cannot get rid of the expectations of his father which eventually leads him into depression and alcoholism. In contrast, Ratna at every stage cooperates with Amritlal for her benefit and pursues her passions till the end. Hegemonic masculinity norms can be traced to society's pressure on women to be groomed and look desirable. This is the opposite of what's seen in most animals where male species work on their looks to attract females. Ideas of hegemonic masculinity and emphasized femininity have directly resulted in the oppression of every gender for several centuries. Dattani's Jairaj and Ratna have both suffered from patriarchy, subjugation, the quest for identity and the male gaze. The journey of both characters through all this has one the winner and the other the loser. One character fulfils its desires and wishes while the other merely participates under societal norms. This research paper attempts to analyze Mahesh Dattani's 'Dance like a Man' from Judith Butler's perspective of identity politics and gender performativity.

**Keywords**— Feminism, Gender Studies, Hegemony, Indian English Drama, Masculinity.

## I. INTRODUCTION

The play 'Dance Like a Man' is one of the best plays written by an Indian playwright in English. Mahesh Dattani has done thorough justice to a sensitive issue like gender inequality among the other themes of the play. Dattani's feat as the first playwright to have won the Sahitya Akademi Award has sealed his place as one of the finest and most prominent playwrights of India. Asha Kuthari Chaudhuri writes, "Dance Like a Man is a play that deals with one of Dattani's pet concerns – gender – through one of his principal passions, dance." (Chaudhuri, Asha Kumari, 2005). He has showcased the nuances, nuisances and complexities of an Indian household through a common thread of very unusual but peculiar to Indian culture 'classical dance'. Choice of classical dance as the central theme is an outcome of his learning Bharatanatyam

in his early 20s. The play Dance Like a Man first staged in 1989, dramatizes 'dance' with its many implicit implications – dance as a profession, dance as a passion, dance as a quest for identity, dance as ambition, dance as revolt, dance as manipulation, dance as an object of the male gaze and finally, dance as a strong maker of gender identity;... (Konar, Ankur, 2018). Social roles of men and women concerning each other are based on the cultural norms of that society, which lead to the creation of gender systems. (Warnecke, T., 2013). In the play, 'Dance' is the cultural performative norm that affects the lives of Jairaj, Ratna and even Amritlal. Judith Butler's Gender Trouble (1990) argued that "Identity is performatively constituted by the very 'expression' that are said to be its results." Thus, sex is biological and gender is social (Butler, Judith, 1990 p.24,25).



The play plots around an affluent modern Parikh family, Jairaj and Ratna, the middle-aged couple wanting their daughter Lata to become an accomplished dancer and achieve the fame and glory that a proficient classical dancer is entitled to. Amritlal, the patriarch of the family. Amongst the other themes of the play, the theme of human relationships and human weaknesses is also dealt with as the characters throughout the play struggle to come to terms with the complexity of intersection relations. The title is suggestive of the central challenge faced by the male protagonist, Jairaj, "[if] he [can] dance like a man", as the very notion of dance as opposed to that of maleness and considered only as a female (Jacob, Jerin, 2018) activity and more so by women of disgrace. The title itself suggests that a man is supposed to do the work which suits the man and not pursue his career in anything else which makes him less of a man (Dance Like a Man — Mahesh Dattani, 2016). Amritlal Parikh, a reformist, a freedom fighter and an influential personality in society in new India cannot imagine that the choice of his son's profession would not just rob Jairaj of any status but even he may lose what he had earned over the years. The basic unwritten laws of gender identities that are prevalent in our hegemonic society prevent Jairaj to choose dance as his profession (Konar, Ankur, 2018). Amritlal's unacceptance of his son becoming a dancer, Ratna fulfilling her passion misguiding him throughout his career, Jairaj's self-doubt in his abilities to take care of his family, earn enough to maintain an expected lifestyle and eventually his lack of being the caregiver for his family show how gender stereotypes work in a patriarchal society.

Jairaj and Ratna live within the domain of the 'patriarch' Amritlal, the father of Jairaj. Such are the deep roots of the patriarchy that even after his demise, Jairaj and Ratna cannot seem to break out of it. In fact, Jairaj adorns his late father's shawl on his shoulder representing the burden of the patriarchal code of conduct that he himself struggled with all his life. Dance for Amritlal is a profession where men like him visit as patrons, women of their household should not learn it even for the sake of revival of dying art and it is unimaginable for his heir to learn it and make it into his source of earning. Amritlal uses every emotion he is capable of to make Jairaj into a 'man'. As he cannot accept his son pursuing his career as a dancer, he tries all the possible means to stop him from seeking his ambition. Disgust, anguish, hatred, manipulation, surrender, Amritlal attempts in every way to achieve his desire of a son. He stays adamant that either the effeminate teacher stops visiting their home or he and Ratna cannot call it their home anymore. Jairaj leaves and takes Ratna along with him. But the home they choose to stay in is even worse than Amritlal's, at Ratna's uncle's house. It is even less

than twenty-four hours that the Uncle thinks his own niece under his care is an object of satiation. The male gaze is a manifestation of unequal social power, between the gazing man and the gazed-upon woman; and also is a conscious and subconscious social effort to develop gender inequality in service to a patriarchal sexual order. The male gaze is a social construct derived from the ideologies and discourses of patriarchy (Male Gaze, 2022).

Dattani's portrayals of Jairaj & Ratna as a subjugated class in mainstream society are strongly visible. Agrawal quotes Gayatri Spivak's view on patriarchy. She quotes that "all subjugated classes of society are not permitted to speak of their rights and duties. They are left to survive in the confined spaces of domesticity, kept in the dark to bear the burden of patriarchy in silence and sobbing" (Agrawal, Beena, 2008, p.69). Jairaj and Ratna, both with their common passion for dance, are bound to each other through marriage, in a lifelong companionship though love has ceased to exist between them due to the hatred for how they manipulated each other's careers of dance. They both desire to make dance their profession and fulfil their ambition. However, throughout the play, Jairaj appears as one who suffers on account of choosing his own path, which was untrodden by others.

Amritlal as a father wishes his son to have the best, he also worries that his son's choices would not make him anything if he pursued them any longer. He gave his son the freedom to practice dance instead of cricket as a young boy but he was worried when the hobby for dance as a boy grew into a passion for Jairaj as an adult. Jairaj desired to take his passion for dance as his profession and that would lead his son nowhere and he would not be able to support his family in future. Amritlal feared that his son, unable to take the role of man by the social norms, would fail to win the love and respect a wife has for her husband. Asha Kuthari Chaudhuri says, "The underlying fear is obviously that dance would make him 'womanly' – an effeminate man – the suggestion of homosexuality hovers near, although never explicitly mentioned." (Chaudhuri, Asha Kumari, 2005, p.68). Jairaj's character can be best understood in the light of what Sheila Ruth observes, in her essay on "The Dynamics of Patriarchy", the traits of an ideal patriarchal male. According to her he "... must be not only brave but never-timid; not only independent but never-needful; not only strong but never-weak. Committed to victory in battle, which is his first priority, he is a man of constraint and restraint, for violent emotions of any kind might deter him from his rationally designed course or strategy" (Ruth, Sheila, 1990, p.48). Jairaj faithfully follows his hobby though he is aware that he is Ratna's puppet who pulls the strings of his life, passion and profession with the directions of Amritlal.

For Ratna Dance was her ambition, and purpose in life and for that, she married Jairaj who would never stop her from dancing. Ratna's ambition and need to shine in the limelight were so powerful that she played with his emotions by misguiding him constantly, keeping him out of the limelight with a stone heart. However, she is aware of his support for the pursuit of her ambitions hence she never tells him his real worth to dance as a profession. To gain personal aims, she sacrifices Jairaj's abilities.

Jairaj was manly enough for Amritlal, Ratna, Lata and even Vishwas, it was his mentality that wasn't male than his physical self. For Amritlal maleness was a profession that was acceptable by the social norms. "A woman in a man's world is considered progressive, but a man in a woman's world is considered pathetic." (Dattani, Mahesh, 2006, p.166)

For Ratna maleness meant one's independent decision making power and once that decision was made seeing it through, living on one's own conditions, standing on one's own feet without any support and some others that Jairaj lacked.

"You! You are nothing but a spineless boy who couldn't leave his father's house for more than forty-eight hours (Dattani, Mahesh, 2006, p.147).

Jairaj himself wants to prove his maleness to his father, wife and daughter and is willing to do things that would please them to consider him a man. His self-esteem is destroyed scrupulously by Ratna. Jairaj wants to win the approval of Ratna as a Man. For Lata's performance due to an unfortunate accident with the mridangam player, Ratna is frantically looking for a replacement. Jairaj says "Will finding a musician make me a man?" (Dattani, Mahesh, 2006, p.123).

## II. CONCLUSION

As the characters move forward in the play through their own struggles and trials and triumphs it seems that there are reversals of gendered roles in the family. The struggles that women have to endure to materialize their dreams in the so-called patriarchal world like compromise, manipulation, discreteness, jealousy and bitter guilt are Jairaj's destiny in the play. Jairaj is the other, the second sex in the Parikh household. Jairaj seems to lack masculinity because in a man's world he is oppressed, forced and tortured. Jairaj appears to have been gazed upon as an LGBTQ in the play by his father and his love of life Ratna than the patriarchal representative.

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# Recreating Exile: Multimedia as Effecting Reader Destabilization in Theresa Hak Kyung Cha's *DICTEE*

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**Abstract**— Korean-American writer, filmmaker, and performance artist Theresa Hak Kyung Cha's *DICTEE*, first published in 1982, is an avant-garde, multimedia work. Its key themes are exile and dislocation, primarily that of the Korean diaspora as its members navigate (post)colonial violence and trauma. This paper explores Cha's usage of diverse and unconventional mediums — namely, uncaptioned images, fragmented prose, and letters, and how they contribute to the work's exile effect. *DICTEE*, through its intentional lack of context, simulates an exile from familiarity. The symbolic erasure forces the reader to experience and understand the discomfort of those who are exiled from their homeland. The reader is faced with a choice: one can give up on trying to understand the text due to their discomfort with foreign language and references, or one can grapple with the exile effect and emerge from *DICTEE* having a greater understanding of the painful feeling of exile and capacity to empathize with those who experience it physically in their lives. Though Cha's approach may perhaps be viewed as counterintuitive to the purpose of writing as dissemination of ideas to the mainstream, she is more interested in the maximum potential of a textual work to impact the reader. Readers who explore their discomfort rather than turn from it embrace the position of the exiled and shed light on what Cha obscures and evokes.

**Keywords**— multimedia literature, exile, destabilization, *DICTEE*, Theresa Hak Kyung Cha.

## I. INTRODUCTION

Theresa Hak Kyung Cha's *DICTEE* (2001) is an avant-garde, genre-bending collage of storytelling that includes (auto)ethnography, poetry, translation, and (auto)biography. Its most striking characteristic is its radically multimedia nature: Most of the work is prose and poetry, but there is a plethora of other mediums, including uncaptioned images, calligraphy of *Hanja*, or traditional Korean/Chinese characters, translation exercises, historical letters, scanned drafts of handwriting, anatomical diagrams, drawings, and maps throughout the book.

*DICTEE* explores a multitude of themes, including migration and dislocation, speech and silence, spirituality, loss, and womanhood. One of its primary thematic narratives recounts the colonialism and imperialism suffered by Korea, from Japanese imperialism during the first half of the 20th century, to American

neocolonialism during and after the Korean War. Historical letters, long prose, and personal accounts come together to weave a history of trauma, violence, and resistance. *DICTEE* has no defined protagonist and slips between multiple narratives and timelines, although throughout the work emerges an unnamed speaker struggling with exile. Many of the narratives are ambiguous in their speaker, an intentional choice to demonstrate the overlapping, fluid, and shared quality of stories. *DICTEE* features female figures like Korean teen revolutionary Yu Guan Soon; Saint Thérèse of Lisieux, Cha's namesake; Cha's mother; and numerous unnamed figures.

*DICTEE* is confounding, uncomfortable, and disorienting in its lack of context behind references, borders between different types of media, a primary narrative, or distinction between the English and French languages. The work's fragments do not fit together,

contrary to the usual expectations of readers of fragmentary writing (Ferens, 2019, p. 29). *DICTEE* can be compared to a sculpture of not only pottery shards but of found objects and valuables of all different shapes, sizes, and materials, their only common ground being the intentional manner in which the artist assembled them. The discomfort felt by the reader is not only intentional, but it is also precisely what makes the work revolutionary; Cha boldly flouts conventions of “[the traditional American] narrative apparatus” (Duncan, 2004, p. 138) in favor of a new collage for a new agenda.

The different natures of the various mediums work to enhance the sensation of exile in more physical, literal representations. Destabilizing the reader has the effect of allowing one to experience a similar exile to the one lived by the narrator — the *diseuse*, or the “speaker” — as well as Cha herself. Upon reading *DICTEE*, the reader is faced with a choice: either to succumb to discomfort and abandon Cha’s work, or thoughtfully consider its intention and enrich their understanding of exile by experiencing an imitation of it. In this paper, I specifically examine the mediums of uncaptioned images, what I call “fragmented prose,” and letters, and how they contribute to *DICTEE*’s exile effect.

## II. UNCAPPED IMAGES

Cha’s intentional decision to remove the black-and-white photographs of *DICTEE* from spatial, temporal, or historical contexts allows the work to exist suspended, resisting the reader’s desire for some sense of stability (Ferens, 2019, pp. 32-33). Further, we can examine how the visual ambiguity of the images themselves contributes to this effect. *DICTEE* opens with a grainy, black-and-white image of an unidentifiable, desert-like wasteland with multiple large boulders throughout (see Fig. 1) (Cha, 2001). The image places the reader in a literal exile, lacking proximity to human civilization. Whatever assumptions the reader has about the text or its author would be challenged by their first impression: this barren photo, void of context — or much content. The image serves as an introduction to Cha’s destabilization method.

The next page contains *DICTEE*’s frontispiece: an image of Korean characters carved into stone (see Fig. 2) (Cha, 2001). Readers unfamiliar with Korean will not understand the message and likely ignore it (Duncan, 2004, p. 152). Readers familiar with Korean will understand the text but they may not understand the context from which the image comes. The Korean reads (from right to left): “Mother / I miss you / I’m hungry / I want to go home” (Cha, 2001). The message was written on the wall of a coal mine by a person forced into labor

during the period of Japanese occupation (Friedman, 2003, p. 56). In approaching the image, both the non-Korean-speaking reader and the Korean-speaking reader experience a dislocating effect, in two different ways. The choice of image highlights the ironic gap between the subjects in the text and the non-Korean-speaking reader. The reader ignores a plea for help, for relief from the violence of colonization. After all, they do not know it is a plea for help, because they do not share linguistic ties with the colonized. This is not to say there is no effect on the non-Korean-speaking reader: due to the untranslated *Hangul* (Korean characters), the reader likely begins to feel uncomfortable about their lack of knowledge of their position within the textual environment. The Korean-speaking reader knows the meanings of the words but is likewise stripped of any context that could allow them to connect more deeply with the image.

Another obscure image depicts a hillside grassland where three blindfolded people are in a cross-like position, arms outstretched, and six people are looking at and surrounding them (see Fig. 3) (Cha, 2001, p. 39). With context, this is an image of the execution of Korean peasants by the Japanese army (Joyce, 2008). Yet, the photo’s subjects and setting are so ambiguous that the reader could imagine it to be depicting various scenarios. For example, one reader could connect the poses of the men in white as mirroring that of Jesus and the two thieves from the Bible, especially since Cha makes references to Christianity throughout the book, or even a kind of prayer or shamanistic ritual. Cha’s intentional lack of contextualization of this photo represents the violence that occurs without the reader fully being aware of it happening — only discovered when the reader independently searches for the historical context.

Cha takes reader-image tension to its extreme with a charged and dynamic image of a crowd of open-mouthed faces looking at something outside the frame (see Fig. 4) (Cha, 2001, p. 122). The air is electric; the expressive faces feel like a pressing, live call to action. Yet the lack of context discourages communication between the moment captured and the reader, halting the inspired solidarity, fear, anger, or horror. The image originates from a Korean protest against Japanese imperialism; the crowd is shouting, although the reader cannot know this to be correct. The graininess of the image further limits the reader from identifying the setting or time. The reader thus becomes aware of their own inability to ascribe explanation to image, which hopefully prompts them to reevaluate how they assess iconography or historical documents outside of the book.



### III. FRAGMENTED PROSE

Throughout *DICTEE* in both English and French, Cha writes in “fragmented prose,” an awkward, deconstructed style that denies the reader any linguistic comfort. According to Amanda Murphy, this prose reminds the reader of the difficulty of navigating language and speech, both “foreign” and “native” (Murphy, 2020, p. 10). In these segments, the prose is clunky and repetitive; often, commas and periods stab in between words. In reading this prose, the reader is placed in the position of the foreigner who struggles to express and articulate themselves: “She mimicks the speaking. That might resemble speech. (Anything at all.) Bared noise, groan, bits torn from words... *It murmurs inside. It murmurs. Inside is the pain of speech the pain to say*” (Cha, 2001, p. 3). Having lost the comfort and normalcy of standard grammar conventions, the reader feels alienated within their own language. By writing extended passages throughout *DICTEE* in this stuttering prose, there is a constant inability to communicate what haunts both the speaker and the reader. The reader, by reading the broken language of the exiled, feels exiled from a sense of normalcy or fluency.

Cha's semi-autobiographical speaker experiences a “painful self-annihilation” (Lim, 2019, p. 93) at the Korean airport upon her return to South Korea, eighteen years after emigrating to the United States. The passage recounts the speaker's passing through Border Security, a painful attempt at homegoing. The speaker eventually learns that as an exile, they will never feel at home anywhere — even in their “native” land. The passage slips from the “I” pronoun at the beginning to “you,” moving into a more active self-insertion narrative: “You return and you are not one of them, they treat you with indifference... Every ten feet. They ask you identity. They comment upon your inability or ability to speak” (Cha, 2001, p. 56). The choppiness and discomfort of phrases continue.

In some unspecified liminal space, the speaker's broken mother tongue fragments into “particle bits of sound” and “[s]peech morsels. Broken chips of stones” (Cha, 2001, p. 56). The depiction of a literal and physical fragmentation of speech is unsettling and even violent. The speaker's language serves as a metonymy for their Korean identity, and a fragmentation of that speech corresponds to a splintering in their sense of self. The passage also depicts a “painful self-annihilation” because the destroyed identity of the speaker is replaced by that of the reader. Although the reader is aware that the passage consists of the speaker's experience, the use of the pronoun “you” draws them to identify also as the exile.

### IV. LETTERS

Letters throughout the work also contribute to a destabilizing effect. There are three formal “letters” — one historical and two presumably fictional — and one prose passage that begins as a letter from the narrator to her mother (Cha, 2001, pp. 34-36, 80-89, 142, 146-148). In all four cases, there is no context given or resolution that follows. By reading the letters — which by nature are meant only for the sender and receiver to see — the reader becomes implicated in their exchange.

Patti Duncan (2004) notes that the letters “never receive responses, never spark dialogue and engagement between two parties” (p. 153). This lack of reciprocity and communication heightens the sense of isolation that comes with exile, as well as the act of navigating *DICTEE*. All of the outward calls are not answered; nor is the reader's search for some sort of contextual anchor.

In the middle of the book, in a chapter called “*THALIA COMEDY*,” there is a typewritten letter addressed to a woman who has sent a postcard to a man who no longer lives at that address (see Fig. 5) (Cha, 2001, p. 142). Lines like, “The last time I heard from him was in Chicago, doing Cabaret work and shortly after was taken sick” (Cha, 2001, p. 142) offer a sense of absurdity in their strangeness and seeming irrelevance to the themes presented in the rest of the book. In a way, the letter encourages the reader to resign to the dearth of context granted to the reader by the book; once the reader accepts this fact, they will be able to lean more into identifying with the exile, drifting in between texts and artifacts with minimal to no stability or grounding.

One of the fictional letters is handwritten and at moments barely legible, causing the reader to ask themselves if it was included in *DICTEE* to be read by others in the first place (see Fig. 6) (Cha, 2001, pp. 146-148). Yet for a letter to have been intended to arrive in the possession of another, it must be legible to the receiver — they must have a prior relationship. The letter is also signed “Yours Truly [sic] a Friend” (Cha, 2001, p. 148) — the writer does not identify themselves to us, nor do they feel obligated to do so. This notion forces the reader out into the margins as still implicated in the attempted dialogue (unable to completely disassociate from the letter) yet unable to comprehend the correspondence. The resulting tension mirrors that of the exiled, who is attached to their origin but cast out into the margins, the external.

It is even more troubling that we do not know of any responses to these letters because of the urgency of their contents: “Dear madam I will write in regards to your sister. she is in an awful shape she threatens to kill her self and her children and husband has done all they could



possibly do..." (Cha, 2001, p. 146). The gravity of the situation raises the stakes for the reader as they are unable to find a sense of resolution to the situation. They are only able to read a letter that has already been sent and received but are never able to learn if there is a response.

## V. CONCLUSION

Cha's ability to create art that serves as a rigorous psychological self-insertion achieves a great feat — she is able to recreate a lifelong or otherwise long-term condition in visual and literary form, plunging readers who have never been "exiled" into such a state during their reading of *DICTEE* despite their background. Readers emerge from *DICTEE* having a greater capacity to extend empathy across experiences and understand the painful feeling of exile in others.

Cha recognizes the destructive and painful nature of dislocation and exile and, throughout *DICTEE*, points to its root: violence, primarily caused by colonialism and imperialism. She brings awareness to this phenomenon by presenting it interactively through form, as well as through content. Though her approach may perhaps be viewed as counterintuitive to the purpose of writing as dissemination of ideas to the mainstream, Cha is not interested in this purpose in regard to *DICTEE* — she is more interested in the maximum potential of a textual work to impact the reader. *DICTEE*'s obscurity is a test for readers' openness, patience, and perseverance — once passed, one uncovers a rich work of art and literature, as well as the various traumas, histories, and heritages that inform it.

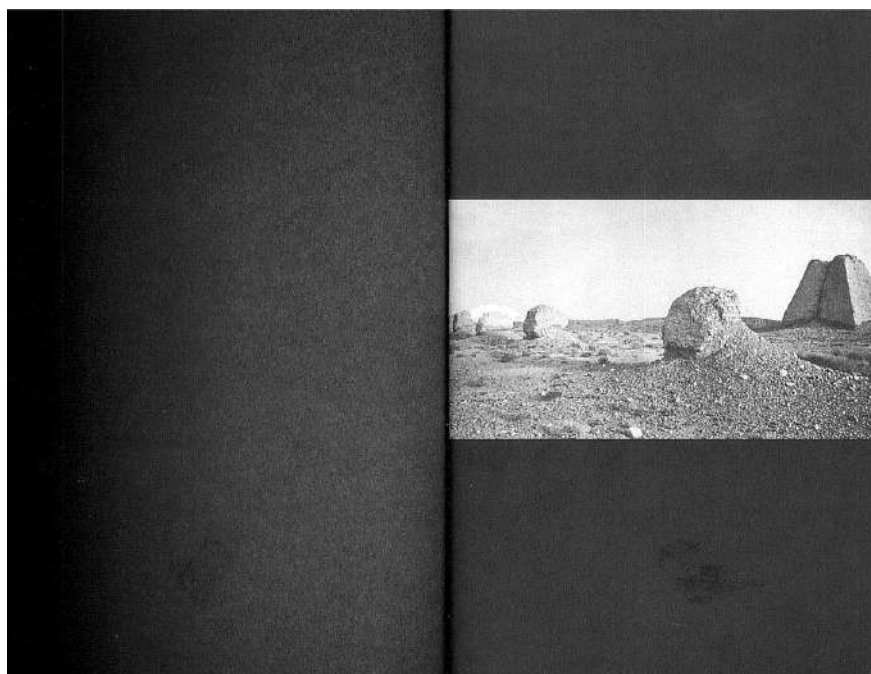
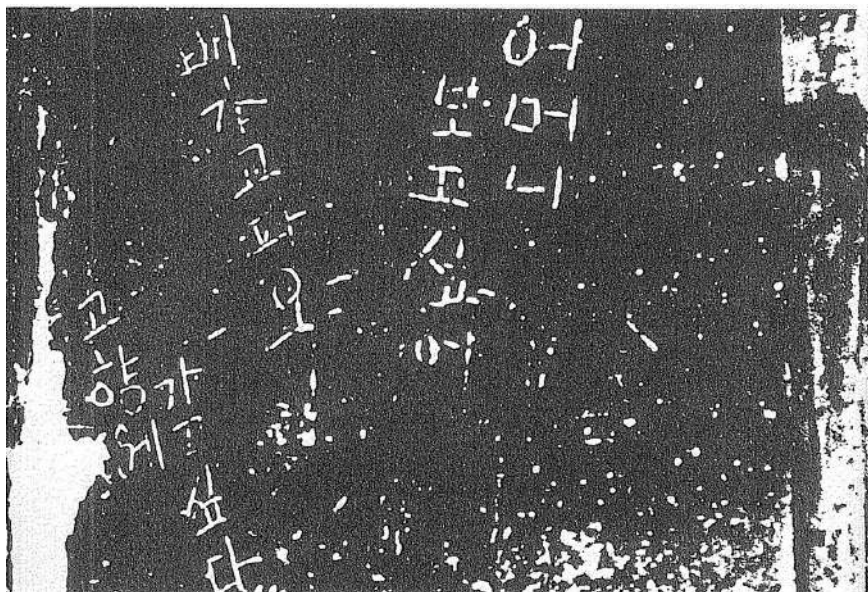
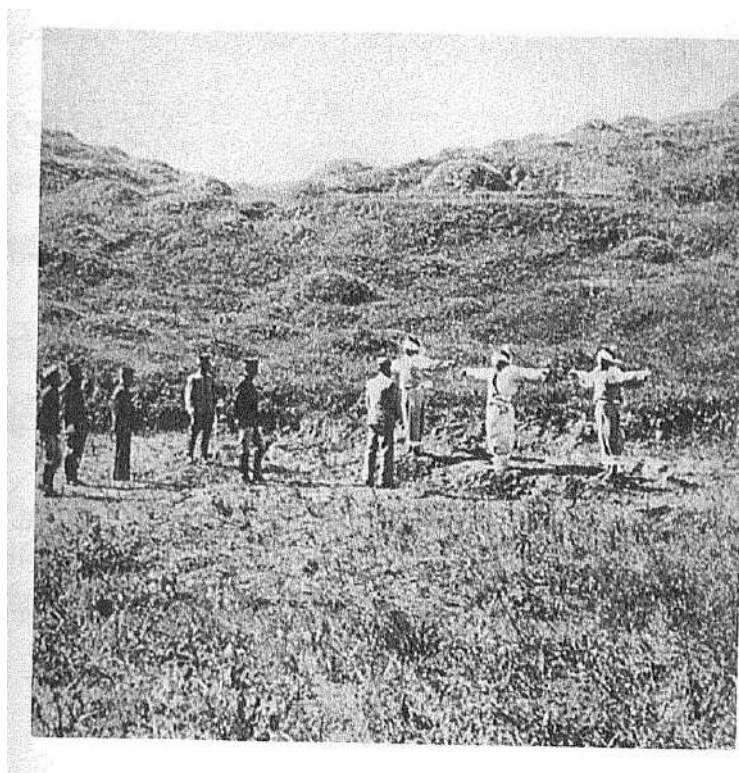


Fig.1: First pages of *DICTEE*



*Fig.2: Frontispiece*



*Fig.3: Execution*





Fig.4: Crowd

Holyoke, Apr. 22, 1915.

