



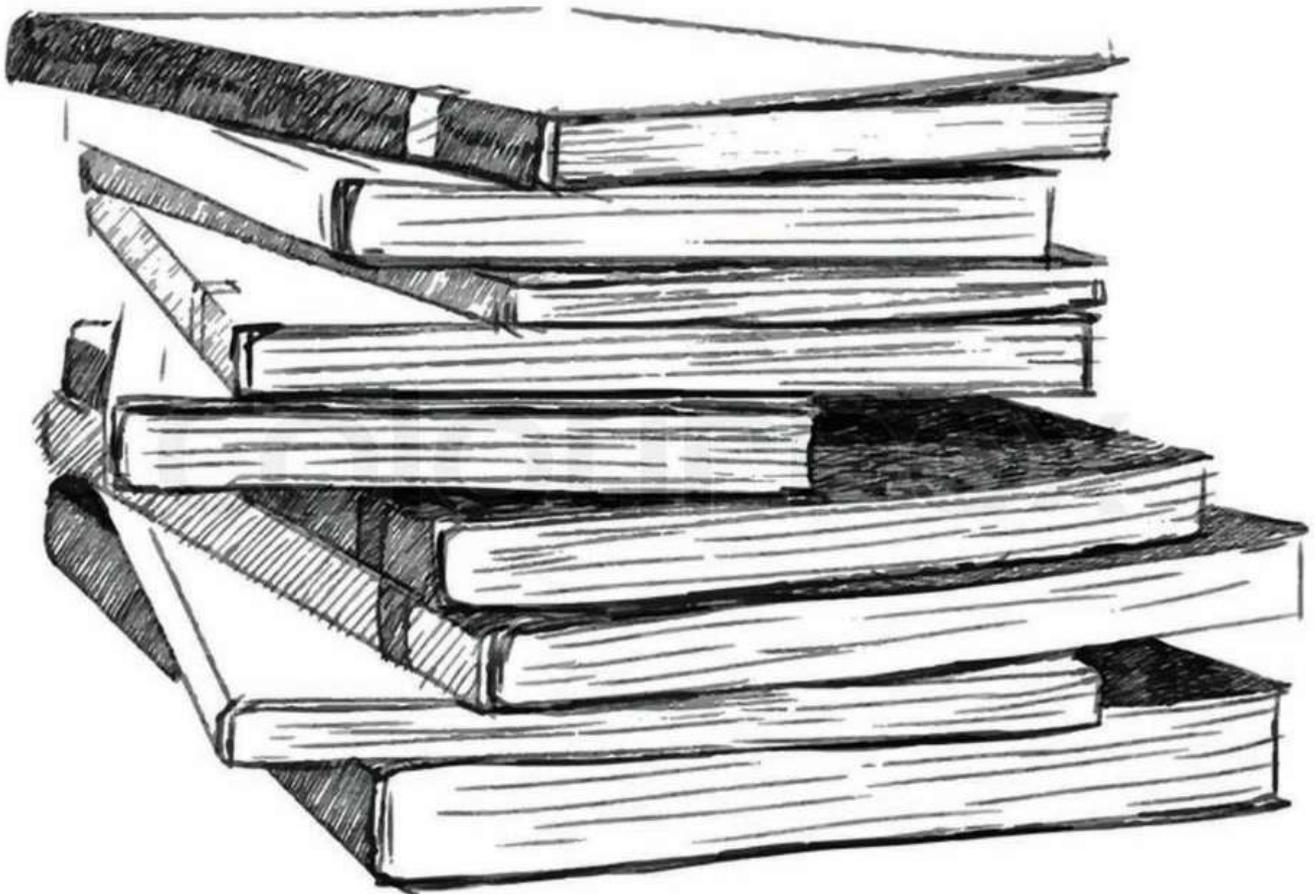
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Visual Language of Communication: Comics, Memes, and Emojis