Mrs. Laura Claxton,  
53 Ashland Place, Brooklyn, N.Y.

Dear Madam:--

Noticing a postal card addressed to Mr. Reardon with your name signed to same and having been living in the same apartment with him, I thought I would let you know that Mr. Reardon has not been living here since last July.

The last time I heard from him he was in Chicago, doing and Cabaret work and shortly after was taken sick.

Of late I have not heard anything from him and cannot advise you of his present address. I might also state that Mr. Reardon's mother removed to Hartford about three months ago.

I shall keep your address in case I hear from him and will be pleased to advise you if you so desire.

Trusting this will be acceptable and hoping to hear from you

I remain,

Very sincerely,  
*H. J. Small,*  
173 Main St,

Fig.5: Typewritten letter

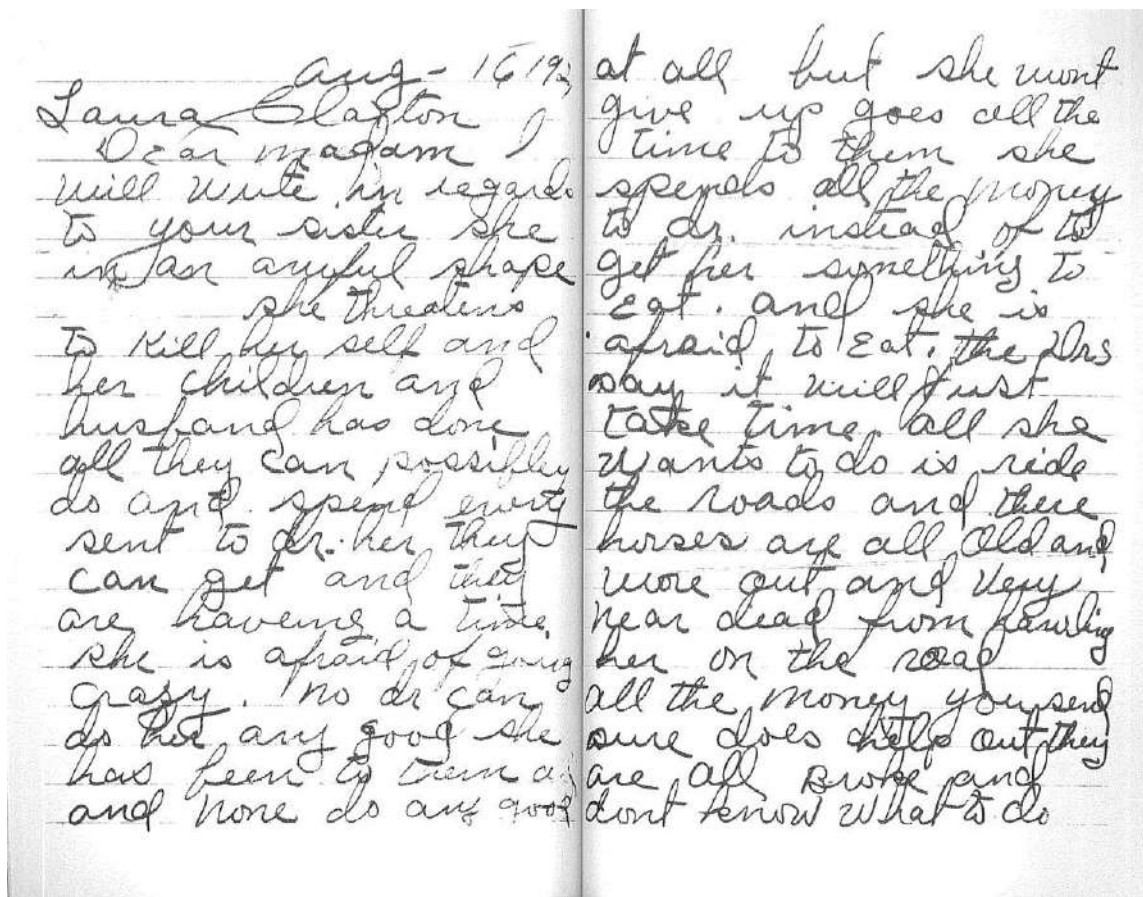


Fig.6: Pages from a letter

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# Existential despair in Kamala Markandaya's *Nectar in a Sieve*: A study

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**Abstract**— Among the diasporic novelists of India, Kamala Markandaya (1924-2004) occupies a prominent place as being one of the founding figures of the tradition. When she started writing novels in the 1950s, the theme of hunger and degradation, East- West encounter, colonial politics and its effects on human relationships, rootlessness and alienation had already been dealt with by some Indian English Novelists, but her uniqueness lies in the fact that she provides an original approach, intimacy and poignancy to these issues. In all her novels, spanning three decades, the readers are impressed by her realistic presentation of life. It would not be wrong to say that as a sensitive person and an astute artist she was ahead of her times and wrote about issues, which the next generation of novelists took up later.

**Keywords**— *Diaspora, alienation, social realism.*

## I. INTRODUCTION

As India nears its seventy-fifth year of independence, the diasporic tradition of Indian writing has carved an inimitable legacy of its own, establishing itself as a serious contender in literary studies that envision the role of nation making, imaginations of home and contesting representations of identity and belonging. The Diasporic novel, especially, has been instrumental in cementing this legacy as it seeks to investigate and represent “the dynamics of caste, culture, gender, multiple identities, etc...that helps the reader in understanding the ambivalent relationship of the diasporic Indians with their ancestral homeland, on the one hand, and with 'Indians', on the other.” (Karmakar, 2015, p. 78).

Among these diasporic novelists, Kamala Markandaya (1924-2004) occupies a prominent place as being one of the founding figures of the tradition. When she started writing novels in the 1950s, the theme of hunger and degradation, East- West encounter, colonial politics and its effects on human relationships, rootlessness and alienation had already been dealt with by some Indian English Novelists, but her uniqueness lies in the fact that she provides an original approach, intimacy and poignancy to these issues. In all her novels, spanning three decades, the

readers are impressed by her realistic presentation of life. It would not be wrong to say that as a sensitive person and an astute artist she was ahead of her times and wrote about issues, which the next generation of novelists took up later.

## II. SOCIAL REALISM AND LITERARY DEPICTION

Markandaya's early experiences of Indian life and rumination over the forces that have changed its complexion before and after independence have made her a social realist. Her vision of life, as revealed in her novels, emerges from the limits of family and sociopolitical society, at large, including economics, religion, morality and culture, and thus based on reality as well as imagination. The real and the ideal are bound together in a way that does not exclude any aspect of Indian life. Hence Markandaya's vision, being graphic and chequered, is circumscribed by the various aspects of life (domestic, social, political, economic, religious, ethical and cultural) and it is necessary to evaluate the nature of her vision in the light of these aspects. It is significant to note that these aspects of her vision are found in all her novels. For example, the profile of social, economic and religious life in *Nectar in a Sieve* is different from that in *Some Inner*



*Fury, Possession, A Handful of Rice, The Coffey Dams and The Nowhere Man* etc. Her complete vision of life emerges from different shades and nuances of life depicted in her novels. A V Krishna Rao observes in this respect that "It has been shown that the literature of concern flows from the tragic vision that generates anguish over human tribulations. The same may be said about Kamala Markandaya. Like Orwell, she may be called the conscience of her generation. Committed to the belief that wrongs must be righted, she has a moral aim that validates her work. The purposive direction of her creative sensibility endows her novels with a certain representative character that marks them out as significant entity in Indo-English fiction" (Rao, 1972)

Markandaya adopts a novel method of showing the tension between the East and the West. She brings Englishmen to India who are looked at with curiosity and contempt by the Indians, for example, Caroline, Clinton, European ladies, while their counterparts are taken to England to achieve the same goal, for example, Srinivas, Valmiki, Swamy in England have to suffer. Through the theme of human relationships, Markandaya stresses the need for universal brotherhood. The theme of human relationships is not just a peripheral interest in her fiction; it is central to its main concerns, and often it manifests itself through the motif of existential angst. This angst is a consequence of the tumult of living and choosing that the subject experiences as the self is forced to confront uncertainties and conflicts that sometimes lead to deep psychological and spiritual wounds. The self, with its desires, instincts and dreams, encounters a world of reality governed by social, economic and cultural forces. This encounter leads to a crisis of identity to a state of being nothing. This paper seeks, therefore, to explore this paradox of human condition in terms of conflict between self and society and between free will and necessity, through a study of a wide spectrum of characters in Markandaya's novels. The characters inevitably find themselves in places, situations and relationships that reflect their agony and anguish as they negotiate with the challenges and complexities of existence.

Markandaya's impulse to write is born out of her deep concern with the poverty and squalor, torturous human conflicts and suffering, dreams and aspirations of the oppressed sections of society. It is interesting to note that unlike some writers like the African novelists Chinua Achebe and Wole Soyinka or Indo-Anglian writer V S Naipaul, who reflect a deep sense of frustration at the disintegration of old order and at the loss of the traditional values, Kamala Markandaya shows her firm belief in the unflinching spirit of the Indian social order to sustain itself through the worst of trials and tribulations.

### III. PORTRAYAL OF ISSUES IN NECTAR IN A SIEVE

Her first book *Nectar in a Sieve* (1954) is one such story as it portrays some of the problems faced by the Indians as they dealt with the changing times. Written around India's independence, this novel is a vivid record of the hungry rural peasantry whose life is afflicted by the existing social rituals and institutions such as child marriage, widowhood and negligence of the female child, slavery, landlessness, homelessness, casteism, illiteracy and superstition. The novel centers around the acutely suffering poor tenant farmer, Nathan and his wife Rukmani, the narrator of the tale. The story is a first-person narrative as told by Rukmani who begins her story with her marriage to Nathan when she is only twelve. Rukmani, being the fourth daughter, brings very little dowry, so her best match is a poor rice farmer, Nathan. They represent thousands of uprooted peasants under the pressure of industrialization and landlordism. Among the rural folk there is a clear dichotomy between the upper class, the landlords and the money lenders on the one hand and the poor tenant farmers and the labouring class on the other. Rukmani gives a graphic picture of the farmer's life of hardships, of fear and of hunger:

This is one of the truths of our existence as those who live by the land know: that sometimes we eat and sometime we starve. We live by our labours from one harvest to the next, there is no certain telling whether we shall be able to feed ourselves and our children, and if bad times are prolonged, we know we must see the weak surrender their lives and this fact, too, is within our experience. In our life there is no margin for misfortune (Markandaya, 1954, p. 136). Though Rukmani and Nathan were poor, yet their domestic life was blessed with peace and quiet. The early part of their married life was untouched by worries and cares; love and affection crowned their domestic bliss. Rukmani is faithfully devoted to her husband and according to Indian traditions, does not call him by his name but addresses him only as "husband". Her husband Nathan, like her, is "a gentle and docile soul" who "endures his lot without any thought of rebellion or redress" (Chandrasekharan 73). The concept of happiness for the rural people is very simple. They live their life on the elemental level with bare necessities, consisting largely of food, clothes and shelter. Rukmani ponders on such a vision of happiness:

While the sun shines on you and the fields are green and beautiful to the eye, and your husband sees beauty in you which no one has seen before, and if you have a good store of grain laid away

for hard times, a roof on you and a sweet stirring in your body, what more can a woman ask for (qtd in Pathania: 57-58)

Along with simple inhabitants of the villages Markandaya also depicts the idyllic beauty of the countryside that was being bulldozed by India's technological progress. She has given a description of the village not at the height of its glory but at its transitional period, affected particularly by the setting up of the tannery which starts expanding by acquiring cultivable lands of the village. It disturbs the apparently calm and peaceful life of the village. In addition to this man-made menace, nature acts as a hostile force in the form of draught and floods, resulting in failure of crops. Hundreds of tenant farmers like Nathan are forced into starvation. To add to their woes are the ruthless and merciless money lenders. As a result, they are evicted from their beloved land.

Meanwhile, Rukmani gives birth to her first child, a daughter. Though literate, she is not free from the prejudice against the girl child. Her reaction at the sight of the first born is, 'what woman wants a girl for her first born' (Markandaya, 1954, p. 19). Eventually, as the years pass, she is worried as she has no other children. Just before her mother passes away, Rukmani meets the man caring for her mother—a Western doctor named Kennington who treats her temporary infertility. Seven years after the birth of her daughter, Ira, a son is born to Rukmani and four more sons in quick succession (Arjun, Thambi, Murugan, Raja and Selvam). Both Rukmani and Nathan preserve love, though they are heading towards penury. Misfortune seems to have a tight foothold in Rukmani and Nathan's lives. The monsoon submerges the rice paddies where they worked for the survival of a household of eight. The vagaries of weather offer no respite for the poor farmers, for no sooner are the monsoons over than a drought damages the harvest.

As Rukmani's children grow, her husband's financial condition worsens. The marriage of their daughter Ira is a further blow to their poverty. Ira resorts to prostitution to earn money to feed her husband. As if this were not tragic enough, her little brother dies soon after. Later, Ira becomes pregnant out of wedlock and the baby born to her is an albino; Ira would have to raise a son all by herself, who is the subject of ridicule and fear and she will probably never marry again. Whereas the two elder sons work in Ceylon, their story is sad for they never see their families again. Murugan has taken a job as a servant in a doctor's house in the city. Owing to filial and familial attachment the now old couple go to their children to quench their emotional thirst. But there is no respite yet from their hardships. They fail to locate their son,

Murugan, in the city and also lose their luggage and belongings. Completely alienated from their sons, ultimate misfortune befalls them when Nathan dies in the city before they begin their journey to home and Rukmani is left a widow. From here onwards, life is a constant struggle and worry about her children. Rukmani's fourth son, Raju, is beaten to death when he attempts to steal from the tannery. The fifth son, Selvam, takes a job as Dr Kenny's assistant at the new hospital in the village. Rukmani had taught all the children to read and write and they could have found opportunities for better lives but he is the only one who takes advantage of this. Selvam's jobs pay very little, it seems as if he is being punished by fate for his decision to join Dr Kenny as the construction of the hospital takes seven long years to complete. Thus, each one of her children's lives are coloured by the poverty and hopelessness of their situation. The most heart wrenching words are spoken by Rukmani when she says:

Hunger is a curious thing; at first it is with you all the time, working and sleeping and in your dreams and there is a gnawing pain as if your very vitals are being devoured. Then the pain is no longer sharp, but dull and this too is with you always and because you know this, you try to avoid the thought but cannot—it is with you. (Markandaya, 1954, p. 81)

The irony is that after Nathan's death, it is Puli, the adopted orphan boy who finds and takes Rukmani from the city to her village where her daughter, Ira, and only surviving son, Selvam, still reside. Her own sons could not support Rukmani in her hour of need and it was Puli, who reciprocated filial feelings. Most of the characters in the novel are typically rural. Besides Rukmani, Nathan and their children, there is Janaki, Kali, Kunthi, old granny and many more nameless characters whose bearings are typically rural and their ways, attitudes and manners belong to the countryside.

In any case, Markandaya's portrayal of the other villagers offers little hope that their futures will be any brighter than Nathan and Rukmani's lot. Kunthi, a neighbour's wife, loses her husband when he learns that she has cuckolded him by prostituting herself to the tannery-workers. She loses her virtue, her reputation, her beauty and her friends, and has to resort to blackmail to get Rukmani and Nathan to give her food. Kali, another neighbour's wife, is a good friend of Rukmani when they are young. She is faithful, kind and comforting to Rukmani in times of uncertainty and fear. In the later years, however, she seems to have become insensitive and thoughtless. She makes rude inappropriate remarks about Ira's albino baby and is no longer the compassionate friend. The years of trial and

poverty have changed her underlying good nature. Old granny is an endearing character who sells fruits and peanuts to scrape out a meagre living. She has no home and is forced to live on the street, but remains friendly and as generous as she is able to be. In the end, she dies of starvation on the street.

Thus, *Nectar in a Sieve* contains symbolic portraits of the starving millions, the exploited working class who struggle desperately for bare subsistence in the rural as well as the urban areas. But Kamala Markandaya shows her firm, unflinching confidence in the indomitable spirit of the Indian social order to sustain itself through the mighty vicissitudes of life. As, the famous critic Uma Parameshwaran rightly observes:

It is easy to wring tears of pity for the plight of the peas-ant, underfed, uneducated, exploited and easier still to rouse anger and contempt for the superstitious and slow-moving masses. They stand there vulnerable and open to every attack, be it indifference, contempt or emasculating charity. But to evoke admiration, even envy, for the simple faith and unswerving tenacity they hold, needs sympathy and skill. Kamala Markandaya has both.” (qtd in Parvati, 2001, p2)

This observation is significant if we take into account that this novel, although an Indian story, is written in English for Western readers. But also because of the pervasive hopelessness and note of despair that runs throughout, the novel has a potential to overshadow the novelist's attempt to create a story about the triumph of the human spirit. Markandaya's portrayal of rural Indian life, though accurate and genuine, nevertheless is so bleak and has such negativity that it tends to eclipse the author's otherwise positive message. For the Western experience, both in literature and in life, it is an unacceptable reality that a person despite great endurance, courage and perseverance, is still trapped in a devastating situation. The capitalist West staunchly believes that being born to poverty does not mean, necessarily, dying in poverty. The Western nations, rich in natural resources and capital, enjoying political and economic freedom are vivid examples that how many of those willing to work as hard as Markandaya's characters, will have access to many routes to material comforts and a fulfilling life. But in this novel, the message seems to many Westerners that life, lived in dire poverty, is the only life possible to these unfortunate people and therefore a life in which no effort is worthwhile and no victories are possible.

This concept is confusing to the Western readers, who have known opportunity in abundance and they find it difficult to understand and accept the kind of destitution

experienced by the characters in the novel; a destitution that is not diminished even by their heroic endurance and effort. Nevertheless, the reader has to try and grasp that there is a positive message in *Nectar in a Sieve*. The message of the indomitable spirit of the Easterners that survives in the face of mind-boggling hardships and mishaps. This positive message is grounded in the Eastern idea of an internal overcoming. Easterners are not accustomed to the ever-expanding material opportunities bestowed on Westerners. They are all too aware of the picture of grinding poverty of life as is faced by Markandaya's characters. They know that being born to poverty does not mean, necessarily, dying in poverty. The Western nations, rich in natural resources and capital, enjoying political and economic freedom are a vivid example that how many of those willing to work as hard as Markandaya's characters, will have access to many routes to material comforts and a fulfilling life. But in this novel, the message seems to many Westerners that life, lived in dire poverty is the only life possible to these unfortunate people and therefore a life in which no effort is worthwhile and no victories are possible.

This positive message is grounded in the Eastern idea of an internal overcoming. Easterners are not accustomed to the ever-expanding material opportunities bestowed on Westerners. They are all too aware of the picture of grinding poverty of life as is faced by Markandaya's characters. They know that, for some, the only ground on which victory is possible is the interior land- scape of the mind, heart and the spirit. A victory that is won, by remaining, as Rukmani does, sane, loving, gentle, compassionate and even hopeful in the face of every reason to be otherwise. Let us now, keeping this context in mind, analyse the major characters and their feelings of angst in the novel, *Nectar in a Sieve*.

Markandaya draws the reader's attention to the fortitude and courage of the characters, their uncomplaining acceptance of good and evil alike and their extreme attachment to the land. Nathan and Rukmani experience happiness and suffer calamity together. During their abject penury, Nathan feels grateful to her, saying that he was fortunate to have her as his wife. Together, after a brief period of conjugal bliss, they suffer misfortunes—the loss of their sons, land and home, humiliations and disillusionment in the town, the grievance of their daughter and the final separation in Nathan's death. During all these situations Rukmani exhibits her tremendous power of tolerance and patience when she speaks the last words to the dying husband, “if I grieve, I said, it is not for you, but for myself beloved, for how shall I endure to live without you, who are my love and my life?” (Markandaya, 1954, p. 87). After losing her husband she returns home with the

leper boy Puli with the hope of curing him in Dr Kenny's hospital in the village. In the village she joins her only son left with her, Selvam and her daughter Ira, with a renewed desire to survive. What she convinces her surviving children is given in the Coleridge's famous quotation which forms the title of the novel, "Work without hope draws Nectar in a Sieve/and hope without object cannot live".

Thus, Rukmani is portrayed not only as a devoted wife but also as a loving, caring and sensible mother who had been a rock-like support to her husband and is now the rock for her children to lean against. She is portrayed as a considerate mother-in-law, a loyal friend, a helping neighbour, model housewife and an embodiment of the traditional Indian values of chastity and devotion, endurance and stoic acceptance. Though Rukmani is aware of and pained by her husband's adultery with Kunthi, even then she does not betray feelings of jealousy hurt and anger. Her faith and reliance on her husband remain unabated and unflinching. She silently endures her husband's extra-marital adventures. As K S Narayan Rao remarks:

Markandaya's novels deal with contemporary Indian society in a state of flux and change, and reveal a spectrum of moral attitudes on the part of the characters. Although her woman characters are never relegated to the background and are, in fact, better drawn than their male counterparts, it is usually the men who get away with their delinquent sexual conduct (Rao, 1973, p 69-70)

Rukmani accepts the blows and moves on in life. She survives. Her goodness and inner strength prevent her from becoming hard and bitter. No pain or injustice can cause her to rebel or seek revenge. Significantly, the only time Rukmani is shown as having a sense of rebellion is at the setting of tannery, which she vehemently criticizes. She blames the tannery which invades the fertile cultivable land and which has also invaded the children's playground. The market price has been raised high and the din and bustle of the tannery has swept away the beauty, the peace and the calm of the village. The price hike has also affected the farmers' wives—Kali, Kunthi, Janaki. Their common grief of starvation and struggle is expressed by Rukmani when she complains, "No sugar or dhal or ghee have we tasted since they came, and should have none, so long as they remained" (Markandaya, 1954, p. 32)

It is as if Rukmani has an intuition about the bad luck that the tannery would bring the village in general and her family in particular, for soon their land is sold to the tannery to pay the debts that they have incurred. It is this loss of their land, to which these people are greatly—even sentimentally attached—that creates a void and

emptiness in their lives and with this event, their misfortunes keep multiplying. The despair of a thousand such dispossessed families is echoed in Rukmani's words when she says, "While there was land, there was hope. Nothing now, nothing whatever" (Markandaya, 1954, p. 135)

This general submissiveness in the principal characters (Nathan and Rukmani) has the danger of appearing as a weakness in them. Yet, taken from another viewpoint, it shows incredible strength. What characterises the Easterners, particularly the rural people is their fatalistic attitude to life in which the blame or the credit for one's deeds is attributed to some impersonal power of God. Their unshakable faith in such a power keeps them happy and contented. If Nathan and Rukmani, even after a series of sufferings, continue to have hope, it is because of their intrinsic faith in God and religion which sustains them in their hours of adversity. Their faith blunts the sharp edges of their misfortunes while time applies a healing balm. It is this attitude of reconciliation to whatever happens, that makes the rural people persons in a state of equanimity in which one becomes afflicted neither by joys nor by sorrows.

It would be interesting and at this point it would provide an insight into the psyche of the characters if we endeavour to view Rukmani and Nathan in the light of Hindu tradition and religion which is so much an integral component of their existence. Indians, generally have a 'passive' and 'less differentiated ego' in contrast with the 'synthesizing and integrating activity' attributed to it in the West. As the most acute observation of Mittapalli reveals, when he comments:

In the Hindu scheme of things, ego reality (expressed in the West in terms of various ego functions such as a sense of reality, reality testing and adaptation to the environment) is of marginal importance. The whole of worldly experience is treated as a cosmic reality (Rollason and Mittapalli 189)

As against the classical psychoanalytical view of reality as tragic and ironic, the Hindu and more precisely the yogic vision of reality is, in the words of Sudhir Kakar:

A combination of the tragic and the romantic. Man is still buffeted by fate's vagaries and tragedy is still the warp and woof of life. But instead of ironic acceptance, the yogic vision offers a romantic quest. The new journey is a search and the seeker, if he withstands all the perils of the road, will be rewarded by exaltation beyond normal human experience (Kakar, 1981, p 6)



Let us go by the hypothesis that most Indians are religious, at least in theory. An offshoot of this religious outlook is fatalism, which appears to have given Indians the ego-strength to maintain equanimity even in the face of great hardships and ordeals. In the majority of works, even the rebellious protagonist is eventually reintegrated into Hindu society as is mostly true also of the novels of R K Narayan and Raja Rao.

Rukmani bears stoically the death of her son Kuti, due to starvation, death of her son Raju due to the tannery, prostitution of her daughter, Ira, due to the desperation of hunger, separation from other sons due to lack of money and the death of her husband evicted from their beloved land— enough to drive a person to desperation, madness or suicide, but Rukmani survives. This is the fortitude and attitude not only of Rukmani but also her husband, Nathan. Like her, Nathan is a gentle soul who endures his lot without any fight or rebellion.

Nathan is more a figure than a character in the true sense. He is the face of the millions of helpless peasants deprived of economic freedom. He is torn between his sense of responsibility to his family and to his land and the exploitation of the upper classes. In him is fully demonstrated the theme of rootedness. Nathan's roots are in his land and he is torn apart when divorced from the land. In the city he loses hold completely and deteriorates in physical and mental strength. He feels uprooted and can no longer survive.

In Markandaya's scheme, rootedness in one's traditions is the secret of survival in a fast changing society. This fact is evident in her other novels also. Helen, in *The Coffer Dams* is in search of her roots in an alien land. Valmiki, in *Possession*, finds true peace and happiness only when he returns to his roots. Srinivas, in *The Nowhere Man*, loses the will to live when he is alienated from his roots. Similarly, the greatest sorrow of Nathan is his eviction from his land which is the real cause of his tragic death. As a rural farmer, he builds his house himself with his own hands and takes pride in it. He is simple, hardworking and naive. He is bewildered and disillusioned in the city when he goes to meet his son, Murugan and tells his wife, "This is not my home, and I can never live here" (Markandaya, 1954, p. 187). The concept of happiness of the rural people, as genuinely portrayed by Markandaya, is very simple. They live their life on the elemental level with bare necessities consisting largely of food, clothes and shelter. Critics have lavishly praised these characters and their stature. An Indian-American writer, Indira Ganesan, writes of *Nectar in a Sieve*:

This is a very Short book but don't let that fool you. There is so much packed into this novel that

if you blink, you miss something. In some ways it is a very hard read in the fact that it is so realistic... At its core is Rukmani, a peasant Indian girl who marries her husband at the age of 12. This book is the mark of plight of the earlier times; India's struggle with modernity and the unbelievable acts of a woman for her family. The words were liquid poetry; the words penetrated my conscience and my heart. I can no longer eat a full meal without thinking about Rukmani, the main character, and her struggles to survive over a few American dollars. It was sad and slapped me in the face that this book may explain the many starving lives in other countries (qtd in Assisi, 2008)

The two views which represent conflicting Eastern and Western values, explicitly appear in the novel and the Western view is expressed in the character of Dr Kennington, the philanthropic, compassionate English missionary doctor. He expresses his disgust at the poor Indian peasant's passivity and meekness. The author has juxtaposed Rukmani and Dr Kennington as representatives of oriental and Western traditions, respectively. While Rukmani and Nathan stand for traditional Indian attitude of fatalism, resignation and suffering enshrined in contentment and complacency, Kennington represents Western ideals like liberalism, progressivism and protest. The Eastern apprehension of the universal and the eternal is challenged by the Western obsession with the material, the particular and the contemporary. Kenny's is the voice of the white man but of the educated, Westernised intellectual, like the author herself, who on the one hand, finds herself wishing to live up to the traditional expectation and on the other, finds her rational faculty questioning the peasant's abject surrender to the unfair economic system. Kenny's is the voice of protest and represents what the Westerner in general symbolises a dynamic force as opposed to the static. Often, the reader's pain is reflected in the character of Dr Kennington, who has witnessed the tragic incidents of Rukmani's life. Faced by such suffering, Kennington is often frustrated or angry with the family for their quiet endurance of injustice. At one point, Kennington meets Rukmani after the town has been wrecked by a terrible rainstorm and Markandaya's lucid language evokes the scene. Most poignantly she talks about uprooted trees, dead dogs, cats, and rats cluttering the road side and the general havoc brought about by the storm.

When after their gruesome description, Rukmani calmly tells Kenny that she has some rice to feed her family and that: "to those who live by the land, there must always come times of hardship, of fear and of hunger, even as

there are years of plenty” Kenny expresses his frustration and disgust at the peasants’ passivity and asks Rukmani: “Why do you keep ghastly silence? Why do you not demand- cry out for help-do something?” Kennington believes that there is no “grandeur in want...or endurance” In contrast Rukmani sees suffering as good for the spirit and endurance as a necessity because she cannot change her situation and replies passively “Want is our companion from birth to death” (Qtd in Misra, 2001, p4, p6)

As already discussed, Dr Kennington symbolises the West, with its rapid industrialisation and presents the contrast to the spiritualism of the East. He becomes the mouthpiece of Markan- daya, as he tries to ‘awaken’ the East by pleading with Rukmani to fight for their rights and to ‘rebel’ when others ‘trample’ them. Even when their prized possession — their land is taken away for establishing a tannery, they still remain patient and quiet. At the same time, it is interesting to note that in spite of himself, Dr Kennington admires Rukmani’s courage and fortitude. She stands as the epitome of the Indian woman whose sacrificing nature and fidelity towards her husband is most impressive. It is significant that Dr Kennington is the one who bonds with Rukmani and develops a friendship with her; both characters are intrinsically good, kind and benevolent in their own ways In fact, when Rukmani has to face the wrath of the moneylender, the threatening of the landlord for eviction from land, she discovers a consoling soul in the kind doctor. Dr Kennington stands as the symbol of civilised man’s generosity and broadmindedness. It is he who treats Rukmani and later, her daughter Irawaddy, for infertility. It is he, who out of compassion for the rural people establishes a hospital in the village. Dr Kenny, the voice of modernity tries to make the peasants aware of the limitations of their conventional beliefs and prejudices. He explains to them the value of family planning and the dangers implied in their faith that having a large family is a matter of honour and pride. Janaki, the wife of the village shopkeeper has seven children. Rukmani feels proud in giving birth to seven children. But as we have seen, subsequently, under heavy economic pressures, the large family disintegrates. The children move out to the city in search of work and adopt urban ways of life. In portraying Dr Kennington’s character, the author maintains that cultural and racial differences do not hinder positive interaction or understanding between individuals.

### CONCLUSION

Thus, by and large, Kamala Markandaya’s protagonists in *Nectar in a Sieve* are average men and women who are not obsessed with individuality and want to remain united in the face of hard- ships, poverty, social change or political

fanaticism In *Nectar in a Sieve*, human relationships develop, consolidate or disintegrate under the impact of economic hardships The external factors of their existence are so threatening that intimate filial ties assume crucial importance Rukmani and Nathan are pitted against the forces of industrialization, social evils and natural calamities. Despite the crushing weight of these forces, the tender bond between husband and wife never breaks. In their struggle for survival on the physical level, their emotional bonds become a source of strength. In their bid to raise their circumstances against unsurmountable odds, they assume heroic dimensions. Disillusionment and despair, disappointment and frustration abound in the life of her protagonists who are strong-willed and courageous and are simultaneously conformist who accept life and surrender themselves to its vagaries.

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# Home and Belonging in Chibundu Onuzo's *Welcome to Lagos*

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**Abstract**—Home and belonging have mostly been slippery in urban spaces especially for the poor. This is because it is difficult for the urban poor who due to unemployment and dwarfed wages fail to afford a habitable home. This issue has escalated in many African cities due to the rural-urban migrations in search for a better life. This essay explores these thematic issues of home and belonging in Chibundu Onuzo's *Welcome to Lagos*. The essay argues that that urban life and experience renders home-making slippery and problematic in some of its inhabitants, especially the urban poor, hence instilling a feeling of alienation in them.

**Keywords**—alienation, belonging, home, rootlessness, poverty.

## I. INTRODUCTION

The growth of cities is a very significant aspect to the contemporary growing African societies. However, it should be noted that different people view life in the city differently. For some, the city provides excitement because it offers opportunities for self-realization, while for others the city arouses restlessness, anxiety, and fear because of the overwhelming feelings of alienation and lack of home. This essay explores the themes of home and belonging in urban spaces in Chibundu Onuzo's *Welcome to Lagos*. An important assumption running through this novel is that urban life and experience is highly challenging and disturbing to the poor inhabitants. In this novel, Onuzo depicts poverty and unemployment as some of the main causes of homelessness among the characters, and presents rootlessness, insecurity and alienation as manifestations of the homelessness and unbelonging in postcolonial city of Lagos. The essay argues that urban life and experience renders home-making slippery and problematic in some of its inhabitants, especially the urban poor, hence instilling feelings of alienation in them. According to Crossley (2010) alienation in this context refers to the "separation or estrangement of human beings either from each other, from their own life or self, or from society" (p. 3).

Characters feel lonely and separated from relatives and friends generating senses of homelessness and unbelonging.

The general objective of this essay is to explore the representation of urban life and experience in Chibundu Onuzo's *Welcome to Lagos*. Specifically, the essay examines the portrayal of home and belonging with focus on the urban poor. In order to achieve this, the study analyses the challenging experiential encounters in relation to home making of characters in the city of Lagos. According to Myers (2010) "African cities represent major challenges" (p. 4). As such, these challenges have to be addressed if a sustainable urban future is to be achieved on the continent.

## II. LITERATURE REVIEW

Onuzo tells a story of five runaways: Yemi (a private soldier), Oma (a house wife), Chike (an officer), Fineboy (a militant), and Isoken (a young girl) who travel from Bayelsa to a hoped better life in Lagos. Onuzo presents her protagonists in the city as lacking an actual welcoming place. When Fineboy discovers a vacant, fully-furnished abandoned apartment, the group moves there.

However, soon they are cornered by the apartment's owner, a corrupt Minister of Education, Rēmi Sandayō, who emerges at night running away with government money. Finally, they end up living in a water lodged slum.

Different critics have read Onuzo's *Welcome to Lagos* from different perspectives. Feldner (2019) locates the novel in contemporary Nigerian Diaspora to parse the presentation of the city. An important observation that the study makes is that the novels of the Nigerian diaspora represent the city in more complex ways. What the novels depict even more strikingly is the assault on the senses that Lagos presents, the way "the city creates a somatic experience that baffles the senses" (p. 62). He argues that *Welcome to Lagos* narrates "violent and gruesome practice, often in order to illustrate the state of the justice system under Nigeria's military dictatorship" (p. 62). However, Feldner does not consider the suffering of the characters in the novel as a consequence of homelessness and unbelonging.

Dunton (2020) and Ramone (2020) point out that Onuzo represents a corrupt state in *Welcome to Lagos* where corruption is a great blow to the education system. They observe that the novel offers an analysis of the ways in which education cannot support Nigerian children to achieve their potential due to the corruption ensuing as an effect of colonialism. Amongst many complexities in the city, politicians, justify their actions with reference to the pervasive corruption in their environment. This essay shows how poor urban dwellers suffer in Lagos due to poverty hence creating senses of homelessness and unbelonging in the characters.

### III. THEORETICAL FRAMEWORK

This essay engages the views of Georg Simmel's and Garth Myers' urban theories to analyse the themes of home and belonging in the novel. In his essay, "The Metropolis and Mental Life" (1903), Georg Simmel identifies the effects of city life on the individual. Simmel focuses on the negative influences of the modern city on life, because the city is an artificial environment to which there are adaptations and adjustments which ultimately reflect the structures of the metropolis. He argues that "the psychological foundation upon which the metropolis individual is erected, is the intensification of emotional life due to the swift and continuous shift of external and internal stimuli" (p. 11). Simmel explains that the intensification of nervous stimulation in the city causes the metropolitan individual to "react with his head instead of his heart" (p. 17). Thus, instead of reacting emotionally, the metropolitan man reacts primarily in a rational manner, creating a mental predominance. In contrast to small town

or country life where the rhythm of life and sensory mental imagery flows more slowly and habitually, the metropolis provides the individual with a barrage of imagery and stimuli. This, in turn, causes an increase in the individual's awareness and intellectuality cognitive processes that allow the individual to absorb and deal with intensified stimuli. The result, as Simmel argues, is that the modern mind has become more and more calculating.

In addition, he further observes that:

the metropolis has always been the seat of money economy to the extent that money, with its colourless and its indifferent quality, can become a common denominator of all things.

It becomes the frightful leveler- it hollows out the core of things, their peculiarities, specific values, uniqueness and incompatibility in a way which is beyond repair (p. 14).

As such, the money economy has filled the daily life of so many people with weighing, enumerating and reducing qualitative values to quantitative terms. This, therefore, as Simmel argues, has resulted to complexity of life in the modern metropolis allowing the urban mentality to develop an "unmerciful matter-of-factness" (p. 19). Interpersonal and even intimate relationships become similar to monetary transactions: "the relationships and affairs of the typical metropolitan usually are so varied and complex that without the strictest punctuality in promises and services, the whole structure would breakdown into an inextricable chaos" (p. 19). Thus, Simmel illustrates how the modern city, in comparison to rural towns where relationships are established, has a negative influence on people's psyche and, therefore, negatively influences the lives of city dwellers. These kinds of relationships cannot be established in the metropolis for a number of reasons, for example anonymity and alienation, and as a result, the city dweller can only establish a relationship with currency. Money and exchange becomes the medium within which the city dweller invests their trust and most importantly, the only objective measurable achievement is of interest. Simmel's notions of alienation, unmerciful matter-of-factness and money economy are of particular interest to the current discourse on urban literature because it helps explain the nature of images and perceptions of the city in modern and post-modern literature.

The views of Garth Myers in his book *African Cities: Alternative Visions of Urban Theory and Practice* (2011) and his paper "Seven Themes in African Urban Dynamics" (2010) are also crucial in this essay. Myers provides a recent model of studying the African City. In his work, he mainly dwells on the main issues prevalent on the literature on the African city. He argues in his paper



that “cities in Africa are changing in ways that defy usual notions of urbanism, in their dazzling complexity, they challenge most theories of the urban” (p. 4) hence the need of using alternative models. Focusing on the historical background, he traces most African cities as postcolonial where the rural-to-urban migration was fuelled by the pull of perception rather than actual opportunity and by the push factors of rural landlessness, poverty and lack of employment which resulted to the urban poor habitat. For Myers, this conundrum only became more acute in many cities after independence and has so continued. He observes that “one of the legacies of colonialism is the segregation and segmentation of the urban landscape, while another related legacy is the high degree of inequality” (p. 51). In city after city, “formerly white or elite areas are increasingly full of gated communities and fortress compounds, while the “dirt-poor habitat” at the other end of the segmented colonial order is even more overcrowded and destitute” (p. 52).

Myers further categorizes most cities in Africa as informal. His main focus is on the built environment, specifically the growth of informal settlements. Many African urban areas grew informally from the beginning. Myers also postulates that

If we conceive of informal settlements as only existing in relation to and as being the opposite of something we deem to be formal settlements, in the fundamental dichotomy between colonial and colonised zones that ran parallel. Colonial regimes tended to view informal areas in cities as dangerous and disorderly zones of resistance and detribalisation: no sooner had they begun to emerge than policies were devised that were geared towards their elimination” (p. 73).

Considering that many urban residents in Africa live in informal housing, Myers claims that “increasing informalisation seems to be a euphemistic way of saying the cities are becoming poorer and more unequal” (p. 75).

As elaborated in his paper, the theme of poverty is again variability in African cities signaled by “how unequal these cities are in socio-spatial terms” (p. 12). We can only generalize from a broad array of studies that suggest that urban poverty and deprivation are increasing across most cities and inequalities widening. For examples, Myers says that “despite great economic strides and the growth of the overall economy, the percentage of the population residing in squalid informal slums has risen in parallel with the proliferation of gated communities with lavish mansions” (p. 12). It is clear that politics, power and influence diminish the capacity of the urban poor residents to effect changes that enhance their capabilities

to uplift themselves economically. This has led to a continuum of urban violence in Africa. He argues that “cities now endure a continuing wave of crime and violence that runs smack into a policing problem” (p. 143). Using Simmel's and Myers' arguments, this essay explores the themes of home and belonging in the novel.

#### IV. ROOTLESSNESS

Moving the narrative under discussion is the reality of rootlessness and slipperiness of homemaking and belonging in urban spaces. Since colonialism, the majority of the poor urban dwellers' livelihood in African cities has been predominantly associated with unhomeliness and non-belonging. This has made these concepts key in postcolonial literature. For many, the choice of migrating to the city has been that expectation for a meaningful and fulfilling life. Onuzo presents her protagonists, the five runaways, in Lagos city as lacking an actual welcoming place.

The idea that emerges in the text is that the city offers no permanent settling place. Consequently, the major constraint of city life is that the marginalised are forever moving from one place to another as it is difficult to make a home, proving the slipperiness of the city. Coming from different broken backgrounds in the country, the hopes of the five runaways for a better life in the city become shattered. Eager to find a home, upon their arrival in Lagos, Isoken is escorted by the rest of the group to what used to be her parents' home. When Isoken arrives at their rented house, she is greatly distressed by the missing of her parents who are not yet home since the fighting in their village and this means that she now has no one to take care of her. Despite this, the landlord, Mr Alabi mercilessly says that “I would have said you should stay in the house and wait for them but you know your rent is due” (p. 67). This incident proves that home and belonging are slippery in the city as Isoken has to search for another home, hence becomes fully alienated from the people and community she is used to. This is in relation to Simmel's view that urban life is governed by the money economy (p. 16). For him, the rentals matter more than being merciful to the young girl. The city resists the notion of home to the urban poor, thus, urban life is depicted as bleak and merciless. Mr Alabi demonstrates that money comes at the peak of everything, more than caring for the girl he had known for some time as his tenant with her parents. Onuzo acts as a critic of the city as there are no roots in the city, nowhere to trace a home but rather only leaving the inhabitants wondering from place to place. As such, this reveals the untrustworthiness of the city.

Consequently, the titling of the novel as *Welcome to Lagos* is a verbal irony. To be 'welcome' calls up expectations of being welcomed to a specific place designated as a home, but when it comes to Lagos, this narrative systematically undercuts expectations of safety and comfort. Thus, the use of "welcome to Lagos" constructs a sense of a home and belonging where there is none since the city is associated with rootlessness. The urban poor keep on looking for home as evidenced with five new comers, such that the novel's title starkly, if not ironically, registers notions of unwelcomeness.

City habitation also manifests as lacking privacy, exposing the vulnerability of poor urban dwellers. The open places in the streets are turned into homes as the urban poor literally live in the streets. When the five runaways, including many others in a similar predicament, are forced to make the under bridge a home, they discover that the place is as noisy as a market place. Chike confides to Isoken about it that "I can't sleep with all that noise" (p. 88). Their new home is as well "like a market where hawkers sauntered by thin, agile conductors hung from moving danfos calling for passengers, people passing by and cars still clogged the road" (p. 81). Here, the turning of a public space (the bridge) into a private one (a home) is unsuccessful. Their sleep is murdered by the noise from cars as well as people. Highlighting on this, Bhabha (1994) observes that in the city there is a constant shifting and distorting of public and private space, of living and commercial space (p. 103). That is, there are no separate entities in the city as streets can function interchangeably both as homes and public spaces. According to Bhabha, "unhomeliness is a condition in which the border between home and world becomes confused, in which the private and the public become part of each other" (p. 103). In this case, the home no longer remains the domain of domestic life, since the world become its counterpart. The unhomely, Bhabha concludes, "is the shock of recognition of the world in the home, the home in the world" (p. 103). The making of home in open streets defeats the whole purpose of the idea that home should be a comfortable and private place. The lack of privacy is also evidenced when Oma wears a nightie on top of her clothes: "its lace frills crawling down her chest and disappearing into the folds of her wrapper" (p. 83) since she cannot even manage to dress properly at such an open place. As an adult woman, Oma needs a comfortable place to change her dressing; however, at this open place she suffers more from humiliation. All she can do is to wear the night dress on top of her other clothes which should not be the case, yet, as long as they are in the city, they still have to face the realities of homelessness. We are informed "they have to adapt to the art of sleeping amidst the nightly disturbances,

the indignities of furtive squatting, and the embarrassment of a buttock exposed" (p. 267). This clearly demonstrates their unpleasant experiences of the city as their right to privacy is compromised. For the poor urban dwellers, privacy remains a luxury because open places do not have the comfort a home offers. Here the public and private spaces merge. The creation of a home in the world renders the border between the two intermingle hence no privacy.

The issue of privacy in the city is further compromised since men and women who are not related sleep in one room. Chike and Oma share the cost for a room for all the five: "women on the bed, men on the floor" (p. 70). Such a sleeping plan cannot be tolerated in a country setting as it infringes on the privacy of individuals. It disables the bordering line which exists between adult men and women in terms of sleeping plan. Consequently, the closure of this demarcation tramples on the cultural protocols as only married couples can sleep in one room. The designation of a sleeping room here is over stretched from private to a public room. The distinction between the private and public is problematic in Lagos where the home and public space interchange and intertwine.

The experiences of the five runaways in the novel reveal that the city is not 'sustaining. Despite seeking accommodation in a filthy inn just for a night, they cannot afford lodging there since they do not have money; as such, the question of accommodation prolongs. At checkout, the receptionist tells the five that "hope to see you soon" (p. 80). Having experienced life in Lagos, the receptionist is guaranteed of their homelessness and hopes that they would come back soon to seek accommodation. She is convinced that once these people leave the inn, they are bound to be moving from one place to another. According to *The Nigerian Journal* in the epigraph of the novel, Lagos is "a jungle of asylum only fit for lunatics" who can cope with such a situation (p. 35). The imagery of the jungle designates a space associated with unhomeliness where only the fittest can survive. Just like a jungle, Lagos proves to be inhospitable as new comers cannot get a permanent home. This claim is thus a true reflection of what the reader finds between the book's cover pages as their desperation for home leads to their pondering on options such as trying the beach. They further think of the pedestrian crossings that vaulted over the expressways used by livestock and humans alike where people slept under their awnings and under a bridge, which is also home to drug addicts and others that embrace homelessness and lay down beneath the concrete pillars every night. All these considerations to find a living place in the street unveils the rootlessness of home in Lagos.

Furthermore, the novel also makes references to destitute living conditions of most city dwellers. Due to the escalation of homelessness, people resort to living in informal dilapidated buildings which underscores the fact that making home in Lagos remains an emotive issue. When Fineboy chances a “vacated” house which he locates after a great search, he walks “at a pace that was almost a run” (p. 99) to notify his friends about such an opportune chance. He reports quickly when Chike asks him what the matter is, saying “A place. I’ve found to stay. Quick. Someone can enter before we get back” (p. 99). Here, Fineboy bears in mind the fact that housing in Lagos is a very difficult issue, hence, finding such a vacant flat is a rare opportunity which cannot be missed at any cost. As such, sourcing one such building means a lot as this serves as a better place compared to sleeping in the open space. All this underscores how scarce home is in the city. The flat serves as a home for the first time since Chike’s arrival in Lagos, such that he feels he has a mooring in the world once again. The flat is close to a home in that now they have a shelter, a bit of security from the open place, some house-hold materials to use, a toilet, and the women can sleep separately from the men. Yet the flat does not promise permanence as a home. Its attributes limit the feelings of being at home which testifies the magnitude of rootlessness. They are not at peace as they all fear the moment of being discovered by the owner of the apartment. Consequently, they keep on using an opening on the wall instead of the main gate since they are not the rightful owners of the flat. The use of such a hole to sneak in and out of the compound proves the fact that they have feelings of alienation from the rest of the compound dwellers. Not only considering the outside environment, the temperatures in there are very high since it is built underground. With power outages, their only source of breeze, a fan, is dead most of the time rendering their stay unbearable. This sense of entrapment in the dark makes Chike suffer from claustrophobia, depriving him of the feeling of being at home.