Avinash Chaudhary

Centre for Linguistics, SLL&CS, Jawaharlal Nehru University, New Delhi, India

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Abstract— Emojis¹ are rapidly becoming an integral part of our written language (or the ‘typed’ language) if they haven’t done so yet. Memes and GIFs are not far behind since their inclusion into the keypad of our smartphones. The present paper employs a linguistic approach to discuss the widespread use of memes and emojis in everyday text communication. In this paper², I have argued that despite many differences in application, comics, memes, and emojis all have a distinct similarity of being ‘visual’ in nature. I have shown with examples that instead of competing to replace each other, these verbal elements (words) and visual (images) elements complement the text together. The textual and pictorial elements of such textual-visual language make writing an even more efficient process of thought representation and a wholesome means for communication.

Keywords— Comics, Memes, Emojis, Visual Language.

¹ An Emoji is a pictogram, ideogram or smiley (emoticons) embedded in the text and used generally in electronic messages.

² This paper includes excerpts of the post-analysis commentary from my PhD thesis titled “DC and Marvel Comics Universe and Raj Comics Universe: A Comparative Discourse Analysis.”

I. INTRODUCTION

Although the languages keep evolving all the time and language variation is a universal phenomenon, it is more accurate for the languages that exist solely in a spoken form than those with a script. That’s why a ‘script’ is vital for language standardization. At the same time, acknowledged written texts are often seen as the reference point for the standard use of language, and ‘writing’ in itself is perceived to be a scholarly activity. Perhaps, this unchanging nature of writing has made some scholars consider the written form of language to have an amount of piety attached to it (most ‘sacred’ languages are limited to the ritualistic use and written texts anyways).

Few developments in history have had a far-reaching impact on ‘communication through written means’. The invention of the paper, printing press, fountain pen, ball pen, the typewriter etc., may all fall within such historical developments in writing. However, writing has

changed like never before after the arrival of computers, smartphones, and the internet. In recent years, electronic mode of communication has facilitated the widespread use of writing through keypads/keyboards. And the insertion of emoticons³ and emojis on the keyboards has revolutionized the writing in general by adding pictorial elements to the writing system. By some definitions, even the glyphs and written words can be considered pictures, but they are way more abstract than the icon-like pictures used foremojis.

Emojis are not the first instance of using pictures for writing, though. In fact, writing evolved from the pictorial representation of ideas and thoughts. Superficial reading of the eighteenth and nineteenth century scholars and linguists like Karl Ludwig Bühler and Wilhelm von

³ Emoticons are ‘typographic approximations’ instead of picture-like emojis. Consider :) vs 😊

Humboldt (who considered writing an important part of the language) would suggest that languages like Chinese which use such pictorial script for writing also shows the absence of morphology or deficient in some ways, although this isn't true (Kwan 2001).

However, the emojis are neither the first nor the only example of 'blended' visual language that employs 'words' and 'pictures'. In fact, comics⁴ is considered to be a medium that has exploited and mastered the art of using pictures and words together in perfect harmony, so much so that it is considered by many as language in its own rights. And now, memes and emojis are also evolving for more creative and productive uses. There is no denying that these additions to traditional writing have been aided by the technology of the day, but the role of contemporary artistic and literary movements and philosophical traditions have also had a role to play in this.

As far as comics, memes, and emojis are concerned, there are various instances suggesting that they have been gained significantly from various modernist and post-modernist ideas, and we can learn more about the linguistic nature of these new ways of writing if we can contextualize them within the framework of a wider literary and artistic developments.