The city exists as a place of intersection for cultures as such loneliness creeps in. Life in the streets compels people from different places, backgrounds, as well as ethnicity cram into an open space. The under the bridge-dwellers “spoke different languages, worshipped different gods, supported different premiereships teams” (p. 87). There is no sense of belonging for the dwellers, rather fragmented ethnic and language groups stick together. Alienation and individualism rather than a sense of community crop up among them as each one stands on his or her own despite the many people found in the city. Mullin (2016) observes that “the greater the number of people that are packed into a tiny space, the more repulsive

and offensive becomes the brutal indifference, the unfeeling concentration of each person on his private affairs” (p. 5). Without a sense of belonging people feel anxious, isolated and unsupported. Throughout history, the idea of belonging to a community or a family has helped us to protect and define ourselves (McLeod, 2000, p. 9). The home, therefore, is supposed to be a place of love and fraternity. In dealing with ‘home’ in postcolonial literature, Said (1993) explains two links which are “filiation” and “affiliation” where filiation concerns natural links such as birthplace and family while affiliation relates to links you make at a later stage with “culture and society” (p. 8). In the novel, Oma welcomes Chike in Igbo and not in English, the language which they have been using to communicate to each other as a group. George (1996) postulates that home as a concept is related to belonging in both language and space, with homes existing on geographical, psychological and material levels (p. 17). The use of Igbo language by Oma when speaking to Chike is in search for a sense of belonging from the ‘same home’ and of the ‘same language’. Oma, therefore, evokes these notions of filiation and affiliation as she tries to deal with feelings of alienation.

In search of belonging, urban dwellers try to associate and stick to others. Therefore, this sticking together that happens in the city is after the realisation that the city is a place of deep loss, loss of home and belonging. This is seen when Chike tells Fineboy that they thought he was not coming back to the group from where he had gone. Minding the importance of his friends in the city, Fineboy responds that “How can? Y’all are my Lagos crew” (p. 82). Home and belonging connotes family. In the absence of a blood family, Fineboy leans on his Lagos comrades to have a sense of belonging in the city as the narrator confirms: “this family of five had sprung together by circumstance” (p. 138). Fineboy seems to be aware of the importance of what Simmel calls “unprecedented relationships, those which originate under comradeship” (p. 15). The emergence and existence of such relationships is due to the absence of family in the city. Compared to other locales, the city allows for a more complex system of social relationships to cover up for the lost home and family.

Although the city does not offer a permanent home and belonging, it should be acknowledged that the city fosters a different kind of home and belonging. The five runaways temporarily can afford a comfortable home and belonging in Lagos. When the five come to dwell at the under bridge for the second time, they experience a fierce fight between the gangs and they quickly move away and become stranded at night. Their desperation prompts Chike to call Ahmed in London for help who connects them to

his father, Bola Bakale, in Lagos. Bakale rescues them from homelessness as he accommodates them in his house. Contrary to their expectations, they are warmly welcomed to the house. We read:

... they saw the cream sheets and felt the cool air blowing from the AC vents: three large rooms between five of them. For the first time in years, Chike had a room to himself, the smallest of the three. Their meals came on silver trays, brought by a maid who lived off the premises. Their first evening, they had all crowded into Chike's room, Oma and Fineboy bundled in the white towel robes they had found folded on their beds (p. 272).

The above description of life in Lagos represents the ambivalent nature of Lagos city. Since their arrival in Lagos, the fugitives have never been in a comfortable home with enough rooms, enjoying the cool air and in fact being served with food. Though the city is inhospitable, it fosters some other new and different forms of home and belonging. Furthermore, Onuzo recreates the urban space as a hybrid space punctuated by both the merciful (those concerned with the suffering of others) and the unmerciful (those that do not consider others but rather only minds their own business like Mr Alabi as earlier discussed). The fact that Mr Bakale does not personally know the five runaways but still offers a warm welcome to them contravenes with Simmels' s generalised view that city dwellers are merciless and charged up by the money economy. Mr Bakale's character here shows that not everyone in the city upholds to the power of the exchange value of money.

Moving from the praise of the city, the places that some poor Lagosians call home have a squalid and disturbing environment. Onuzo presents the slipperiness of home by painting a gritty picture with a malaise of urban poor people living in flooded slums. Myers observes that one obvious manifestation of informalisation in African cities comes in the settlement structure. Built illegally, Crankshaw and Parnell argue that shack settlements "are vividly opposed to the order and regularity of state-built formal housing and, within the constraints of poverty, they reflect the individual aspirations and styles of the residents. Shack settlements are sometimes volatile" (quoted by Myers p. 107). The conditions of Makoko slum are so disturbing such that Yemi fails to comprehend the fact that the water city settlement also exist in Lagos. Thinking it is outside the Lagos borders Yemi says: "It's time for me to go back to Lagos" (p. 284) Sabo asks him: "Where do

you think you are?" (p. 248). Yemi is really troubled to see that people in Lagos could be living in such informal housing and disgusting conditions. The unstable composite homes described in the Makoko slum reveal their literal absence of a foothold in the city. This proves that the homeless are geared towards finding home even if the environment proves unaccommodating. Such cramped, haphazard construction of the shacks found throughout the city's slums, just a mess of narrow alleys that wound around squat, ugly bungalows and shacks provide a stark contrast to the expectations of the city. This is what prompts Myers to argue: "It is a truism that many urban residents in Africa live in what are called informal settlements" (Myers, p. 70). Poor urban residents are left with no option but rather to live in slums since they cannot afford good houses.

In comparison to other slum settlements, Yemi laments that he has seen villages built on the sea in the Delta but nothing of this magnitude as Makoko. We are informed:

Everywhere he looked, the grey houses and their rusted roofs spread like a sheet. Lightweight canoes moved between the buildings, their owners paddling lightly to steer. They were selling things, drifting from door to door, passing up plates of... Some residents had taken to emptying their waste by their houses and the rubbish drifted together in small islands in the water.' 'Where do you have your bath?' 'In the water. It's enough for everybody' (pp. 247-248).

Lagos is densely populated with poor living conditions as evidenced with Makoko slum. The search for home becomes so pathetic to the extent that dwellers live in water lodged areas where movement from one house to another is dependent on canoes. It is so disgusting to comprehend that such a place can be habited by people as the rubbish makes small islands in the same water which is used for bathing. The description makes an overwhelming sight which baffles the senses. Emordi and Osiki assert that "African cities are nowhere close to being world cities. Rather, they are largely sites of intensifying and broadening impoverishment and rampant informality operating on highly insubstantial economic platforms through which it is difficult to discern any sense of long term viability" (p. 3). Despite slums being located in the city, it is with great concern to note how people live since they cannot have access to social services provided by the city council. Onuzo's depiction of slum settlement in Lagos resonates with the portrayal of slum in Abani's



*Graceland* (2004) where the protagonist, Elvis, struggles to survive in Maroko slum. Abani also seems more interested in exploring the slipperiness of home in Lagos city. Thus, the plight of homelessness goes beyond lack of housing, and includes improper housing like shacks and makeshift housing. Contrary to the title of the novel, the situation remains unwelcoming in Lagos with no hope for the future. Home and belonging have been negatively depicted in the novel with most characters feeling alienated, hence, representing urban life and experience as very challenging.

## V. INSECURITY

Beyond rootlessness, the issue of homelessness exposes insecurity. City spaces are insecure and unsafe, a concrete reflection of lack of home. Whilst the five newcomers are homeless and uncomfortable under the open bridge space, they are demanded to pay for the 'security services' by Emeka, the Chairman, of the under bridge dwellers. He says: "For security. We're stopping armed robbers and bad people from coming to this place" (p. 82). The fact that the five are forced to pay for security services shows that insecurity hovers on the city; dwellers survive amidst violent and dangerous situations. This then results in urban life and experience being more challenging in that the porosity of home greatly raises the issue of security. Emeka confirms that the under bridge is attacked by armed robbers and bad people. This emphasises the fact that they are left with no choice, the city is dangerous and safety has to be sourced through money. Suggestively, urban dwellers put much effort in search for protection from violence. This undercuts the city of the qualities of home. Writing about Lagos, Emordi and Osiki (2001) observe that "the rapid urbanization has led to a multiplicity of problems involving mass transit, open space, housing inadequate infrastructure, slums and squatter settlements and other problems associated with human beings in the urban environment" (p. 99). Thus to survive in the streets, dwellers meet multiple challenges. The two women and three men are charged the money despite the fact that the place is just at an open space, not anything close to be called a home but rather under a mere bridge, the more reason why Chike wonders: "where else must one pay to be homeless?" (p. 83). In Lagos city, money indeed rules everything as in reality the five pay to be homeless. As such, urban life and experience is entangled with complexities and alienation which the poor bear witness to, rendering the space sterile, bleak, and engulfed in suffering and pain. The author depicts the city as a place that is gloomy, depressing, and inhospitable.

Insecurity is furthermore highlighted through the physical description of Emeka, the prizefighter's body, as being mapped by "archipelagos of scar tissue" (p. 82). The archipelagos imagery with which Emeka's body is described symbolises how unsafe and cruel urban life is for the homeless. Thus, the scars on his body are a representation of the violent straits that Emeka has fought in the name of security and defence. This proves that Chike's city platoon cannot even protect itself from the idiosyncrasies of this city.

The streets further dissolve the comfort and safety which a home offers, leading to rampant violence. Muggah (2012) observes that the history of cities is intertwined with the search for protection from, and the containment of, violence (p. 18). When the five runaways go to settle under the bridge for the second time, they experience a night attack. Chairman and his boys had made enemies. During the fight, Chike reports seeing two rifles, sticks and steel, the pop of glass bottles shattering like fireworks over dazed heads (p. 269). The night attack under the bridge exemplifies the insecurity which results from homelessness. Thus, insecurity escalates the problem of home as evidenced with the running away of the five from the violent scene in search for a safer place.

## VI. BURDENSOME URBAN POVERTY AND UNEMPLOYMENT

In relation to the issue of home, the novel also conveys the pressure of poverty in the city as the key factor which causes homelessness and exacerbates a sense of belonging. As a consequence, Lagos is also associated with informal homes and squalid environment. Makiwane, Tamasane and Schneider (2010), in their study of the societal origins of homelessness, also contend that, factors that contribute to becoming homeless are poverty, unemployment, a lack of affordable accommodation and underprivileged childhood (p. 3). Homelessness, therefore, is just one of the most striking faces of poverty which results in lack of some things deemed essential in human life. Unemployment, poverty and homelessness go hand in hand as many scholars argue that poverty results from unemployment, and unemployment is clearly linked to homelessness.

Poverty makes the urban poor lack a meaningful life. The poor city inhabitants are seen suffering from a heavy burden of poverty which makes it difficult for them to find a home and other necessities such as food. Highlighting this issue of homelessness, Onuzo's five newcomers lack a meaningful life in Lagos as they cannot afford a home. According to Chike, for one to have a home, belonging, and fit perfectly in Lagos, one has to

have money. We are informed: “ Money answers all things [...]. How to make something of yourself in Lagos? Money. To get any respect in this city? Money” (p. 117). A look at Chike's observation reveals that life for the poor in the city is associated with misery and suffering. His reflection here provides a better reason why the poor are rendered destitute in the streets. When one does not have money, as is usually the case with the poor, it becomes a challenge to survive because everything in the streets demands one to have money. One fails to afford a comfortable home and to operate normally in the city spaces. Without a home, one is bound to continued suffering. This is a true reflection of Simmel's observation that “ city life is regulated by money” (p. 16); without money, urban life and experience tends to be very hostile. Money is the central valve of life in the city. The very value of humanity is lost at the expense of poverty in Lagos, all what is left is mere existence. Consequently, urban life and experience renders home-making slippery and problematic in some of its inhabitants, especially the urban poor, hence instilling a feeling of alienation in them.

Much as cities hold both the promise of economic opportunities and social mobility, they are hosts to massive poverty and social exclusion. Living conditions in Lagos are punctuated by pressures on home arising from the rampant poverty plaguing the cityscape, which is accelerated by unemployment. Employment has been one of the major pull factors to the city since colonialism. Myers notes that “ under colonialism, rural-to-urban migration seems to have been fuelled as much by the pull factor of perception as by actual opportunity, and by the push factors of rural landlessness, herdlessness, involution, poverty, and lack of employment” (p. 53). As such, employment has become more elusive in many African cities as many people flock there.

Onuzo brings the theme of unemployment to the limelight in a chapter where Chike and Yemi move around the city looking for employment to show that it is not easy to get a job in the postcolonial Lagos. She writes: “ With the UK charity Jobs Plus estimating that over two million people are unemployed in Lagos, the jobless of this city outnumber the populations of Gabon, Luxembourg and Kiribati combined” (p. 72). The use of such statistics is an anguishing exposure of the bleakness of the employment market in Lagos such that Chike and Yemi wander in the city to no avail. Narrating such an ordeal the narrator observes:

His search for a job had become frantic, almost panicked. He and Yemi ranged the city, tramping where they could, taking buses when they could not, riding

into the financial district with its glass buildings that distorted reflections, stretching them into thin, long, powerless creatures. They stood in queues, watching others ushered forward because they bore the right talismans, runic Mercedes symbols sketched on conspicuous keys, chunky gold watches, no other nexus between man and man than naked self-interest, than callous cash payment. Marx was writing of Lagos, surely p. (p. 86).

The author employs Karl Marx's ideas to show how the notion of power and money manifests itself in Lagos when it comes to getting jobs. In Lagos, much as people stand on meandering queues in search for job opportunities, those with power and money are ushered forward and possibly offered jobs at the expense of those deemed poor. The poor are made to stand on the queue for a long time. Thus, the poor in Lagos are alienated when it comes to employment opportunities, leaving them with no option for a standard living space or anything close to a home. According to Chike, “ Lagos was a jungle, an orderly ecosystem with a ranked food chain, winners and losers decided before they were born” (p. 86) that is to say, their destiny is predestined. The jungle imagery that Onuzo uses in reference to Lagos city symbolises how harsh conditions are for the poor. Like in a jungle, those deemed to be kings trump on powerless. This is a concrete referent to how the poor continue suffering while the rich and powerful in Lagos exploit them. This dislocation is directly linked to the early establishment of the city as a colonial space for capitalist exploitation.

With few jobs available, coupled with desperation, some opt for tenuous and poorly paid jobs to make ends meet. Thus, even if one does casual work, it remains a hectic issue to get a home from the stunting wage. Both main and minor characters are not spared from this predicament as evidenced by the unfortunate under bridge dwellers. Even if Chike and Yemi manage to grab a shoddy job by chance which does not befit Chike's qualification, the conditions are that they have to work on half pay as the other 10000 Naira has to be given to Godfrey who has offered them his job. Despite being a degree holder, Chike sacrifices his qualification for the sake of survival in Lagos as it proves difficult to land into a job befitting his studies. In such a financial situation, it remains difficult for the five runaways to get a home hence they continue living at an open space under the bridge. In his view of informal cities, Myers (2011) highlights that “ researchers document an increasing casualization of labour (with increases in part-time, seasonal, temporary

employment) so that the city's still noticeable formal economy is surrounded by extremely high levels of unemployment, poverty, and underdevelopment" (p. 93). Thus, non-permanent employment further worsens the problem of home in that workers are subjected to low and periodic wages which affects their flow of income. We further see this in the novel where some of the bridge dwellers such as Yusuf and Mahmud, teenage brothers from Kano, who have been displaced due to religious riots in Kano. Despite the fact that they are both working in an abattoir, they fail to afford a home obviously due to the small wages they are paid. Clement the welder, his wife and child, are also subjected to the same homelessness although he has a job. Thus, though some of the bridge dwellers have managed to get employment in Lagos, they cannot afford to get a proper accommodation. As Chike says "rent was pegged at mocking prices. For a few square feet in a slum, fifty thousand a year and a payment of at least six months in advance. Where would he find that on his halved salary?" (p. 97). The small wages that the workers earn cannot sustain them in habitable residential areas; as such, they are forced to live within slums, shacks or even open places. This is in line with Myers' (2010) argument that most African cities struggle with overcoming colonial inheritances of poverty, underdevelopment, socio-spatial inequality and coping with globalization (13). The luxurious homes of the city's rich residents are made possible by the cheap labour of the urban poor.

Poverty further compels the urban poor to live in substandard housing. Cinková (2010) argues that the consequences of poverty and unemployment affect human dignity profoundly (p. 12). When the runaways escort Isoken to her parents rented house, they discover that the house does not befit one in the city. As the door is opened, "it shudders, termites scuttling, alarmed and incensed by this assault on their food" (p. 66). The description of the door that it is being attacked by termites reveals that the house is made of cheap materials and that the landlord fails to control the termites. Living in such a house deprives the family from the feelings of being at home. Obviously, the family occupied this house because of lack of enough money for a good home as the family survived on a small business of a salon. It is not surprising, therefore, that when Isoken enters the house to search for money in a pillow foam, she finds nothing. Bearing in mind the quality of the house they were living in, the family could have survived on hand to mouth. Commenting on urban poverty, Nuttall and Mbembe (2008) argue that African cities are growing demographically without necessarily developing economically (p. 6). With the increased

population many urbanites struggle to survive in the city since they do not have viable sources of money.

Onuzo also captures the effects of poverty on home by presenting life in Makoko slum as another residential area for the poor. By re-imagining the city from the perspective of its poorest population, Onuzo challenges elitist responses to Lagos's social and infrastructural problems. The presentation of Makoko is very shocking as shacks are built on water: "some houses were squat, with doorsteps almost level with the lagoon" (p. 248). Dwellers use the same water for bathing, for toilet, as well as for fishing for their survival. This is a clear indication that the slum does not have access to social services such as piped water from the city council; hence, putting people's lives in danger of contracting diseases. Onuzo's extended engagement with the vagaries of slum existence creates a suggestive metonym for the inconsistency of the postcolonial nation-state, allowing her to effectively diagnose and critique the causes of the disparate living conditions of Lagos's numerous residents, those so desperate since they are too poor to find a standard home. Chike, Yemi, Oma and Fineboy quickly learn about its easy accessibility and finally settle there.

Slums are in total opposition to the city's well-constructed buildings. Writing on the uneven development, dual nature of the city, Manase (2003) observes that the city is interestingly "a two cities in one city" (p. 11). This captures the way in which the African city is mapped into two different segments, the affluence and modern town planning on the one hand while the other is dominated by the poverty stricken urban squalor associated with existence of social and moral decay. Bissell supports Manase arguing that:

If African cities have indeed been attempting to subvert or eliminate the colonial legacies they inherited over these postcolonial decades, then fairly often it must be said that one is hard pressed to see the result. In city after city, formerly white or elite areas are increasingly full of exclusive and infrastructure-rich gated communities and fortress compounds, and the 'dirt-poor habitats' at the other end of the segmented plan of the colonial order are even more overcrowded and destitute. Postcolonial regimes have often improved upon the strategies of colonial administrations, becoming even more exclusivist, authoritarian, and segmented (pp. 25-32).

Most African cities struggle with overcoming colonial inheritances of poverty, underdevelopment, socio-geographical inequality and coping with globalization. It goes without mention, therefore, that poverty is one of the major factors that lead to the slipperiness of home-making. Characters experience the reality of city life where it is hard to survive, let alone find a standard home because they do not have money. Myers further explains that these such settlements built within the constraints of poverty are vividly opposed to the order and regularity of state-built formal housing and they reflect the individual aspirations and styles of the residents. He observes: "the settlements are densely packed, overcrowded, and sometimes volatile" (p. 94). What is explained by Myers here is a case of absolute poverty. The United Nations defines absolute poverty as a "condition characterised by severe deprivation of basic human needs, including food, safe drinking water, sanitation facilities, health, shelter, education and information" as evidenced in the text through the black urban inhabitants (p. 26). The poor and the downtrodden endure endless suffering because of lack of money.

Due to the harsh life, impossibilities are worked on to become possibilities in the city. In the novel, the five runaways spend a night in a filthy room in an inn. Much as it is an unusual arrangement for men and women to sleep in the same room, the group has no choice as they do not have enough money to meet the cost of separate and standard rooms. The conditions of the room itself are decrepit and disturbing. The narrator says:

In its centre was a large brown stain, some waste product excreted or blood released, the mark too spread out to be ordinary menses. Blood from a deflowering perhaps, a quaking teenager and his girlfriend, fumbling until they soiled the sheets. Oma began to lift the mattress. 'Please come and help me. It's heavy.' Chike and Yemi joined her. Only Fineboy remained aloof on the floor. 'Don't bother,' the boy said when the mattress stood straight, needing only a push to be flipped over. 'Why?' 'The other side is worse.' Chike walked round and saw the green growth, spiralling in all directions. 'You don't want to see,' he said to Oma (p. 68).

Issues of hygiene should be taken with serious measures. Normally, one would expect the city council to monitor the hygiene of such places but the reality is pathetic. Furthermore, when Oma takes her bath, she finds some

curly hairs, possibly pubic strands, stark against the white tissue which had been left in the drain. Disgusted, Oma takes her bath quickly and carefully, not wanting water to splash back from the walls. To show her discomfort she does her bathing quickly to be out of this disgusting bathroom as soon as possible. Such nauseating description of an inn calls for serious actions from the city council. As lodging places for visitors, hotels are designated to give a first impression of the city. Highlighting on poor delivery of services in African cities, Myers blames it all on poor governance of cities. He argues: "African urban governance problems often play a central role in the creation of outside authors' negative or nightmarish depictions" (p. 55). Thus, the negative portrayal of the cities has largely been because of the underperformance of the councils. Makiwane et al. explain that "the social challenge of homelessness cannot be isolated from the broader context of massive unemployment and widespread poverty that characterises our society today" (p. 2). As such, homelessness is just one of the most striking faces of poverty which results in lack of some things deemed essential in human life. Characters experience the reality of city life where it is hard to survive let alone find a home if one does not have money.

## VII. ADVERSE EFFECTS OF HOMELESSNESS ON IDENTITY

Finally, in relation to the issue of home, the novel also conveys the pressure on the self in the city through the illustrations of the characters' lives. The lack of sense of home affects the selfhood of an individual. Characters reel under psychological pressure in the face of homelessness and unbelonging. They are alienated from the city. These feelings of vulnerability and lack of sense of selfhood should be viewed from the city's harsh realities and can be explained from both the social and economic impact on city life. The lack of home consumes the sense of the self which manifests in the dwellers' suffering from restlessness and anxiety. This arises due to feelings of rootlessness and disconnection from the rest.

The lack of home compels the poor urban dwellers to live a very pathetic life which is associated with loitering and moving around aimlessly. As such, the urban dwellers' life is dominated by restlessness and anxiety. Onuzo presents Yemi as emasculated in Lagos. He feels unsafe and increasingly longs for freedom outside of the confinements of the flat. She writes: "Against the statistical odds, he had succeeded in becoming a tourist in Lagos" (p. 246). Yemi feels uncomfortable and yearns for a free space and hence keeps on strolling the city aimlessly. His movements, therefore, illustrate the



bleakness of life in Lagos and how entrapping the city is. As a result, the negative influences of the city that Simmel explains, such as alienation and isolation, are all visible in Onuzo's novel. Much as the whole group is alienated and isolated from the city, Yemi further alienates and isolates himself from the rest of the members by becoming a Lagosian tourist to avoid being trapped in the flat.

The same restless identity in contemplating urban life and experience is noted in Chike who feels left out, vulnerable and exploited. As the leader of the Lagos platoon, Chike's burdensome poverty traumatises him to the extent that he becomes psychologically affected; the city begins to pick at his self-discipline. Speaking on trauma and its effects, van der Kolk and McFarlane observe that "all individuals experience trauma or traumatic experiences at some point in their lives. However, the difference in individuals is in the way that they deal and cope with the traumatic experiences" (487). Chike does not cope well with the stress in the city as while working as a traffic controller on half pay, he fights a stranger with a brief flurry of fists and knuckles. Without any inquiry about the squabble between the man and the girl, he misinterprets the scene thinking that the man's girlfriend is in danger when she screams. Yemi warns him that he needs another job as he does not concentrate on the current one: "Your mind is not here. If you dey concentrate, how your eye go reach dat side?" (p. 110). This action shows that Chike has been traumatised by poverty as well as exploitation since he is having a dysfunctional sense of self and has become delusional. Largely what the city has done to him is to destroy his selfhood. Though professionally trained as an officer in the army, his training makes him no better in terms of discipline. Therefore, the resultant city life has an alienating effect on the inhabitants, more especially the poor.

## VIII. CONCLUSION

In *Welcome to Lagos*, Onuzo demonstrates that home and belonging are central issues in urban spaces. The five runaways search for home in the city which is, to all intents and purposes, un-homelike. The unhomeliness of the five runaways in Lagos signify the difficulty of urban life for the poor urban dwellers, depicting it as challenging. Urban life is, therefore, defined by homelessness and is devoid of belonging. Onuzo further laments the poverty situation in the city as being a root cause of homelessness. In the city, the poor are subjected to insecurity, poverty and suffering. Coupled with unemployment in the text, poverty worsens urban life and makes home elusive. Furthermore, the novelist exposes identity crisis which

manifests due to homelessness and unbelonging. The city's impersonal, socially and economically alienating characteristics, lead to the urban dweller's fragmented psyche. The picture of the city that emerges in the text is therefore that of pain, suffering and dislocation.

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# The Centre of Igbo Ontological order through the Philosophical Analysis of the Past and Present Experiences of the Igbo Man in his Universe

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**Abstract**— *The notion of man is at the center of all human problems. Obviously, every philosophy, every religion, every culture, has to take up some position here because, all has a notion particular to them with regards to the notion of man. Thus, we shall in this work, bring out the Igbo notion of the human person—the most paradoxical of all realities. The foremost significance of this work is to respond to the need of a more documented idea on the concept of man as the centre of Igbo Ontological order through the philosophical analysis of the past and present experiences of the Igbo man in his universe; and by all means contribute to knowledge and scholarship by provoking more serious thought on this subject and serving as a meaningful point of reference for anyone who wishes to carry out further researches on the subject. Using the evaluative, analytic, historical and critical research methods, this research work advances the thesis that in Igbo world-view man is conceived as the centre of Igbo Ontological order.*

**Keywords**— *Man, Ontological order, Eschatology, Union of body and soul, Communalistic notion of man.*

## I. GENERAL INTRODUCTION

Due to the limitation in written literatures which investigates the Igbo understanding of man, there has come to be variations in the Igbo conception of the reality of man considering the complexity of man's earthly existence and what becomes of him at the moment his earthly dwelling is terminated. Thus this research work aims at solving this problem through investigating into the authentic Igbo notion of man from the perspective of the Igbo ontological order.

## II. THE IGBO NOTION OF MAN

It was Mouroux who avers that man is “a being who is simultaneously spirit and body, closed and open, existent and yet to be achieved; or if you prefer it, the paradox of a

being in a state of tension between the two principles of his composition, between himself and his fellows, between himself and his God.”<sup>1</sup>

In this wake of thought, human being is referred to as ‘Mmadu’ in Igbo cultural milieu. This nomenclature makes no particular reference to sex, thus is a unisex word generally conceived by all. As a diptote (i.e a noun with only two cases), the meaning of this word is very interesting in its etymological perspective. While some argue that it is literally pronounced ‘Mma-du’ translating to ‘let there be goodness’ or better still, ‘let goodness be’ (Mma-Goodness; Du-to be),<sup>2</sup> most others believe that it is etymologically pronounced—‘Mma-Ndu’ translating to ‘the Beauty of Life’ (Mma-Beauty; Ndu-Life). Following this latter understanding, the word ‘Mmadu’ stands to

signify the aesthetical apex of all created things; put the other way, the apogee of God's creation.

It is on this understanding that we base the theme of this research, having in mind that life is sacred and divine to the Igbo; thus, man being the beauty of life, makes him the highest amongst all things and beings in creation. Small wonder Shakespeare puts these descriptions of man on the lips of Hamlet thus: "...a piece of work, that is noble in reason, infinite in faculties, in form and moving, express and admirable, in action like an Angel, in apprehension like a god, lies beauty of the world, the paragon of animal[s]."<sup>3</sup>

### III. THEORETICAL REVIEW OF MAN IN IGBO ONTOLOGY

Invariably, it was very obvious from the philosophical history that the very question 'what man is' is contemporaneous with the Greek civilisation and thoughts. Not withstanding, the early Greek thinkers characteristically turned their focus primarily to unraveling the origin or the causes of the material universe. Admittedly, the issue of the nature of man is intertwined with the problem of the universe in as much as man is considered as part or constituent of nature. It can be said without any equivocation that the study of man in a particular and exclusive form started with Socrates, Plato and Aristotle. Nevertheless, Descartes in his *Meditations of First Philosophy* actually is the one who can be considered as the rightly known philosopher of modernity that more intensely and strongly raised the question of man with his soul-searching query: "What then have I previously believed myself to be? Clearly I believed that I was a man."<sup>4</sup>

More so, the issue of man is not new to Western philosophers. The obvious negative contribution from this question of man is that it divided the West and the entire philosophic traditions into various warring groups and as such compounding the problem in question. As regards the issue of the essence of man, that is the intrinsic nature or indispensable quality of man, the philosophers of the West are classified into three categories. Those in the first category considered man as essentially 'all soul', that is that man is a rational being. Plato, Aristotle and Augustine are among the proponents of this. The second group held that man is 'all body'. Following this view, man unwillingly lost his metaphysical status and definition and thus became a mere material, not more than the rest of material bodies or entities. The proponents of this theory include the ancient Atomists, Hobbes, Lucretius, the eighteenth and nineteenth century materialistic philosophers like Feuerbach, Holbach and others. The last but not the least

are those who propounded that man is a constituent of body and soul. Thus, for proponents of this category, man is unity of some sort. The Thomistic-Aristotelian school and Kierkegaard are regarded as major propounders of this idea.

Western philosophers, on the one hand conceived man as a paradox as regards the complexity of man's operations. Consequently, this gave rise to various other aspects of man. Hence, man is variously viewed as a religious being, a political animals, an economic being, a language using animal. Little wonder Ernst Cassirer emphasizes on man's characteristics as he succinctly puts that, "he sings, makes tools, creates languages, art, and lives in a symbolic universe where language, myth, and religion are part of this universe."<sup>5</sup> On the other hand, it is an irresistible fact that the issue or the question of man is commanding much more attention from the Igbo philosophical scholars in the recent times. This in turn has equally divided Igbo philosophers into various warring groups. Obviously, it is no surprise to witness such in a new discipline like Igbo Philosophy just as it was the case in all known philosophical traditions of the human world.

What is very conspicuous about the Igbo conception of the essence of man is the fact that it is markedly distinct from the Western conception of man or the self. The Igbo Ontology provides entirely a new sense of man which in no small measure satisfied to our understanding, the need of man in the Contemporary world with particular reference to creating a community of persons. Outside the consideration of man as a rational being, the Igbo conceives man not as egocentric, a lone-range or an individualistic being, but meaningfully as a 'community being' (a being-with-others). In this case man realises his humanity in the community of persons. Thus, Onwuatuogwu quoting Uchendu writes:

Community spirit is very strong among the Igbo. Almost from the first day, the individual is aware of his dependence on his kin and his community. He also realizes the necessity of making his own contribution to the group to which he owes so much. He seldom, if ever, becomes really detached from the group whenever he may [leave].<sup>6</sup>

The Igbo therefore, see the community as an organism. An organism has different parts and each and every one of the constituent parts is very essential to the organism in question. This is because, with any of the parts lacking, the organism would not be complete or perfect anymore. In Igbo community, no individual is taken for granted, but is seen as part and parcel of the community.<sup>7</sup> Little wonder

an Igbo sees himself or herself in others; hence everyone within the community is everyone's 'nwanne' or 'nwanna' (brother or sister). Moreover, in the first instance, every person is valued for his or her own sake and not for material purpose or what will be gained (utilitarian motives). For instance, the Igbo people answer such name like, 'Mmadu ka aku' (he who has relations is richer than he who has wealth). This means that money is not the original meaning of wealth for the Igbo. Rather, wealth is conceptualized in terms of parents, children, brothers, sisters and relations.<sup>8</sup> Meanwhile, a childless man, an orphan and a man without relatives are all considered poor. On the contrary, one with children, parents, brothers and sisters or relations is counted a rich man. Abjectness of life is not considered from monetary point of view by a true Igbo. Nevertheless, the condition of having no children, parents, brothers and sisters, relations and friends is what the Igbo regard as being or living in abject poverty. It is therefore; simply easy to comprehend why a traditional Igbo man desirously prefer human wealth to monetary wealth.<sup>9</sup>

Nevertheless, both the old and the young, male and female, rich and poor, healthy and unhealthy, are all human beings and hence important in Igbo community. This idea finds inspiration in the proverbial expression—'onye nzuzu mara mma iji kwuo ugwo ozu mana obu mgbe ajubalu, osi na ama onye?' (An insane person fits to be exchanged with for a dead person; but this becomes a problem once his lineal identity is enquired). The aged and the sick are shown by people around them that they are still being valued and needed. The idea of invalidity or liability of a human person is foreign to the Igbo.<sup>10</sup> For the Igbo, 'enwe si na ya anaghi atufu ma oreghiere' (a monkey does not cast its young until it begins to decay). Everybody is, therefore considered valuable. The aged for instance, when they are no longer good at every other work, are at least still very good at praying for the youths, the members of the family, their villagers and even the general public. The Igbo call this 'igo ofo'<sup>11</sup> which counts in the Igbo communal system of living, of which we are to look at.

Igbo communalism is by way of definition, a system or situation where everyone belongs, is valued, needed, counts, is associated with and as well as protected. It is a situation where every single person within the community is recognized even though there may be hierarchy in the recognition accorded to each person according to a person's function. Igbo communalism implies a community with communion as against Western communism.<sup>12</sup> Onwuatiegwu quoting Ozumba writes: "Communalism remains the African style of governance. A system which abhors any contact with a capitalist and individualist dimensions of the West. It is entirely an

African way of life."<sup>13</sup> In addition to his position, Ozumba further avers that, "what the label communalism tends to place in the minds of Africans is nothing but the idea of common spirit, a collective spirit of being together, harmoniously working for the benefit of all in the whole of Africa. Communalism therefore, is a kind of social relationship that defines one's apprehension of another in a defined community."<sup>14</sup>

To this end, the spirit that moves and sustains an Igbo man in his existential situation and possible circumstances is the spirit of belongingness and togetherness or communion. Even in religious tendency towards the world beyond, the energy that keeps him on towards the good moral life is the possible hope of the en-gathered-ness of the saints in the ancestral community. Thus Pantaleon Iroegbu writes: "...the individual is individual-in-community, not outside it, yet he is not a helpless victim or communal constraints. His adherence to the community is constructive not passive and blind."<sup>15</sup>

What is more, that the Igbo Ontology is communalistic does not necessarily imply that certain social anomalies such as tribalistic tendency or bias towards or against other people on the basis of tribal affiliation or cultural background is completely vanquished in public life. Hence, Prof. C. B. Okolo noted that Tribalism "is a stage of weakness in the evolutionary growth of a people."<sup>16</sup> It is the condition of being human. The Contemporary Igbo man in his endeavours to achieve more progressive and developmental leaps, therefore, continues in his ceaseless efforts against tribalism as a societal decay. Thus, to borrow Nkuruma's own phrase, the struggle continues until the militating problem is completely solved.

This communalistic concept of man does not in any way imply that the individual is completely swallowed up in the anonymity of the cloud. Prof. C. B. Okolo timely cautioned against this gross misconception of the idea of man in Igbo-African Ontology. He warns thus: "even though individual human beings belong to a class, yet experience shows that they cling to their own individuality as marks of distinct selves which they cannot part with nor allow to be merged with others. To ignore this aspect of man or to treat it inadequately by any philosophic system would certainly constitute a weak spot in that system."<sup>17</sup>

Therefore, the self or man in Igbo Ontology is not entirely swallowed up in his relationship with others, though the individual cannot be conceived outside the context of the community.<sup>18</sup> It must also be emphasized that in Igbo Ontology, man is not completely regarded as a mere object or thing as earlier mentioned. His place and role in nature, confers on him some dignity and sacredness. It must however be admitted that instances abound when



individuals are sacrificed to the gods or killed in tribal wars; or even as slaves. These instances are exceptions rather than the rule.<sup>19</sup> This is quite radically differentiated from the modern man's present day understanding of man as individualistic and in which the good of the individual person is what matters.

#### IV. MAN AND ESCHATOLOGY IN IGBO ONTOLOGY

Apart from the above understanding of man as communalistic, a being in belonging-ness, man in Igbo world-view is imbued with a dual nature: 'Ahu' (body) and 'Mmuo' or 'Mkpuruobi' (soul).

##### 4.1. Ahu (Body)

'Ahu' is the visible part of man which is perceptible to the senses. The Igbo take time to preserve the physical body. The aim is to ensure that the individual is not only healthy, but energetic, so that as he reaches adulthood, he will be able to contribute meaningfully to the development of the community. In their effort to preserve good health, the Igbo avail themselves of the services of the native doctors (ndi Dibia) for they are quite convinced that neglect of health leads to death; and death is the logical end to life in the present world. Consequently, they avoid any action that involves a breach of 'Omenala' (culture) or that which offends the divinities and the spirits; for such offence call down punishments consisting of sickness, hardships or even death.

To avoid these evils, they consult oracles to find out which divinities have been offended and what must be done to appease them. By and large, the Igbo have found through experiences that life in a community devoid of peace can be detrimental to health and mutual co-existence. They, therefore, try to cultivate cordial interpersonal relation; for an environment free from strife and quarrels, makes for happiness, peace and love. It ensures the progress and greater improvement in human condition.

##### 4.2. Mmuo or Mkpuruobi (Soul)

The soul is the invisible and indivisible part of man. According to the Igbo conception, the soul is the most important aspect of man. It is the life principle in man which continues to exist long after the body has disintegrated. There is however, a lack of agreement as to the correct Igbo name for the English word 'Soul.' Anyanwu used the Igbo word 'Mkpuruobi' to designate the soul.<sup>20</sup> Nwala employed the same word as well to signify the human soul.<sup>21</sup> An analysis of this term reveals that 'Mkpuru' is 'Seed' and 'Obi' is 'Heart,' so that the combination of the two words 'Mkpuruobi' literally means the 'Seed of the heart'. Exponents of 'Mkpuruobi'

hypothesis maintain that inasmuch as the heart is essential for the continued existence of the human person, any internal essence of the heart would certainly be the vital principle of life. For them therefore, the seed of the heart is the soul. This hypothesis is deficient in the sense that it not only localizes the soul in the heart which is just an aspect of the body, but also connotes the idea that the soul perishes with the body at death.

Amongst the respondents interviewed on this issue, a good number of them vehemently argued that the named 'Chi' is most acceptable because 'Chi' as the principle of life comes from and resembles 'Chi-Ukwu', the Great 'Chi'. The researcher discovered however, that this term is not widely used in Igbo land. It seems that this reluctance in the use of 'Chi' arises from the fact that it can easily provoke the impression that God and man share the same attributes. On the other hand, the Igbo name 'Mmuo' seem to convey most appropriately the Igbo idea of the human soul. Some prominent Igbo philosophers like Edeh and Nwoga hold the same opinion as well. To this end, Edeh writes that:

...the Igbo idea of the human soul is most appropriately conveyed by the term Muo sometimes written as Mmuo. Basic to this term is immateriality. It is suggestive of that which is unseen in contradistinction to that which is seen. Muo would be the most appropriate term that brings out the Igbo concept of the soul for the following considerations: (1) Muo can be prefixed or suffixed to anything to mean the immaterial, spiritual or unseen component of that thing [for eg] Muo-Madu—a human soul, Muo-mu—my soul, Aru-na-Muo—body and soul; (2) Muo cannot be located in a particular area of the body, and may not even be confined to one body, yet it can be regarded as the spiritual counterpart of a material body.<sup>22</sup>

Thus, 'Mmuo' is the vital principle in man. Through it the individual holds communion with the Supreme Being, the divinities and the ancestors. It shares the nomological qualities of the spirit-beings.

##### 4.3. Union of the Body and Soul

Metaphysically speaking, the Igbo regard the body (Ahu) and Soul (Mmuo) as essentially one. Both are intimately united and play complementary roles in sustaining man in his physical existence. The soul is the sustaining principle of the body. But the body, on its own part, helps to maintain the soul by providing it with spiritual food through acts of religious worship and religious ceremonies.

Therefore, the Igbo do not find any difficulty in proving the human existence and the human soul, including their basic constituents or characteristics. One of my respondents, Nnamdi Osuagwu from Orlu in Imo state, said that experience and common sense show that man's basic needs are of mixed nature, namely - those of the soul and those of the body. He argues that just as the body needs food, rest and medicine, so also does the soul seek after truth. What each aspect of the human seeks, is ultimately for the good of the entire man.<sup>23</sup>

In view of this, the Igbo view of man is certainly on clear contrast with the interpretation of the materialists who conceive man as essentially matter and argue that man is no more than the aggregate of molecules and atoms. Similar to the Igbo idea are the views of Thomas Aquinas and the medieval philosophers who held that man, even though he is of two basic elements, is yet substantially one being.<sup>24</sup> For them, man is not only a rational animal or an incarnate spirit but, above all, a person with unique qualities.

What is more, the mysterious and intricate nature of the human person with its accompanying complicated activities as regards the passing nature of human existence, the superior role man plays over the rest of nature under his control and which serves to achieve the betterment of human existence, man's weaknesses and strengths, intermingling of joys and sorrows in life, accomplishments and non-fulfilment, and the variously human experiences with regard to the realities of life, with particular reference to man's self auto-transcendence, all of which keep the traditional and contemporary Igbo in ceaseless marvel and keep resonating the issue of the composite nature of man and what becomes of him at the end of his earthly existence. The static nature of the Western conception of reality makes it more difficult to resolve the contraries, contradictions or oppositions that punctuated human existence and experiences. Anyanwu succinctly describes the situation thus:

First, we have the contradiction between the ego and the world...We have a contradiction between Body and Mind (Spirit and Soul). All contradictions which human beings face stem from the duality of experience. These include: the contradiction between one and many; individuality and universality, Time and Eternity, freedom and necessity, Reason and sentiment.<sup>25</sup>

Arguably, in contradistinction to this Western static conception of reality, is what could be considered as the contrasting theory; the dynamic nature of all existing

things in Igbo philosophy. In the first instance, the Igbo world-view accept and acknowledge a harmonious intermingling and interpenetrating the subject and the object, matter and spirit, visible and invisible unlike the Western conception that is dichotomized in nature. Despite the fact that everything has its 'double,' 'inner-side' or 'opposite'; yet they intermingle, interpenetrate and interact with each other. Hence, the idea of individualism in the sense of separate beings that are entirely independent of one another has no place in Igbo-African philosophical framework. All things that exist within the ecosystem, in their characteristic communalistic harmoniousness are ontologically bonded with one another. This is to say that the whole of reality is unified in a cobwebs-like relationship.<sup>26</sup> This harmonious nature of things in African worldview is simply alluded to by Adebayo Adesanya as he observes that:

This is not simply coherence of fact and faith, nor of reason and contingent facts, but of a coherence or compatibility among all the disciplines. A medical theory, e.g., which contradicted a philosophical conclusion, was rejected as absurd and vice-versa...philosophy, theology, politics, social theory, land-law, medicine, psychology, birth and burial, all find themselves logically concatenated in a system so tight that to subtract one item from the whole, is to paralyze the structure of the whole.<sup>27</sup>

Suffice it here to state that the essence of the Igbo world-view is such that, existence is not discrete but is a series of interactions and interpenetrations. Thus, there is no dichotomy in the Igbo nation of life and existence as can be discovered in the Western philosophy. Consequently, this became the basis of understanding man and eschatology in Igbo Ontology. Thus, Pantaleon Iroegbu in his historical survey of the contributions of modern African philosophers pointedly says: "when R. Onwuamibe, E.M.P. Edeh and C.B. Okolo, studied the concept of the person and immortality in Igbo metaphysics, they discovered also that the human person consisted of 'ahu' (body), 'obi' (heart), '[M]kpuru-obi' (soul), 'muo' (spirit), 'ume'(breath)."<sup>28</sup>

To this end, the Igbo distinguish from 'Mmadu', his 'Ahu' (body), his 'Onyinyo' (shadow); his 'Mkpuruobi' (heart), and his 'Chi' (the divine spark in man or spirit). The body and heart represents the material components of a person; the soul, spirit and breath are the spiritual components of a person; while the shadow is the psychological component of a person. The psychological component effects the

union of the physical and the spiritual. Hence, man in Igbo ontological conception is constructed of body and soul. Janheinz agrees with this idea in his discussion on the question of man's essence that goes into the making of the self in African Philosophy,

“the origin of a human being, however, is represented as a double process. On the one hand, [it] is a purely biological union of shadow and body according to the principle of Buzima.”<sup>29</sup>

But at the same time, something spiritual, *Nommo-force*, if we say so, unites with the body, for the production of a human being is a process of body and spirit.”<sup>30</sup>

## V. EVALUATION AND CONCLUSION

### 5.1. Evaluation

Man in Igbo Ontology, in the light of the above understanding is, therefore, imbued with a dual nature- the body and soul. Consequently, man as man is, therefore, capable of higher metaphysical operations. Man with his characteristic rational knowledge and understanding are placed over and above the brutes, inanimate and animate realities that are classified as the 'ihe' (ordinary things). It is in the human person that the body and spirit meet in a concrete human life. Admittedly, man is the union of the body and the spirit. This is the condition that qualifies a person as belonging to the category of 'Mmadu' (human being).

Though man shares in common the mortal body with other animals, however, his soul or spirit distinctly differentiates him from the rest of animals. Thus 'Mmadu' (man) in Igbo conception, is inconceivable outside the context of the body. In the same vein, the conception of 'Mmadu' in his body without the spiritual principle would be simply an absurdity. A human being of such kind would be a monstrosity, and, therefore, has fallen into a domain that is outside the category of human beings. Matter and spirit are the two principles that make the being of man and, hence, in Igbo Ontology man is not and must not be conceived neither in isolation nor independent of either the body or the soul. This points to the complemental nature of man in Igbo Ontological order. It is the unity of the soul and body that equips man with the power to function as a complex and paradoxical being he is. Having said the above, therefore, what is the situation of a person after this earthly passing existence or 'the ultimate limit-situation', as the Existentialists would put it.

To this end, the Igbo conceives the existence of man in the world of things as temporal. This temporality of the human earthly existence is made manifest in Igbo saying 'azota

ndu edobere onwu' which implies that the struggle of man to survive is simply a preparation for the end which must surely happen someday. However, death is not conceived by the Igbo people as an annihilation, but as a transformative travel or journey. For the Igbo, the age of a person at death, moral standard of a person during the person's life time, perpetuation of oneself through marriage and procreation of offspring, the kind of death (whether natural death, evil death or wasteful death), and rendering of full final burial rites, are all that come to determine the new status of the dead person. Apart from the few dissenting voices in respect to the final end of man in Igbo Ontology, the plurality of opinion is that the attainment of ancestor-hood (sainthood) is the ultimate goal or ultimate desired fulfillment of man in Igbo conceptual framework. This concept seems a more reasonable ground to hold.

Arguably, the notion of after-life is one of the fundamental assumptions of the Igbo that clouded their conception of man and immortality. But the concept of life or union with God in the here-after is not conceived by the Igbo-African early thinkers as God is an exclusive other who is far removed from the human world, though his influence is felt in the world. It is not within the category of thought which reason alone can attain. Among the major contributions Christianity renders to the Igbo traditional world-view as well as to the Igbo traditional religion is the concept or the doctrine of God as the ultimate good (summon bonum) or the final goal of all things, with particular reference to man.

### 5.2. Conclusion

Finally, our discussion on man, his essential components, his complex functions and his final destination at the end of man's sojourn in the world, necessarily brings us to concordance with Francis Cardinal Arinze who observes that:

When a person dies, his Mkpuruobi and Mmuo (soul or spirit), wonders till it is received into the blessed company of his forebears on condition that the relations on earth celebrated the full burial ceremonies. In some places, this belief requires also that the person must have been a good man on earth or at least that a cleansing rite be performed over the corpse before burial. The main passport, however, is the performance of the funeral celebrations.<sup>31</sup>

Furthermore, that the Igbo community which is essentially communalistic in nature (in other words an Igbo man is a brother to his neighbour) will remain a source of strength for the Igbo, cannot be doubted; for with such cordial

interpersonal relationship, the community as a whole will continue to strive to maintain its members while maintaining itself as a unity. This idea finds inspiration in the old adage which says – ‘anyukoo mamiri onu, ogbaa ufufu’ (united we stand, divided we fall). Hence, man is not in isolation the centre of Igbo Ontology order. Instead, he is the centre of Igbo ontological order in communalism, for man discovered his humanity in the community of persons.

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# Automata Theory in the WEFW nexus: Experience from the cities in the Global South

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**Abstract**— The major societal interests among the urban community at the moment represent a wide array of sustainable energy, climatic regulation, proper water use and sustainable production and consumption of renewable resources. As people migrate to urban areas, and more than half of the world population now live in cities, more pressure is put on the Water-Energy-Food-Waste (WEFW) systems. Devoid of plans for sustainable provision of WEFW services, cities may suffer water stress, starvation, load shedding and choked with waste. In this regard, among the dilemmas faced by urban managers is which methodologies would appropriately fix these problems and why. They can either (i) treat each of these problems individually or (ii) address them as one complex problem. This paper adopts the Automata Theory (AT) to explain how these options are affected by the nature of WEFW nexus, in what way the effects are transferred in the states and the opportunities and cautions from this nexus that affect the management of urban dynamics. A total of 16 articles analysing WEFW nexus and 20 articles covering interactions between WEFW elements were reviewed. Results show that the management of the interconnections between the WEFW elements contributes to either the realization or the breakdown of the urban systems. Empirical studies to establish resultant interactions between nexus sub-systems and developing integrated planning tools for inclusive policy processes that consider the vast array of this nexus in the current complex systems is fundamental.

**Keywords**— Water-Energy-Food-Waste nexus, Automata.

## I. INTRODUCTION

Currently, Asia and Africa still have a predominantly rural-to-urban population compared to Europe, North America and Oceania (Wiskerke, 2015). Nonetheless, two-thirds of all areas will have been urbanized by 2050 (Follmann et al., 2021), though the global south is the most expected to grow faster than the rest of the world (United Nations, 2018). With this growth rate, water, food and energy supplies may be overstretched despite improved efficiencies. Models predict that most economies will experience 25-50% water scarcity by 2050 (Borgomeo et al., 2018). Inversely, waste generation is increasing and is expected to increase by 70% from its current level by 2050 (World Bank, 2018). An effect on one sector brings new changes in another sector, shifting the nexus symmetry.

Several frameworks have been used to explain and establish how these processes, which are, the relationships between inputs and transitions, their outcomes and how to manage the processes and the outcomes as well. The frameworks comprise Life Cycle Analysis (LCA), Industrial Ecology, Waste Audits, Circular Economy (CE), Integrated Solid Waste Management (ISWM) and WEFW nexus.

The LCA, Waste Audit and Industrial Ecology have been applied in pollution studies, control and management. LCA is a cradle-to-grave model that analyzes individual elements from the raw material, wastes from its use and other resource use (such as energy consumption) in its life cycle. It provides credible data for policymakers to identify and quantify the specific stage of a process to intervene

and the connections between elements. It has been challenged as an expensive approach and requires deep knowledge and value judgment to make an inference (Gregory et al., 2009). Industrial Ecology examines uses and wastes from specified materials while the Waste Audit tool analyzes the flow rates and composition of materials that could be source pollutants. WEFW nexus is a quartette model based on the doctrine that a policy, strategy or initiative is likely to fail if implemented alone while undermining the others. Conversely, the success rate could be high if integration between the WEFW systems is amplified.

The focus of ISWM and CE models is the participatory processes. CE model calls for value for materials in production systems by closing loops (Richter et al., 2022) and ISWM advocates for partnerships to 'close and slow loops' in production systems. These models are built on the doctrine of mutuality and inextricability, which is also founding the CA Theory. The cells in a 'self-acting' state in the CA Theory hypothetically represent the different institutions, policies, regulations, programmes and people that enable the functioning of the WEFW sectors. Institutions work in mutuality, complementing and reinforcing each other while pooling resources in order to effectively deliver on their mandates. The action started on cell 1 (Sector 1) creates an effect in the neighbouring cell 2 (Sector 2), which transmits it to next cell 3 (Sector 3). Nature-based Solution (NbS) is an exemplary manifestation of how action on subsystem support and complements other subsystems in an ecosystem. For instance, a green-roof infrastructure, an initiative of this kind micro-regulates climate during summer but lower the pace of rain torrents which would have escalated the impacts of flash floods during rainy spell; controlled flash floods reduces the movement of sludge and leachates that are potential human and environmental health concerns and water reservoirs store water to be used in dry spell; green roofs enrich biodiversity which attracts pollinators and afterwards elevates food security.

## II. WETW NEXUS AND AUTOMATA EFFECT

Despite the wide understanding and its application, WETW nexus do not have one definition and scholars' definitions are founded on their perspectives (Dalla Longa & van der Zwaan, 2017). WEFW nexus was introduced in 2011 at Bonn during 'The Water Energy and Food Security Nexus-Solutions for the Green Economy' conference. The focus was to accelerate integration from below the pyramid, utilization of resources and investing in sustainable ecosystem functions (Rio20, 2011). This was after it was observed that lack of integration was the

major challenge with MDGs (Dalla Fontana et al., 2020). It also resonates with the knowledge that there is a robust interlink between the ecological sub-system with other city systems. This justifies the suggestion that global challenges such as climate change, urbanization and globalization should be addressed in a multisectoral approach (Stockholm Environment Institute, 2011). Similarly, the energy and materials circulation are particularly reliant on the ecosystem services of urban form and landscape. They cannot be dissociated from the highlighted challenges.

The use of WEFW differs in regions and sectors depending on the temporal scope of the goals (Endo et al., 2017). In Brazil and other Central and South American states (Ecuador, Bolivia, Chile), the application of nexus has improved energy, water and food sectors and efficient use of resources which also promotes the attainment of UNSDGs 2, 6, 7 and 13 (FAO, 2022). The success was backed up by institutional arrangements through securitization (Bazilian et al., 2011), denoting institutional capacity is among precursors both in the Global North and the South to fully implement the WEFW nexus. The argument against the application of nexus in Brazil is the skewness of studies on modelling, efficiency, technology and innovation with fewer social aspects (Dalla Fontana et al., 2020). The argument postulates that this influence the success or failure of interventions (Green et al., 2017).

While WEF research has widened since 2013 in the African context, there is a shift in conceptual and intellectual structures that have elevated new topics that have nexus perspectives (Botai et al., 2021). Some of them, counting environmental sustainability, sustainable development, climate variability and modelling, have escalated the idea of nexus from the international private corporates to local agents. A project 'Improving security and climate resilience in a fragile context through the Water-Energy-Food Security Nexus' implemented in 3 Sahelian countries (Niger, Chad and Mali) uses a nexus approach. Its implementation began with a comprehensive evaluation of the 'often-assumed links' between natural resources, the effects of climate change, and the conflicts in the region, and address all the challenges concurrently (Nexus, 2022). The project continuity fostered new opportunities that emerge from EFW nexus and knowledge sharing. Climate change in these Sahelian countries is expected to bring in more climate variability, which interferes with rainfall patterns, causing drought and food insecurity (Niang et al., 2016). Drought also lowers water levels, which subsequently reduce hydroelectricity generation followed by power outages, energy insecurity and food spoilage in refrigerators.

Kenya is another Sub-Saharan country with the potential to tap WEFW nexus more so from the geothermal, waste, water and agriculture interlink. Regardless of being the leader in clean-green geothermal energy, the country intends to develop oil reserves projected to deliver considerable revenues to the government, for instance, 2.86% of GDP in 2015 (Wakeford, 2017). If Kenya exploits existing reserves, it would reduce the cost of exporting refined oil. The exploitation of oil resources however comes with externalities that harm the environment, society and economy (Davis, 2008; Michel & Fingas, 2016; Rocca & Viberti, 2013). Besides being the key source of GHGs, oil resource development require other resources. Its production requires about 10 litres of water/GJ of energy (Stockholm Environment Institute, 2011), yet water supply is on a decline and several families rely on vendors (Ochungo et al., 2019). The country still faces acute vulnerability to climatic changes given the large dependence on rain-fed agriculture (Wakeford, 2017). Climate change, water, food security and energy vulnerabilities are the key drivers to adopting nexus models in Kenya.

Energy poverty is equally a disregarding factor towards the security of the nexus: it is a reason for the use of wood fuel as a source of energy both at the household level and in industries (Njiru & Letema, 2018). This is not the only source of GHGs in the country. The other key sources are energy and power from residential homes that have shot projections from 7 MtCO<sub>2</sub>e in 2010 to 50 MtCO<sub>2</sub>e in 2030 (Dalla Longa & van der Zwaan, 2017). But with the country's potential to withdraw GHGs through green energy sources (geothermal, wind, solar), it pulls down projected abatement to 14 MtCO<sub>2</sub>e in 2030 (Government of Kenya, 2013). Figure 1 shows various sources of GHGs. Besides topping the list of GHGs emissions, Agriculture-related activities like transport, processing and distribution contribute to the gases.

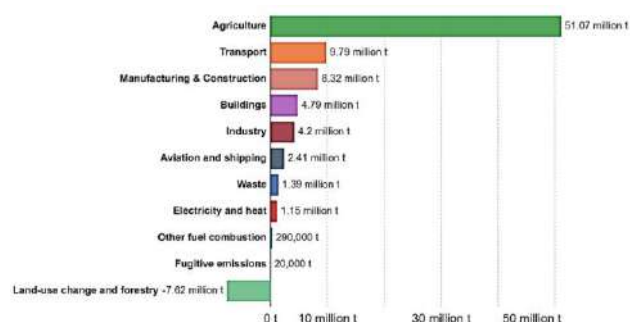


Fig.1: GHGs emissions per sector in Kenya, Source: Our World Data, 2020

Mitigation of GHGs thus requires multisectoral support and commitment from stakeholders to close the many

emission points. This may comprise reducing the distance to transit food products to reduce transport emissions, using energy-efficient building materials to reduce emissions from buildings, electricity and heat, fuel and fugitive sources and adopting green energy technologies like solar, tidal, hydroelectric power, wind and geothermal which are readily available in these regions.

Adoption of these technologies additionally solves some other problems (like hydroelectric power solving water shortage, unemployment, food insecurity, and water resources conflicts among others, a case) which are widespread in the region. The Kurdistan dams, for example, support the agricultural sector through the water supply, energy by HEP and at the same time sustainable flood control which would have caused serious property damage, fears and food insecurity in the Kurdistan Province (Azizi, 2018). Significant waste issues are however not well documented in this project, though flood control has an impact on sludge and leachate flow. A properly-coated landfill which is devoid of absorbency shields against contamination of aquifers, which afterwards safeguards human and other ecological entities from consuming polluted water. Overlooking this association by using a single perspective for a complex wicked problem is a reason some solutions are costly and skewed. Instead, solutions should tap piggyback benefits from a single solution, supposedly, an NbS.

Overall, the adoption of green technology created ambitions of significantly reducing GHGs and was projected to lower fossil fuel reliance (Dalla Longa & van der Zwaan, 2017). This lessens the triggers of climate change and global warming and avoids consequences that would otherwise destroy economic assets and revenues that indirectly serve the people. A Hydro Electric Power project in Kisii (Kenya) is an example of this interdependency: studies found a decline in power bills by 79% once the project is operationalized (Kitio, 2014), as well as the use of wood and fossil fuel. Another example is Homa Bay town which confronts persistent water shortages due to high electricity costs (Ongeko et al., 2017) which also translates into a low revenue base (Kitio, 2014). The water-energy nexus effect is similarly observed in Kisumu city. The city has the potential of producing energy from wind, which is predicted to reduce the high cost of electricity and can be used to supply water for food production.

There are other countries in the Global South that are now substituting fossil-driven machinery to mitigate the adverse effects of GHGs. In Rwanda, the focus is on reducing dependency on oil and chemical fertilizers to reduce its carbon footprint (GoR, 2011). The country has also constructed a biogas plant in Kigali prison to cut the

biomass energy demand by 70% and uses the effluent for food production (Kitio, 2014). Water stress is another global problem that is connected to other elements in an urban setting. The water vending trade is not unusual. By 2050, almost half the population will have to rely on food imports unless crop production adjustments are made (Stockholm Environment Institute, 2011). These are mostly in poor countries facing water scarcity. The water-stress problem spills over to food insecurity: water scarcity is expected to reduce food production by over 65% of the current levels in Saudi Arabia, Yemen (35%) and SAR (18%) (Borgomeo et al., 2018). This has a bearing on the economy of a country (Figure 2).

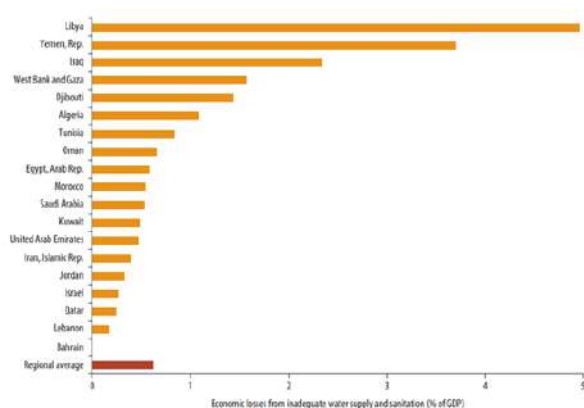


Fig.2 Estimated agricultural exports in the ME and N. Africa, Source: World Bank 2018

Despite its complexity and challenges in its implementation, nexus presents opportunities for more comprehensive policy solutions to address the nexus problems (FAO, 2022). Avoiding trade-offs while generating benefits that outweigh the cost associated with integration is a co-benefiting characteristic of the WEFW nexus. The benefits are designed in a manner that attracts interest from the private sector, the government and civil society groups and reduce intersectoral trade-offs and externalities (Petrariu et al., 2021).

Kenya's Vision 2030 specifies how to manage waste, LULUCF mapping, and reduce wood and petroleum usage in the transport and manufacturing sector (Government of Kenya, 2007). The Vision 2030 envisages the construction of water projects comprising multipurpose dams in River Nzoia and Nyando, the Tana Delta project and the rehabilitation of many river basins with the view of supplying clean water to communities (Government of Kenya, 2007). The multifunctionality illustrates tapped piggybacks on a nexus platform.

### III. CHALLENGES WITH THE NEXUS

Poor linking of the nexus elements is another common practice more so the waste and biodiversity elements, leading to ecological disasters like subjecting species to the endangered list (Gómez-Camacho et al., 2020). This is pronounced in how waste is not considered a big problem and is easily discarded through open dumping and burning in the Global South regardless of unintended socio-ecological consequences. Similarly, LULUCF is taken as a solution to agricultural land inadequacy but is a short-term solution and a huge threat to endangered and threatened species. Energy development and usage have also created negative effects that are either wasteful or environmentally degrading (Andrews-Speed & Zhang, 2019). These fears and uncertainties explain the incomplete integrations of all nexus elements in development programmes. Integrating environmental priorities into sustainable development policies, for example, is a challenge for developing countries that are still struggling with socioeconomic challenges such as inequality and social injustice (Dalla Fontana et al., 2020). There is also an incongruity in knowledge, that the high frequency of the nexus knowledge emerges from the Global North but is largely applied in the Global South, mostly South East Asia (Wiegler & Bruns, 2018). Trading off these elements against each other is also common. The waste aspect is mostly traded off in the WEFW equation (Dalla Fontana et al., 2020; Gulati et al., 2013; Guo et al., 2020; Wicaksono & Kang, 2019) or completely left out because it is seen as insignificant (Gómez-Camacho et al., 2020).

## CONCLUSION

The crucial role played by nexus in urban sustainability cannot be disregarded. Understanding how nexus operates, enablers and changes in state help to project scenarios and improve the decision-making process in developing comprehensive and integrated strategies for the next generation. In this regard, the application of Automata Theory on the nexus model, particularly the change in state and how it affects other elements of the WEFW nexus such as how impacts of climate change on water affect food and how it transfers the effect to energy and then to waste generation, and subsequent systematic permutations of each of these elements against each other, must be studied in detail. This could shed light on the key interventions that urban managers can use to tighten the sustainability loopholes in the Global South cities.

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# ‘The God of Small Things’: A Narrative of Catastrophic Misogynistic Approach

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**Abstract**— Arundhati Roy is one of the most noted Indian novelist, essayist and activist who mainly stresses on issues related to social justice and economic inequalities. She is the writer who has created ripples round the globe by her gripping write-ups. She has been rightly awarded and bestowed with honour for her daring effort. She stands as the most controversial author amongst the clutch of contemporary Indo-Anglian writers. My simple reason for choosing her work is that I vehemently feel the contemporary critics have failed in bringing forth her true identity as a sensitive writer. She is not a traitor but a ‘world denizen with humane concern’. Her novel ‘The God of Small Things’ has harboured huge worldwide literary attention for its unique writing style and sensational story line. It is acknowledged as a complex and diverse piece of writing that incorporates varied themes such as marriage, divorce, abuse, death, alienation, gender issue, class division and political and religious conflict. The present paper deals with the kaleidoscopic inter play of relationships in the male chauvinistic society, highlighting the dominant role of elderly women whose guidance and stringent norms ruin the life of the younger female generation. The story takes the readers in its stride and enwraps them in its roller coaster ride until breathless.

**Keywords**— Economic inequalities, abuse, alienation, gender issue, conflict.

Arundhati Roy’s ‘The God of Small Things’ is a compelling story of forbidden cross-caste love and what a community does to protect its old ways which sadly leads to absolute abandonment and huge rejection. The author has effectively shouldered the burden of caste and tradition, a double pressure that crushes almost all of her characters and leaves none untouched. It is a tragic story which, at times, reaches such heights that the reader feels dropped into a flux. It is a piercing critique of gender structure, caste structure and communism in India. To be more accurate, the novel is an acute interplay of patriarchy that perennially flows into its veins. Ammu and Velutha’s love story is the soul of the novel, the central theme around which the other themes revolve, creating a profound bond.

‘As she grew older, Ammu learned to live with calculating cruelty’. She, in the journey of her life, marries a wrong man whom she abandons and comes to stay at Ayemenem,

regaining the ‘lost paradise,’ her maternal home. But her stay in this Eden is short as she steps out of the domain to disobey God’s law of abstaining from the forbidden fruit. Her disobedience rains problems for her as well as Adam, Velutha. As a matter of the consequence, she is thrown out of the paradise to perish in isolation. How could she violate God’s Law: “The laws that lay down who should be loved, and how and how much” (33). She is punished for committing a heinous crime in the eyes of the, so called, Indian society which proclaims, “Women are the visible markers of a family’s honour” (Chakraborty Living on 115). Indian society observes a few stringent norms whose violation it doesn’t sanction. Quite obviously the law was broken, Ammu and Velutha had committed the crime and they had to face its repercussion. After the revelation of the horrifying fact, situations became hostile for both, the touchable and the untouchable. Ammu was mercilessly

locked in her room and Velutha was banished at the hands of his own party people, losing all credentials. In rage Ammu blasted and blamed the twins, her children, for the misfortune and called them '*misfortune around her neck*'. The mistake inclusively committed by all proved an albatross round their neck and consequently both met their most unfortunate and untimely death.

Disheartened and discouraged at their mother's conduct, the children dangerously decided to leave along with Sophie Mol (her niece), in the dark, to reach across the river. Unfortunately their boat capsizes and Sophie is drowned. The blame of Sophie Mol's death falls on the easy target Velutha, who is wrongly framed of kidnapping the kids and attempting rape on Ammu. As a consequence, Velutha is ruthlessly beaten up in custody and dies a painful death for '*breaking the laws laid by God of whom to love and how much*'. Ammu loses the paradise. She is kicked out of the house by her brother for murdering his daughter, a crime which she hadn't committed. She is left isolated and abandoned to perish with her twin children Estha and Rahel. Determined to find a job but unable to find one- dejected, disregarded, disowned and dismayed- she dies alone in the most impoverished conditions. Ammu- Velutha's story is a wild and dangerous one through which the novelist gives the readers a deeper insight of misogynistic gender role that strongly ply's in the Indian society. Madhumita Chakraborty in her Critique '*Living on the Edge*' writes, "*There are also different laws that apply for men and women.....that one could accept a lower caste girl into the house as a daughter-in-law but the same did not apply when one had to marry one's daughter to a lower-caste boy, as the family's honour was involved. The implication was clear. Boys still had a certain degree of freedom to choose their partner, but not women*" (115). Ammu was a clear target of this ideology which did not accept her relation with Velutha, an untouchable.

I, through the paper, have tried to sketch a different picture on the canvas. My idea, on the whole, is that the Indian society is so intricately woven that in some way or the other a woman is the sufferer at the hands of, none but, another sect of women who are patriarchal in nature or rather misogynist like men. To bring home this notion I've chosen the famous award winning novel '*The God of Small Things*' written by Arundhati Roy. Novels and stories are, in fact, the mirrors in which we have a true reflection of our society. The background, here, is a small place named Ayemenem based in Kerela where the caste and gender are seen as powerful and instrumental in deciding ones destiny. It is a patriarchal structure with which the society in Roy's novel begins. The main duty of a patriarch is to safeguard the interests of his clan, or family. However, a

deformed patriarchy escalated in the society which castigated the rights of feminine sensibility. The novel commences with the nuptial bond between Pappachi and Mammachi and concludes with the eternal split between Ammu and Velutha.

The novel sets in motion in a sphere where most of the feminine characters are twirled to fit into the reflection of their counterparts. But the resonance seems to dwindle as the patriarchal power gets transferred from one generation to the other. As a result, the novel bridges the space between antagonizing partners to a sympathizing companion. To recount from Roy's narrative, there are different phases of this supremacy which slithers from Mammachi to Rahel. The narrative proves to be an exquisite study of the vigour of patriarchy. It contains various female characters that represent conforming roles available to women in India. In order to illustrate these roles the novel has on its platter Rahel (Ammu's daughter), Mammachi (Ammu's mother/wife), Baby Kochamma (the spinster) and Ammu (the mother/daughter/divorcee/lover). Each woman defines different sexual constraint and chauvinistic traditional structure in a patriarchal society. For example, the youngest female in the novel, Rahel, demonstrates the worthlessness of a daughter to a family in India. Mammachi exemplifies the traditional mother figure and the desired submissive and docile Indian wife. Baby Kochamma represents the woman who attempted to defy the '*laws*' and the barren embittered existence she must live due to her initial subordination. Finally, Ammu, the daughter and mother, who depicts the outlaw and the woman of worth who ultimately, becomes an outcaste because she refuses to submit to the social norms.

Roy verbally paints a picture that allows a person to visualize the intricate web and history of sexism that pollutes the women's hearts and minds. Artistically, the author portrays the patriarchal society that injects the prejudicial and dehumanizing poison which like radiation continues to produce defects for female generations to come. Consequently, the circle of strife continues from mother to daughter, aunt to niece, woman to woman- promoting self-destruction and a sense of inferiority. The desire to retain and retard fellow women appears to stem from an emotional motivation, jealousy, envy, spite, anger and embarrassment. Although, sentiments do prevail at the surface but the underlying root originates from the patriarchal institution that slanders females and uses ancient propaganda to enforce the laws to torture and subdue them.

The youngest victim in the novel, Rahel, learns about the disappointment in her sexual life from female family members' remarks. Ironically, it is the women in her life

who express her inferiority to men. Her weird activities, after the untimely death of her mother, seem to reflect a negative deep impression on her delicate mind, making her quite inquisitive and insecure. Her silly and childish behaviors are an outcome of her loneliness and solemn life. The teachers misinterpret her deportment and instead of correcting her follow the dogmatic norms and ultimately expel her from the school due to her 'boyish' outbursts. In the male dominating, misguiding, misinterpreting and disapproving Indian society it is sad that a girl child is not able to identify her status and coordinates it to the prevailing customs. Rahel is a victim of similar situations. Caught in turmoil, unable to sail against the unfavorable tides, she decides to quit and leaves for America. Thus, she escapes the feudal-patriarchal society and survives by escaping from the stifling confines of the family home into an unconventional life.

This deviation in Rahel is brought by her own family members who compare her status with Sophie Mol and predict Sophie's future to be bright and glaring. Unknowingly, this remark bears a great blow on the sensitive mind of the child which ultimately leads to frustration and insecurity. Her expulsion from school and her emigration to a foreign land are the repercussions of the social web. She gives what she receives. She is an intelligent and honest person who has never felt socially comfortable. She is something of a drifter and several times refers to her existence as 'emptiness'. She is traumatized and haunted by Sophie Mol's drowning, Velutha's murder and Ammu's death. Although these events do not seem to deprive her of her quirkiness and brightness, they assuredly contribute to her sense of sadness and lack of direction in later life. "Over the years, as the memory of Sophie Mol slowly faded, the loss of Sophie Mol grew robust and alive. It was always there like a fruit in season. Every season... it ushered Rahel through childhood into womanhood" (16). In this way a precious life transforms into a worthless one.

Next picture in the frame is Mammachi (Soshamma Ipe), an elegant woman in her old age, grandmother of Estha and Rahel. Pappachi, her husband, who belongs to a male oriented orb firmly believed the role of wife to be subservient and docile. The degradation and humiliation he had heaped upon Mammachi turned out to be a steady habit in her life without which she could not stay alive. Thus, she hung about under the penumbral shadow of her dictating husband. She obeyed the laws and was married according to the caste and custom to a well-off and 'good' man. Although Mammachi obediently heeds to her husband, blissfulness doesn't become her companion. She serves as a slave to the man who beats her daily. In the course of life, in order to keep herself engaged, she began

the pickle factory *Paradise Pickles and Preserves* and ran it successfully and also took training and proved an 'exceptionally talented' violinist. She nevertheless cries at his funeral and also shares many of his values including an extremely rigid view of the caste system. She is blinded with chauvinism but naturally adores her son Chacko and chastises her daughter Ammu. Her love for her son is so blind that she deeply dislikes Margaret Kochamma, her daughter-in-law. Nevertheless, she tolerates and even facilitates Chacko's affairs with factory workers, although to the contrary, she is horrified when she hears of Ammu's affair with Velutha and attacks both Velutha and his father and locks Ammu in her room.

Rahel's grandmother is undoubtedly an example of a traditional wife and mother who breathes new life into the cycle of womanhood destruction. A perfect example of Mammachi's perpetuating the cycle of not only self hate for her womanhood but also projecting hate on other women is Chacko's sexual escapades with low caste women. She understands her son's 'needs' and pays the women who satisfy 'him'. On one hand she pays these women calling them whores and on the other hand she cannot stand her daughter's infidelity. Susan Stomford Friedman's essay 'Feminism, State Fictions and Violence: Gender, Geopolitics, and Transnationalism' explains this hypocrisy of Mammachi's treatment towards her son and daughter more adequately. She writes, "Here, the brother and sister live out different gender destinies: The son Chacko is sent to England for his education, given the factory to run upon his return and allowed a secret passage in and out of the house for his hidden sex life with lower-caste women; the daughter Ammu is kept at home seeing marriage as her only escape, returning home after disgraceful divorce from her dissolute Hindu husband, walled up in the form of a modern Sati, expelled from the family to die alone after her affair with an untouchable is discovered" (11-19). Sadly, Mammachi implements the rules that govern her own restricted existence. She hinders Ammu and Rahel yet praises Chacko. She despises herself, but refuses to acknowledge that her hateful insecurities dictate her emotion and expression towards her female relatives.

A true example of contempt of women is Baby Kochamma, a judgmental old maid. Aunt Baby Kochamma's history equates to the epitome of the annihilation of feminine pride or womanly worth. Her unfortunate past controls her miserable present. She demonstrates the villain, the fatal weapon of a patriarchal society. Willing to kill the slightest sense of women empowerment; Baby Kochamma shrewdly dehumanizes Rahel and Ammu, secretly envies Mammachi and feels inferior to Margaret Kochamma. Dr. Ambreen Hai,



Assistant Professor of English at Smith College, has written articulately on the matter regarding Baby Kochamma's betrayal to other women. Her interpretation from her article "Teaching Recent South Asian Women Writers: Issues of Gender in Literature and Theory" states: "The most evil figure in 'The God of Small Things' is an older woman, the spinster aunt. Roy is very good at showing the ways in which women of all classes and all generations are positioned by socio-cultural systems. Even this aunt, Baby Kochamma, is very much embittered as a consequence of her own history, and we are shown precisely how she has grown to be the way she is; not that it excuses her horrible actions, but Roy gives you a very complex picture of the dynamics that interplay between cultural constraints and individual choice"(2). More specifically, Baby Kochamma is sick with inferiority complex, which leads to her hatred and jealousy for other women around her. She resented Ammu because she saw her quarrelling with a fate that she herself had graciously accepted- the fate of the wretched "Man-less woman" (45). Being unhappy she begrudges essentially all of the womanly things that Ammu was entitled to and she never attempted to obtain due to her environment. Ultimately Baby Kochamma's hatred seals the fate of her niece by destroying her lover and forcing her into self destruction and death.

Ammu, the main victim, divorces her abusive alcoholic husband whom she had married to escape her dysfunctional family, and returns to Ayemenem with her children in search of peace and solace. To her dismay, she becomes an out-caste, a man-less woman and consequently loses her worth; but she fights her destiny like a child. She creates her own world of survival. She shocks and startles the family with her 'unnatural ways': "She walked out of the world like a witch to a better, happier place. On days like this there was something restless and untamed about her as though she had temporarily set aside the morality of motherhood and divorce hood. Even her walk changed from a safe mother-walk to another wilder sort of walk. She wore flowers in her hair and carried magic secrets in her eyes. She spoke to no one. She spent hours on the river bank with her little plastic transistor shaped like a tangerine. She smoked cigarettes and had midnight swims" (44).

In contrast to Mammachi and Baby Kochamma, the author uses Ammu's character to exemplify the struggle between motherhood and mother caring for herself or intent upon loving and finding love for her. Ammu lives in an impossible situation with immense negativity from family and society. She deserves life but society and custom dictate otherwise. She must choose-either to live miserably or die free. Ammu is a beautiful and sardonic woman who

has been victimized first by her father and then her husband. She grew up in Delhi, but because her father said that college was an unnecessary expense for a girl, she was forced to live with her parents. She met her future husband at a wedding reception, whom she abandoned and returned to her parental house. Ammu's latent "Unsafe Edge", full of desire and "reckless rage", emerges during Sophie Mol's visit and draws her to Velutha. After the horrific climax of the affair she sends Estha to live with his father and leaves Rahel in the Ayemenem house while she looks for a job but loses a succession of them due to her illness. She dies alone in a cheap hotel proving her mother's restrictions the final nail in the coffin. Roy has done an excellent job of portraying this mother as a 'woman'.

Through this unspoken gesture, Roy indicates about a character that many non-liberated mothers know in their hearts but dare not say out of fear of being condemned for being selfish and self-focused. Ammu challenges and defines chauvinistic values quite like her medieval sisters who practiced maternal medicine and were prosecuted. Ammu boldly defines laws that control a woman's right to love when she indulges in an affair with Velutha, the untouchable. The constant bombardment of negativity from the female lobby about how her 'life is over' and 'washed up' provoke the need of acceptance in her, the fulfillment of which, she finds in the 'untouchable' Velutha. Ng Shing Ye writes in his article 'Peripheral Beings and Loss in Arundhati Roy's 'The God of Small Things': "[The God of Small Things] is a novel that carries shades of incipient socialism and feminism, the post colonial condition is reinforced by the added drawback of being an Untouchable or a woman, as Velutha, Ammu and Rahel are: their marginality is so acute that leitmotifs of absence and loss accompany them in the novel." Velutha, Ammu's ill-fated lover provides pure untainted love due to the fact that he does not belong to the biased institution that destroyed Ammu's and other women's lives. The two lovers are fugitives excluded from the sexist and prejudicial world, finding ecstasy in each other's arms. He allows Ammu to express her womanhood, sharing her very feminine, thereby dangerous to chauvinistic males, sexuality.

Roy proves in her novel that the ancient laws of intellectual, physical and spiritual woman bondage still prevail in the society creating hopelessness in the lives of uneducated women, restricting them to certain rigid and unchangeable norms which otherwise hold no significance. Each character depicted in the novel represents a woman's lifetime journey. Rahel, the daughter symbolizes the future, a sojourner in a foreign white land desperately seeking to forget her past, her roots and her instilled inferiority and find a place where she can allow her

womanhood to flourish. Next, in the row are Mammachi and Baby Kochamma who are ready to reincarnate in the future. Lastly, it's Ammu, the ever defiant, proud and beautiful, encompassing the abuse of the past and the promise of the future. However, her place rests most suitably in the present unlike a phoenix that rises from its ashes to reconstruct a world for survival. Her rebellion and struggle doesn't end in vain. Her tragic death displays the detrimental effect of the forces that despise a woman who poses her strength. She automatically touches the soul of every suppressed woman pleading to dissipate sisterly hate and promote a woman's right to be a woman without the looming presence of a patriarchal society.

The power that runs through the narrative indicates the events, emphasizing the necessity for social structure. The social hierarchy which Ammu chooses to ignore proves fatal. Chacko is treated completely the opposite because of his male superiority. Maleness gives him the power to choose his own path even after his divorce. Ammu's affair with Velutha causes consequences not just because of his untouchability but because Baby Kochamma is the arbitrator and is determined to uphold the social hierarchy. Much of the tragedy that arises in the novel has been directed to patriarchy. But when we seize to have a closer look, we find that the entire plot designed against Velutha is truly an offspring in the minds of Baby Kochamma, Mammachi and Kochu Maria - the three female characters of Ayemenem House. Not a single male has been drawn into this plot of ambushing a poor untouchable. Thus, we see that the keys of misfortune are within the hands of the female characters in the novel itself. The female characters indeed turn out to be the most malicious ones in the story. Chacko is totally unaware of the intricacies which follow the main events. Sophie Mol's death, the FIR lodged against Velutha and Estha's betrayal of his close companion are stated words that Chacko tries to comprehend once when he returns from Cochin.

Thus, the role of gender is embodied into the text with severe ferocity taking not only Ammu's voice away but the children's as well. Once this has been done there is no turning back and they are all left guilt struck, isolated and traumatized in their own way. The traumatic social alienation of these three characters is what enables the plot of the story to carry through. Consequently it is erroneous to cast the tragedies of the novel in the course of a male conquered world. The tragedies would not have occurred had the female characters acted in a more soothing manner. Thus, we can perceive that Roy's novel articulates the mending of a deep abrasion which time had brought upon. The diminishing role of male authority over female has been portrayed in the most admirable manner. The female characters in turn are building up more and more

power from one generation to the other. We can see daughters who are more spirited than their mothers and sons who are more serene than their fathers. The characters reveal a sense of transition from powerless to powerful and from powerful to powerless. Roy's novel is actually a forerunner to state the transition of a world from a male oriented globe to a feminine world which is rather filled with more vigour and vitality. Thus, the novel stands out to be a testimony for the dwindling of patriarchy, a wound which is healing right now round our society.

Uma Chakraborty in '*Beyond the Altekarian Paradigm: Towards a New Understanding of Gender relations in Early Indian Societies*' observes: ".....because the purity of women is crucial to maintaining the blood purity of the lineages, and also the position of the family within the larger social hierarchy, women are seen to have a special place in families, women are the repositories of family honour- of their own family as a daughter, and of their husband's family as a wife and mother.....The concept of honour serves as a link between the behaviour of an individual woman and the idealised norms of the community. By constantly evoking the twin notions of honour and dishonour families either condition or shame women into appropriate or inappropriate behaviour" (77).

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# Language as an Arrow and a Shield in the Hands of Harold Pinter's Characters: A Study of the Play *The Birthday Party*

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"One of the most naturally gifted dramatists to have come out of England since the war,"<sup>1</sup> Harold Pinter has emerged as the most original theatre talent who gave fresh life to the British theatre in the second half of the twentieth century. He has achieved international recognition and has been hailed as "Britain's best living playwright"<sup>2</sup> of post-World War II period. In 2005, the Nobel Prize was conferred upon him for his contribution to drama. That he occupies the position of a modern classic is illustrated by his name entering the language as an adjective used to describe a particular atmosphere and environment in drama: 'Pinteresque'. Pinter has been known for his experimentation and innovation in dramatic action and language. *The Birthday Party* (1957), *The Caretaker* (1960), *The Homecoming* (1965), *No Man's Land* (1975), and *Betrayal* (1978) are some of his best-known plays. The present paper undertakes to explore the language of only one of his plays – *The Birthday Party*.

Pinter catches hold of his characters at the decisive points in their lives when they are confronted with the crisis of adjustment to themselves, which precedes their confrontation with the outer world, with its issues and ideas. That is why Pinter's characters are found frightened and scared. In one of his interviews Pinter reveals: "Obviously, they are scared of what is outside the room. Outside the room is a world bearing upon them, which is frightening . . . we are all in this, all in a room, and outside is a world . . . which is most inexplicable and frightening, curious and alarming."<sup>3</sup> However, man's existential fear is not an abstraction here but as something real, ordinary and acceptable as an

everyday occurrence, exactly different from the one in Pinter's predecessor Samuel Beckett's dramatic world. The reason behind such an impression is that his characters and dialogues are real, though the overall feeling they leave behind is one of mystery, uncertainty and poetic ambiguity. His characters' sense of uncertainty and insecurity make them behave as if they were convicts escaped from some prison. They desperately tend to hide their identity, adopt all sorts of tactics to gather confidence and prove their metal. Garrulosity, as well as reticence, appears to be used in a strategic manner by these characters. They try to dominate others by various means – hiding their cards close to their chest, by recalling the past real or invented, attacking others through aggressive torrents of words and sometimes by escaping into silence or irrelevant answers. While guarding their dear interests, these characters internalise their pretended concoction to such an extent that they sometimes appear to betray their own self. Even their silences and pauses are not mere breaks in communication, as critics have often seen them, rather they have a lot to say. The language of his characters also appears strategic because in it they give little away. Moreover, it is unreliable, elusive, evasive, obstructive, and unwilling to reveal the true self of the characters. Out of such tendencies of the characters a language arises where under what is said, another thing is being said.

Whereas linguistic gaps, devaluation and disintegration of language and failure of communication are hallmarks of the language of Beckett's characters, none of these appears to characterise the language of Pinterian



characters. There, in Pinter's plays, appear to be nothing like a failure of communication, though many of the critics have tried to thrust it on his plays as it was the case with Beckett's plays. However, Pinter himself has made the things clear in one of his interviews:

I think that we communicate only too well in our silence, in what is unsaid, that what takes place is continual evasion, desperate rearguard attempts to keep ourselves to ourselves. Communication is too alarming. To enter into someone else's life is too frightening. To disclose to others the poverty within us is too fearsome a possibility . . .<sup>4</sup>

This statement gives multiple hints towards the language of his characters which is full of guile and deception.

Pinter's language is the language of real people. His 'tape-recorder' ear has often been praised. But apart from accurate observation, there is a lot more in his language which makes theatre critics such as Martin Esslin say "Pinter's theatre is a theatre of language; it is from the words and their rhythm that the suspense, dramatic tension, laughter and tragedy springs."<sup>5</sup> Indeed significance of language in Pinter is so heightened that it is not wrong to say that in his plays language is action. Words become weapons in the mouth of characters and they decide the course of action in the life of characters. Moreover, there are varied other colours of the function of language in Pinter which can be brought to the fore only through an elaborate study of language in his plays.

Pinter's first full-length play *The Birthday Party* appears to be a play where linguistic deception and guile work as a stratagem for the characters. In this play, the characters appear to avoid the harsh reality of their repulsive existence through the strategic use of language. In the very opening part of the play, we find Mrs Meg Boles serving breakfast to her husband Mr Petey and at the same asking him question after question. About the cornflakes that she serves him, she asks Petey "Are they nice?"<sup>6</sup> Then she serves him fried bread and again asks a similar question:

MEG. Here you are, Petey.

*He rises, collects the plate, looks at it, sits at the table. Meg re-enters.*

Is it nice?

PETey. I haven't tasted it yet.

MEG. I bet you don't know what it is.

PETey. Yes, I do.

MEG. What is it, then?

PETey. Fried bread.

MEG. That's right.

... ..

PETey. Very nice.

MEG. I knew it was. (I, 22)

About the newspaper he is reading, she wants to know if it is "good". Now, the cornflakes do not offer different tastes, nor do they need any cooking. And fried bread is easily distinguishable from any other eatable item, and a newspaper cannot be called 'good' or 'bad' as it simply depicts the things that happened in reality. Hence the questions that Meg raises here are clearly superfluous. It appears that she needs to ask such questions for some purpose. Under the verbiage, she seems to cover up her lack of ability as a cook by emphasising the 'wonderful' taste of her preparations because when the same cornflakes are served to Stanley Webber, the visitor who resides in Meg's boarding house, he finds them "horrible" (I, 24) and the tea "gravy" (I, 28). Thus, it appears that there is nothing special in Meg as a cook. And asking meaningless questions is a ritual with her to avoid the feeling of disappointment generated by a sense of incapability. Such query is not only a linguistic stratagem to conceal incapability as a cook but also an attempt to foster an illusion of capability so that self-esteem can be protected. Thus "speech is . . . a constant stratagem to cover nakedness"<sup>7</sup> in Meg's case.

Another instance of Meg's use of strategic language is found in her attempt to cover up her state of being childless. The infertility is a painful sore in the body of her life. To beat this bitter reality of the unfulfilled wish, she escapes into the illusion that Stanley is her child. Motherly care and affection are unmistakably perceptible in her behaviour towards Stanley - she maintains an emotional bond with him, takes care of him and ensures his comfortable stay in her house. She calls him a 'boy' despite his being in his late thirties and gifts him a boy's drum on his birthday. She consoles him whenever he is off, just the way a mother would pacify her little one. The pot of the illusion is kept boiling with the help of linguistic chatter

while she asks questions like: "Stanley! Don't you like your cup of tea of a morning—the one I bring you?" (I, 28), "Didn't you enjoy your breakfast Stan?" or "Stan? When are you going to play the piano again?" (I, 31) and also by inviting him to narrate his wonderful experiences of the past. The love and affection of a mother are evident in her addresses, and a desire to make Stanley happy speaks volumes of her bond with him. Thus, strategic use of language is clearly perceptible in Meg's words.

Yet another linguistic ploy used by Meg to evade reality is to repeat her fantasy time and again so that it looks like becoming a reality. She believes that hers is a great boarding house and that "this house is on the list" (I, 30, 44). Though Stanley underlines the inconsiderate truth that there has been only one visitor (that is, he himself) in her boarding house since last one year or so, she basks in the glory of her imagination that hers is the best boarding house in the area and that is why, she says, Goldberg and McCann, the expected visitors, have selected her house for stay. By repeating this illusion over and over, Meg wishes to establish it as truth. Perhaps the belief in such a truth serves as a source of relief for her; it lets her escape from confronting the bitter reality and thus makes her existence tolerable. Therefore, Meg escapes into inconsequential talk and creates illusions to evade exposure of her real situation not only to others but to her own self also.

Not only Mrs Meg, but Stanley also makes strategic use of language. We see Stanley attempt to safeguard his sanctuary while Goldberg and McCann try to pull him out of his refuge. Stanley appears fretful on learning from Meg that two gentlemen are coming to stay in her house for a couple of nights. The news startles him and he endeavours to console himself as he reacts to Meg: "You're saying it on purpose" (I, 30). The lady's further emphasis on their expected arrival sends him to push aside the very thought of the impending danger compellingly and he tries to hide in a self-created burrow: "They won't come. Someone's taking the Michael. Forget all about it. It's a false alarm. A false alarm" (I, 31). Not convinced by the false succour against the 'false alarm', he drowns himself into a memory of exquisite past real or imagined:

Played the piano? I've played  
the piano all over the world.  
All over the country. (*Pause.*)  
I once gave a concert [. . .]  
Yes. It was a good one, too.  
They were all there that night.

Every single one of them. It  
was a great success. Yes. A  
concert [. . .] (*to himself*) I had  
a unique touch. Absolutely  
unique. They came up to me.  
They came up to me and said  
they were grateful.  
Champagne we had that night,  
the lot. (I, 32-33)

Thus, he attempts to dissolve himself in the golden past to escape the brutal reality of imminent menace. With a desire to run away from the present situation he cooks up a story and tells Meg: "I've been offered a job, as a matter of fact" (I, 32). But before he goes into the depth of his imagination the dreaded messengers arrive.

The apparently fearful Stanley faces Goldberg and McCann confidently and tries to disparage them right at the outset through his linguistic attack. Through his gestures, body language and deeds, he tries to deride them. While shaking hands with McCann he registers his aggression and protest by withdrawing his hand from the grip of the dreaded messenger McCann quickly. Further, he flouts McCann's idea of celebrating his birthday with his strong refusal to join them: "I'm not in a mood for party tonight" (I, 48). When McCann tries to push himself in front suggesting that he is the one who "had the honour of an invitation" (I, 48) for his birthday party, Stanley mocks his claim with a derisive rejoinder: "I wouldn't call it an honour, would you? It'll just be another booze-up . . . I'd say that was plain stupid" (I, 48). However, he does not find Goldberg and McCann much discouraged from his disdainful attitude. Pinter bestows this character with varied linguistic tactics to evade unpleasant situations. He can change colours like a chameleon. When Stanley finds his antagonistic stance ineffective, he changes gears. Now he praises the Irish man's (McCann) and his country:

STANLEY (*reasonably*).  
Look. You look an  
honest man. You're  
being made a fool of,  
that's all. You  
understand? Where do  
you come from?

MCCANN. Where do you  
think?

STANLEY. I know Ireland  
very well. I've many  
friends there. I love that  
country and I admire and  
trust its people. I trust

them. They respect the truth and they have a sense of humour. I think their policemen are wonderful. I've been there. I have never seen such sunsets. What about coming out to have a drink with me? (I, 52)

However, before the changed stance produces positive results Goldberg enters and Stanley has to come back to his original self to keep this man at bay. In his very first meeting with Goldberg, he makes his intentions clear. To Goldberg's "A warm night" Stanley retorts "Don't mess me about!" (I, 54). He also forbids McCann when the latter brings in bottles of wine for his birthday party: "Get that drink out. These are unlicensed premises" (I, 55). Thus, Stanley attempts to warn his opponents that they should be prepared to receive resistance in case of any offence from their side.

However, Stanley's too much eagerness to defeat his opponents through speech fails in its purpose. Rather it exposes his weak points and the fear lurking inside him comes out in the open. Now Goldberg and McCann find an opportunity to assault Stanley through the strategic use of ferocious accusations. The intensity of their diatribe increases gradually and the questions they ask perplex Stanley as they seem impossible to be answered. In a highly stylized language, they question Stanley:

GOLDBERG. Why are you wasting everybody's time, Webber? Why are you getting in everybody's way?

STANLEY. Me? What are you—

GOLDBERG. I'm telling you, Webber, you're a washout. Why are you getting on everybody's wick? Why are you driving that old lady off her conk?

MCCANN. He likes to do it! . . .

GOLDBERG. Why do you treat that young lady like a leper? She's not the leper, Webber!

STANLEY. What the—

GOLDBERG. What did you wear last week, Webber? Where do you keep your suits?

MCCANN. Why did you leave the organisation?

GOLDBERG. You hurt me, Webber. You're playing a dirty game. (I, 57-58)

In this strategic pattern of questions, Pinter divulges the brute power of words. He makes Goldberg begin in a 'cool' mood and then proceed to 'killing' instinct, and thus shows how words can do the magic. In the above instance, Stanley, who had an upper hand earlier, gradually loses the linguistic battle. He is not allowed to complete his answer as unanswerable queries are shot at him in quick succession. Pointing out a unique feature of Pinter's dialogic art Martin Esslin says:

The dialogue of Pinter's plays is a casebook of the whole gamut of *non sequiturs* in small talk; he registers the delayed-action effect resulting from differences in the speed of thinking between people – the slower witted character is constantly replying to the penultimate question while the faster one is already two jumps ahead.<sup>8</sup>

The subject of Goldberg and McCann's questions is quickly changed making the pattern of questions go from subtle to subtler. The ferocity is on increase. The language is used in such a way that it may remind Stanley of his possible guilt and thus make him vulnerable and at the same time it may bewilder him beyond repair.

As the grilling proceeds further, Stanley finds it difficult to handle the situation. His answers shrink at a quick pace. The menacing twosome brings in more illogical questions: "Where was your wife?"; "Why did you kill your wife?"; "Why did you never get married?" (I, 59); "Is the number 846 possible or necessary?" (I, 60); "Speak up, Webber. Why did chicken cross the road?" (I, 61); "Chicken? Egg? Which came first?" (I, 62). All such questions are illogical, and absurd. They are aimed at confusing Stanley, at making him feel culpable, and not to obtain answer:

GOLDBERG. Where was

your wife?  
 STANLEY. In—  
 GOLDBERG. Answer.  
 STANLEY (turning, crouched). What wife?  
 GOLDBERG. What have you done with your wife?  
 MCCANN. He has killed his wife!  
 GOLDBERG. Why did you kill your wife?  
 STANLEY (sitting, his back to the audience). What wife?  
 MCCANN. How did he kill her?  
 GOLDBERG. How did you kill her?  
 MCCANN. You throttled her?  
 GOLDBERG. With arsenic. . .  
 .  
 GOLDBERG. Why did you never get married? (I, 59)

These dialogues are obviously nonsensical, illogical and self-contradictory. If he 'never got married', wherein lies the question of 'killing or throttling' his wife? Indeed Pinter, by making the interrogators put such unfounded and contradictory questions, intends to bring to the fore the atrocious nature of simple words. Here questions are not important, what is important is the violence that lies beneath them.

The interrogation further speaks of thousands of sins that Stanley is said to have committed. Goldberg and McCann charge him of all possible mistakes: they allege him of behaving "so badly", forcing the "old man out to play chess", treating Lulu "like a leper" (I, 57), leaving "the organisation", betraying them (I, 58), killing his wife, changing name (I, 60), not paying the rent, contaminating womankind, verminating the sheet of his birth, being a traitor (I, 61) and of betraying their land and their breed (I, 63). They indict him of a wide range of crimes which vary from the trivial acts like 'not washing up a cup' to the grave offences like the one of being a "mother defiler!" (I, 61). Such accusations devastate Stanley completely and finally he finds himself unable to speak and articulates only a few indecipherable babbles: "uh-gug...uh gug...eeehhh...gag...Caahh...caahh..." (I, 94). He is

totally helpless as the stage direction reveals - he "shows no reaction. He remains, with no movements, where he sits" (I, 92). In this way Stanley's transformation underlines the capacities of language. The dreaded messengers make the aggressive Stanley sink under the weight of absurd, illogical and nonsensical questions.

Now the question arises – what crime Stanley has committed and who are Goldberg and McCann? The play does not offer any explanation in this regard nor do the interviews of the playwright. However, one thing is for sure and that is Stanley is a vulnerable human being who has made some mistakes in the past. He has hidden himself in Meg's boarding house to escape punishment internal or external. The kind of life he leads here is a clear indication of his being guilty. In one sense the pair of Goldberg and McCann represents an organisation that Stanley has betrayed and they have come to accomplish the task of recovering the erring personnel for the said organisation. Another opinion is propagated in Katherine J. Worth's statement that "Pinter brilliantly conveys the suggestion that the inquisitors are unreal beings, a projection of Stanley's obscure dread, without quite destroying the possibility of their being taken as real."<sup>9</sup> Thus, Goldberg and McCann can also be a manifestation of Stanley's feeling of shame and sense of guilt which finds expression through his dreams. When the play begins Stanley is asleep in his room and so is he when it ends. At the close of *The Birthday Party*, we come across the following conversation between Meg and Petey:

MEG. Where's Stan?  
*Pause.*  
 Is Stan down yet, Petey?  
 PETEY. No . . . he's. . . .  
 MEG. Is he still in the bed?  
 PETEY. Yes, he's . . . still asleep.  
 MEG. Still? He'll be late for his breakfast.  
 PETEY. Let him . . . sleep. (I, 96-97)

This conversation hints that Stanley is still asleep and all adversities fall on him in his dream. But the reason behind all such ominous reflections is the same—his guilty and shamed consciousness about his vulnerability, his mistakes and his sins that he might have committed in the past. If the duo comprising Goldberg and McCann is real then they take Stanley



away to some unknown Monty, and Petey is aware of this harsh fact as they drive him out in his presence yet in the final conversation between Meg and Petey the latter sustains the purposeful illusions of the lady. Though Stanley fails to shield himself as he is attacked through the subtle linguistic tools by Goldberg and McCann and is finally taken away, the lady succeeds in keeping the illusion of Stanley's presence as well as her own capabilities intact through her linguistic prattle at the end of the play as she reminisces about the party which she enjoyed last night:

MEG. . . .It was a lovely party. I haven't laughed so much for years. We had dancing and singing. And games. You should have been there.

PETHEY. It was good, eh?

*Pause.*

MEG. I was the belle of the ball.

PETHEY. Where you?

MEG. Oh yes. They all said I was.

PETHEY. I bet you were, too.

MEG. Oh, it's true, I was.

*Pause.*

I know I was. (I, 97)

Pinter's art in expressing the unsaid comes to the fore in the above conversation. The first 'pause' in this conversation speaks volumes about how Meg wishes to hang on to her illusions. She is determined to believe that nothing has happened with Stanley, that he is in his bed, and that last night's party has made her happier. Her husband also supports her in her attempt to evade the harsh reality. However, the second 'pause' and the tone of the last dialogue ensure Meg's frustration and sorrow. The dramatic effect of this fabulous and touching yet economical conversation makes the play reach its climax.

Pinter holds that people are not always ready or willing to reveal their mind or to allow others easily to peer into it. His convoluted language pattern also shows that people can be capable of revealing their true selves but they deliberately evade doing so. Pinter's language in all these plays is marked with an element of puzzle, inconsistency, suppressed tension over the struggle for power and dominance, deceptive double talk and the pervasive overtone of menace and the absurd. Pinter's dialogue also shows that the reality of his character is double and that it is almost always to be experienced at two levels. The verbal exchanges between the

characters reveal that there is not only a surface, window-dressed reality that everyone tends to take for granted, but also the hidden reality of secret emotions which often contradicts the surface reality, alters it, and imparts psychological intensity to the characters.

In Pinter's world language occupies the central position as there is little action and more verbal exchange in his plays. In a sense, language takes the lead role elbowing action aside. His characters are directed and controlled by their linguistic capabilities. Their victory or defeat depends on their use of language as a weapon of attack and defence. Language in the hands of these characters acquires subtlety owing to its deceptive use by them. They twist and mould it, manipulate words and manoeuvre linguistic contexts for their benefit or to deflate others. They may appear to be acting arbitrarily on the surface but, in fact, they are acting for very deep-seated desires and reasons and often the games and manoeuvres through language are their most reliable instruments to get them closer to their desires. From the beginning to the end of the play *The Birthday Party*, the language of Pinter's characters becomes subtle to subtler and serves as a tool in the strategy of survival. Gradually Pinter's language appears to have become more economical, subtle and artful.

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# Revisiting Sarita as Sita: A Comparative Study of Vijay Tendulkar's *Kamala*

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**Abstract**— Vijay Tendulkar, the frontline of Indian theatre, is well known for sensitising his audience and readers of the dogmas of this cultural society. The social order, once framed, are discerning the women as the weaker sex and eventually trapping the rights levered in the name of social structure weaved by the myth. Though engrossed with a pack of Indian nobility, femininity portrayed in the myths like the Ramayana often show the fragility loaded in abundance in the female protagonist- Sita. Thus while portraying the character of Sarita, Tendulkar intentionally or naively has brought out the character of Sita to the view of his audience. This research article is an attempt to bring out the magnetized but feebly tabulated character of Sarita by Vijay Tendulkar in his play *Kamala*.

**Keywords**— women, myth, mythic models, subjugation, hypocrisy

Padmabhushan Vijay Tendulkar is regarded as one of India's leading and influential playwrights who gave new content and form to the Indian theatre by portraying the contemporary issues and themes in a unique way. Besides writing for theatres, he was also a movie and television writer, literary essayist, political journalist and social commentator. Being a multi-faceted dramatist in the province of Indian English Literature and Marathi theatres, he has remarkably twenty-eight full length plays, twenty-four one act plays and eleven children dramas. A fair number of his plays are interpreted in English and numerous other regional languages in India. He belongs to the cohort that has produced Mohan Rakesh, Girish Karnad and Mahesh Dattani who have created a national theatre for modern India which is the legacy of his generation.

Though Tendulkar is popular among the Indian readers as a feminist writer, he never misses to portray the struggle and predicament of his male characters too. With various sociological issues on screen, Vijay Tendulkar has emerged as a legend in the contemporary Indian English drama. His output which ranges from *Grihastha* to *Niyatichya Bailala*, marks the evolution of Indian theatre since four decades. He would rather call

himself an Indian writer than a Marathi writer since he explores the social issues like the existential dilemma of desire and fierceness postured by the humankind of Indian civilization.

As a constructivist author, Tendulkar has constantly explicated on man's battle for existence, the distinctive evils in the morals of individuals, the callousness in people or the savagery they face in their lives, the curtailed status of women in our society and their exploitation by the organized group of powers. Also, like other writers, Tendulkar too is away from giving solutions. Through his dramatic art, it is evident that despite hatred, struggle and adversative conditions evolving in life, an individual must learn to continue struggling for his/her identity which can be in the veil of experiences that one's life offers.

Myths have an enormous influence on any culture. As Devdutt Patanaik rightly says, "From myth come beliefs, from mythology customs. Myths condition thoughts and feelings. Mythology influences behaviours and communications. Myth and Mythology thus have a profound influence on culture". (xv). Further, the mythology of India has survived for centuries as they embody characters who symbolize certain ideals of life.

The Hindu epics *the Ramayana* and *the Mahabharata* sermon the socially indorsed propaganda for the cultural and hierarchical maintenance of relationship and in such subjective orders the women fall at the bottom. The sermon preaches a woman to be *pativrata* (a married woman who is faithful and loyal to her husband), bolting herself in the service of her husband, her protector and her guardian. In connection to the legitimised manuals of the society, Tendulkar opines,

Just as man departs behind his shadows, values disappeared leaving meaningless rituals. They had lost their basis and we and leaves were left with nothing but hurdles. We did not know how to deal with them. Then came the alienation between values and conduct. The former were turned into tales and we kept on relating the latter to circumstances. (Tendulkar 33)

A woman is not free to paint her reflection according to her wishes; instead, she is made to perceive her image, even her shadow sketched and coloured by the society. For ages the word 'Indian culture' is looked as the exposition of male chauvinism and the exploitation of women. The gender determined social structures identify the women as a thing that glorifies the virtues of domesticity.

Tendulkar's *Kamala*, a topical drama – inspired by a real life incident published in the *Indian Express* by Ashwin Sarin, speaks a lot with loud voice about the social injustice and male hegemony in our society. Sarita, the female protagonist of the play is all seen in her kitchen space with a tray of breakfast. She is an educated woman from *Phalten* married to Jaisingh Jadhav, a journalist in a leading newspaper. The image of Sarita is characterised with stereotypical notions and traits designed by patriarchy. Also, it coalesces with the characters of legendary epics. Sarita is a wife impeccable in devotion and mighty in renunciation as the ideal woman (Sita) of the Hindu legend- *the Ramayana*.

Sita, the self-abnegating and sacrificing wife of Ram exemplifies forbearance, tolerance and preservation of family hierarchy. She is said to have faced much havoc in her conjugal life. When asked to enter the pyre in order to prove her chastity, she without any reluctance obeyed her husband's stipulation. She neither exposed nor did she revolt her destiny or her ill fate. Hence being a perfect portrayal of a meek sufferer, she is considered as an ideal wife who is set as an example for the women of Indian society. The women of traditionally cultured Indian society are expected to be the exact reflection of Sita who can conserve and foster the culture in a way of saving the earth which has been corrupted and trapped between idealism and individuality.

Women is destined to maintain the species and care for home.....the wife has no other task save the one of maintaining and caring for life in its pure and identical generality; she perpetuates the immutable, she assures the even rhythm of the days and the performance of the home she guards with locked doors; she is given no direct grasp on the future, nor on the universe; she goes beyond herself towards the group only through her husband as mouthpiece. (Beauvoir 455)

As Sita, Sarita too has her own incandescent power that determines her identity and self-respect. Her submissiveness proclaims the measure of her love towards her husband. She can be identified with mythical characters for the primary reasons of being submissive, gentle, tender and faithful.

When Jadhav brings home Kamala- a woman from flesh market in order to produce her at the press conference, Sarita cannot withstand the humiliation. Even if it comes from her spouse, Sarita is not able to endure the mortification and degradation of an innocent and helpless woman. Jadhav repeatedly perturbs about the elevation of his career and in this madness he literally forgets the existence of his wife- Sarita and her desires. He remains totally unconcerned to the domestic worries that have been the chief concern of Sarita. He boasts of his own bravery and rejoices the moment of how he got succeeded in bringing out the hidden trade of flesh market to light. But his actions are more a thunderbolt to Sarita as the success that Jadhav celebrates is all at the cost of a helpless woman's dignity. The man who speaks of working for the cause of downtrodden has shattered and ruined the trust of his companion/spouse too.

The disintegration of society born out of the dissections of value system based on gender inequality particularly in the conjugal life has been a major concern in the play *Kamala*. The preconceived concept of woman as an object of sexuality and as a thing securing significance through marriage has proved to be lapse in most women's independently recognized existence. Through the portrayal of these individuals Tendulkar tries to jog the memories of the Indian women who blindfold the reservoir of their talent and strength under the psychological stresses laid in the conjugal life and one cannot deny the fact that religion plays a vital role in sanctifying the harmonious flow of matrimony.

Jadhav is a modern male, ambitious, high spirited and an aspiring journalist. He sets his rights on Sarita and without any hesitance humiliates, exercises emotional and verbal cruelty making her forget her distinctive identity.

Jadhav's extraordinary qualities and the achievements are related only to his professional life. In reality, he is a sexual colonist with a fake shade of liberal mindedness hindering the equal space procured to femininity. In his marital life, his problems are nowhere attached to his wife about how she will start feeling about him, because all he bothers is his success in his profession. The mythical men too, very rarely do have a concern for the women and their personal spaces. In *the Ramayana*, the perfect man- Ram's concern was all about his victory over the Lankan King-Ravana who abducted his wife. Samhita Arni in her *Sita's Ramayana* claims that Ram underwent dreadful adventures only to redeem his honour. On Ram's victory over Ravana, Sita witnesses false accusation, distrust and suspicion over love, empathy and justice.

It is said that Tendulkar himself was blamed of making his wife hack away her gifted talents to tend to his desires and raise his children while he was discovering on and off the theatres the theme of the new woman and her struggles to find an expression. His wife Meena complains, "Even when I used to be working woman, soon after our marriage, he was very possessive and cautious .... He used to keep an eye on who I spoke with, moved about with...it is only, with age, that he has become more understanding" (36).

Sarita feels that her husband has taken a step to relegate women's honour. On the other, Jaisingh goes a step ahead proving him to be a selfish and irrational fascist who makes Kamala instrumental in unwrapping the authentic picture of the police and politicians. In fact, he takes Kamala to the press conference with the same dirty and torn rags with which she was brought. Even when she feels little shilly-shallied to go along with him in her dirty rags, he raises his voice in a hardening tone, "You will have to come, Kamala" (20). Tendulkar projects Jadhav's determination to liberate women slaves and become a champion of the cause and his aspiration for an ambitious news item at the cost of an innocent woman's reputation.

Sarita learns her own identity and her husband's clever pawn game at the cost of the dignity of a poor woman. With utter diligence, she confides her decision to have a press conference at the Press Club in order to reveal the real face of her journalist husband Jaisingh Jadhav who being a modern male keeps a human slave at home. She adds, "I have no rights in this house. Slaves don't have rights. Dance to their master's whim. Laugh, when he says, laugh. Cry, when he says, cry. When he says pick up the phone, they must pick it up. When he says, lie on the bed-they [*she is twisted in pain*]. (46).

"You can get anything you want simply by crying. Only your voice should be very loud, in fact it

should be aggressive. People will be forced to pay attention to you." (Tendulkar 31)- This statement enlivens in the rebirth of Sarita as an independent, stronger and confident woman who is now almost prepared to question the hypocrisy of her husband. Sarita, a docile housewife, progressively transforms into the central consciousness of feminine ideology. At the end, she is seen reacting to the injustices furnished to the female counterparts in the institution of marriage. The emergence of Sarita as a new woman can be compared with the deportment of the female protagonist of *the Ramayana*. Sita remains enduring when asked to undergo the fire ordeal. When the societal norms make Ram abandon her, she does not utter any word of defence nor does she cry as she did earlier out of despair. She affirms that she has not contemplated anyone other than the Scion of Raghu (Ram). Finally, in order to change the destiny of feministic struggle, she cries out and prays the abode of Madhavi- the earth goddess as she no longer wants to live a desperate life where male chauvinism takes ahead.

Through the characterisation of Sarita and her portraiture from the shades of mythical character, Tendulkar proves that the enigmatic fact behind the existence of female gender is the one that goes with hitches and sufferings. Tendulkar with his depiction of the conventional middle class society critiques the meek reception of so-called social standards, customs, ethnicities and resolutions on Indian women. Even then, it cannot be bluntly stated that Tendulkar stands for feminism or Misogyny, rather, it would be right if it is said that he believes in humanism and in the bond of empathy and humanity towards the surviving class of human kinds.

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# Strategies for English as the second language for Rural Students-A Task Based Approach

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**Abstract**— Today situation in colleges, students from rural areas suffered a lot for learning English as second Language Since most of the students are first generation learners, English language seems to be an alien to them. Our examination system is such that it makes students rote memorization rather than testing their analytical and creative skills. Acquisition of mother tongue is natural phenomenon but learning of secondary language can be hampered by social, cultural background and level of awareness of students. Task Based activities are set up with social situations so that students can have meaningful discussions with one another. Group work is the indispensable Task-Based Learning, this type of classroom arrangement creates a completely different atmosphere from that of a traditional teacher centered class, Task-Based Language Teaching is successful in developing the speaking skills of learners. It has been accepted as an effective Language Teaching Methodology for developing the purpose driven communicative language which is built around the use of real-world tasks. Present paper focuses on the problem of rural student by analyzing critical factors and the methodology to follow for the rural students.

**Keywords**— English Language, Pedagogy, Teaching methodology, Rural students, Difficulties, Learning Environment, Task Based Approach.

## I. INTRODUCCION

The rural students generally pursue their studies in government public schools in which the medium of instruction is their mother tongue. The teacher simply translates everything into his/her mother tongue and explains using bilingual or translation method. Though this method offers them sound knowledge in the content, it prevents them in acquiring communication abilities in English. The teacher here plays more as a translator than a genuine English teacher. There are primarily four skills involved in the English Language learning i.e., Listening, Speaking, Reading and Writing (LSRW).

The students from different states have been trained well enough in reading and writing. But listening and speaking skills which play a greater role in communication have been neglected and ignored. Thus, our educational system lacks on important dimension. It enables the

students to concentrate on reading and writing only. The examinations evaluate them mainly on how good their memory is? Nobody can speak a language without listening to it. No child starts speaking before listening to a language for a period of time.

They relate this situation with the lack of opportunities. Students perceive English classes as a boring activity. They have this negative perception because the classes are focused on both grammar and translation. Most of the time, the students are asked to translate texts. Mostly, the teachers focus explanations on grammar teaching and they perceive these classes as monotonous activities. Ahmed (2013:19) states how student is unmotivated when the English teaching strategy is focused on "lecturers dealing with grammar." Secondly, the students perceive English as the other subject matter of curriculum. They feel that English Learning is only a requirement to advance to the next grade. While some other

students say, “English is not important because they do not have the expectations of travelling or working abroad where English is needed”. Most of them decide it’s an impossible goal for them. They view economic factors and the language as their main difficulties to travel abroad.

## II. MOTIVATION

Peacock (1997) states that English learning consists of a high degree of persistence in achieving the learning task. This concept is focused on inner reasons, which are only perceived when positive attitudes of the learners appear during the learning process. In other words, motivation entails feeling as involvement, effort, persistence and enjoyment during the learning process. A motivated learner frequently looks enthusiastic and participative. Motivating them is not an easy task. In this regard four motivating strategies should be connected. They appear chained to one another. When the content is based on the student’s preferences, they show more attention. Additionally, the teacher can create many opportunities for their improvement. English teacher must promote settings where English teaching enhances both communicative competence and the opportunity to select the best life style. Apart from that, they have lack of motivation also. Students do not perceive this language as a necessary tool for the future.

Motivation is an essential factor in the English Language Learning process (ELL). The more they are motivated, they will be better in their English learning. For a long time, some students request permission to go home. The absence is especially notorious in the English classes according to the student’s register. The students who attend classes are asked about this situation. Most of them mention their lack of interest with English classes. By administering a questionnaire, the common causes of this motivation can be found out. Thus, our young students are deprived of speaking abilities because they have not been properly guided in Listening Skills. Speaking Skill can be improved in language labs. Young people are as diverse in their tastes as adults. They tend to favor entertainment – oriented content, with lively and interesting characters, informal style and language and engaging presentations. They are also naturally drawn to subjects that interest them - music, sports, style, culture, celebrities.

### Task Based Language Teaching:

Task Based Language Teaching focuses on the use of authentic language. The students are asked to do meaningful task using the target language. Such tasks can include visiting a doctor, conducting an interview or calling customer service for help. Assessment is primarily based on task overcome rather than on the accurate language

forms. This makes Task-Based Language Learning (TBLL) effective and for developing language fluency and confidence. As such TBLL can be considered as a branch of Communicative Language Learning (CLL). We have already suggested that vast difference in the competence of students seems to be our own creation. The socio cultural and linguistic backgrounds of students do play an important role in their linguistic skills. However, the general feeling is that such things are beyond the teacher’s control. “We need not dwell too much on the home and socio-economic background of the learners” (Ramadevi 2002-35). Likewise, “we need not dwell too much on factors like aptitude, age, previous world experience, etc. These are clearly not under the teacher control and nothing much can be done about them”.

Task Based activities are set up with social situations so that students can have meaningful discussions with one another. When students use English to co-operate and interact with each other, classes are more effective according to Brown (1994). Interactive classes have the following features.

- a) There are a large number of pair and group works.
- b) Students engage in spontaneous and authentic conversations.
- c) Students write for actual audiences and purposes and not artificial ones.
- d) Task prepare students for the real world outside the classroom.

## III. GROUP WORK

Group work is the indispensable Task-Based Learning. This type of classroom arrangement creates a completely different atmosphere from that of a traditional teacher centered class. Instead of strictly controlling the students, the teacher coordinates their work. According to Brown group work creates a favorable climate for communication by relieving students of the anxiety of having to talk in front of the whole class. Brown reports miraculous changes in students who had been too shy to talk until they worked together in groups. (Brown 1994, 174).

### Group work increases the speaking time

In a class... according to Bryne (1988, 31), “unless you have a very small class, you will never be able to give your students enough oral practice through whole class work.” For example, if you have 30 students and 30 minutes of oral work, each student will almost have only one minute to talk”. On the other hand, if you divide your students into pairs for just five minutes, each student will get

more talking time during those five minutes than during the rest of the lesson". (Bryne 1988, 31). the Task-Based Approach was used to develop the interaction skills of the students.

#### IV. METHODOLOGY

Task-Based Approach is experimented with to students by field work, project and also by pre-test. This pre-test is based on the questionnaire that is given to the students which help the teachers to find out their needs. The students have to speak about them, describe a place or a setting and give their views on a topic in the classroom. The second stage was the intervention stage where the learners are asked to do certain Tasks.

##### Sample Tasks

Task 1: Speak about your city

Aim/ Objective – to enhance debating and discussion skills

Method:

##### 1. Activity A

Do you like the city? Why/Why not?

Teacher makes a list of the positive and negative comments mentioned by the pupils.

##### 2. Activity B

The Perfect City

The class now makes a list of characteristics of a perfect city. For example, this could include clean environment with bicycle path, no smoke, sports facilities, no violence, beautiful buildings, culture, etc.

##### 3. Activity C

Compare your city with another one you know and make a list of the comments.

#### V. CONCLUSION

The classrooms should be equipped with audio video materials. Student's talking time should be maximized. Now day's Language Lab has come into existence. It provides good opportunity for the students to improve their knowledge. If rural students are employed with TBL the problem of learning English language can be solved. The educational system may use a combination of formal, informal and non-formal learning methods. The Task-Based Activities were successful in the classroom as those could improve interaction and speaking skills of the students to some extent. This can be observed through the response of some of the students. The following are a few examples.

- The fluency activities in the class increase the

confidence and enable the learners to realize their potential in speaking English.

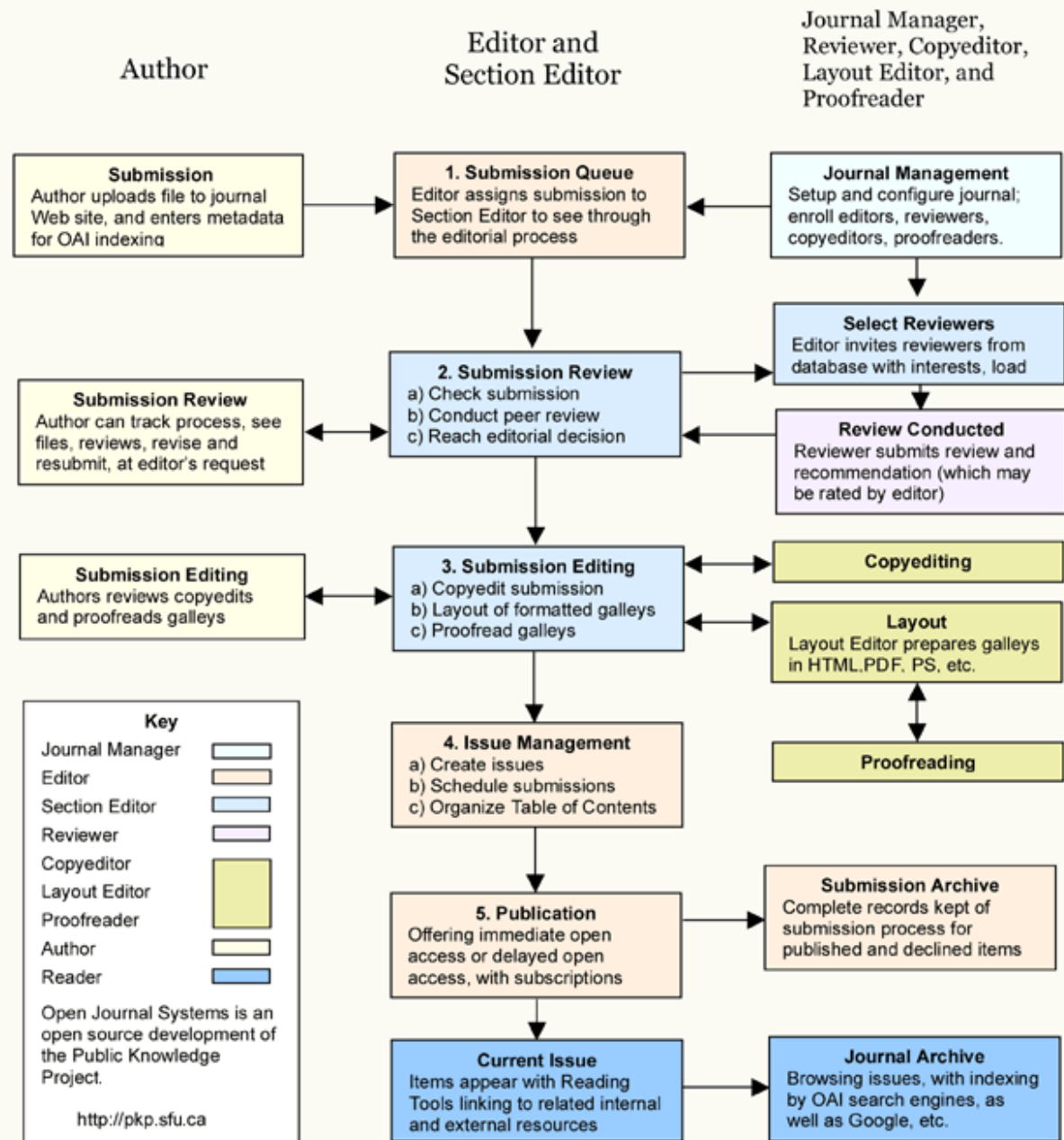
- The activities really make interactions so interesting in the class and now the students perform better in English debate competitions and group discussions,
- The students are nervous in their first class but gradually they get rid of the fear and become familiar with English language, the role plays and the class survey activities which are so interesting. As a result, they learn a lot.

Apart from the descriptive views from the students, from classroom observation the student's interaction is more during the performance of tasks, which not only boosts their confidence but also enhances their speaking skills. Thus, Task-Based Language Teaching is successful in developing the speaking skills of learners. It has been accepted as an effective Language Teaching Methodology for developing the purpose driven communicative language which is built around the use of real-world tasks.

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