II. THE VISUAL LANGUAGE OF COMICS

Since the publication of Will Eisner's *Comics and Sequential Art* in 1985 and Scott McCloud's *Understanding Comics* in 1993, comics have garnered a lot of attention in academia. Comics have intrigued the academics across disciplines (linguistics, media studies, fine arts, education studies, literature and discourse studies, and even philosophy and psychology, among many others), and the umbrella term 'comics studies' is generally used to describe these academics investigation in the scholarly circles. One feature of comics that is an especially popular topic of discussion in comics studies is the language of comics. Some scholars have described the language of comics as a (sequential) art (Eisner 2008) (McCloud 1994), some have referred to it as a part of a visual language (Cohn 2013), and some have called it a system of visual, verbal, spatial, and chronological expressions (Groensteen 2007). But there is a general consensus among the scholars that the language of comics has a uniquely universal appeal to it. Thus, it shouldn't come as a surprise when this art is traced back to the Lascaux cave paintings and Egyptian hieroglyphs.

⁴'Comics' is used here onwards as a singular noun to refer to 'comics as a medium.'

However, in modern times, Rodolphe Töpffer is known as the 'father of comic strips.' The rise of Contemporary comics should be seen in the broader context of modern art movements of the late 19th and early 20th centuries. Artistic developments made by modern artists (especially painters) and authors laid the groundwork for the comics in subtle ways. The influence of modernist ideas is visible on the art (or the language) of comics which is pretty much capable of accommodating all kinds of novel and abstract ideas (including the imagined/unimagined absurdity). While the discourse of early superhero comics, which helped popularise comics as a medium, was greatly influenced by the modern discourse on politics, scientific advancements, and technological innovations (Butler, *Modernism: A Very Short Introduction* 2010). The early success of superhero comics led to the further development of comics as a medium of narration and storytelling. But perhaps the most significant attribute that comics borrowed from the modern art movement was the addition of perspective to the art by the artist and one urge to involve the audiences in the art by making them a part of the process. Reading comics is considered to be reading in the broader sense, where images and words supplement each other. Images portray what is challenging to explain in words, and the words help eliminate the ambiguity regarding the plot points and story.

But, the blended use of imagery and words fulfils many other roles as far as the language of comics is concerned. For example, the abovementioned views of scholars on the language of comics don't answer how to define the 'single panel comics', which isn't followed by other panels in any sequence. McCloud is of the view that such examples should be referred to as 'comic art' at best rather than 'comic' because they both use the same language but aren't the same thing (McCloud 1994). For Eisner, what differentiates a painting and picture (or photograph) from a comic panel is the insertion of words in the latter. While a painting or photo seems like a still image of a moment, by inserting words and utterances through speech balloons and thought bubbles in a picture, we can insert the 'temporal element' because those utterances must exist in 'time' (Eisner 2008). Utterances that are part of such panels aren't simple captions for the picture, and they may serve different purposes on various levels.

Due to the complexity of comics' language, diversity in uses, and potential for creativity and productivity, comics are said to have a language of their own. This language has a significant attribute of using the verbal cues (words) and visual cues (imagery) together to achieve a better efficiency (although some panels exist

without words in specific contexts). In a way, comics and its language is one of the first successful examples of visual language at work, but it certainly isn't the last.

III. CAN MEMES BE AN EXAMPLE OF THE VISUAL LANGUAGE?

A meme is a unit of cultural information, such as a cultural practice or idea, transmitted verbally or by repeated action from one mind to another. Memes can be of many types like without captioned funny images, captioned images, videos and GIFs.

When Scott McCloud puts all the attributes of comics together to form a definition for comics - juxtaposed pictorial and other images in deliberate sequence- it sounds like describing a word or sentence. Because, letters are like abstract images that are deliberately put together in sequences to form meaningful utterances. However, there are other and more prominent attributes like semanticity, the arbitrariness of form and meaning, the speaker's knowledge of grammaticality, productivity and creativity, social transmission, linguistic functions and compositionality, which is common to all spoken and sign languages. A careful glance at the meme culture suggests that memes usually fulfil all the criteria of a language (Styler n.d.). Language itself is memetic by some definition.

Although our focus is on the memes in image formats here, these generalizations stand true for the video mems and GIFs as well. Many means are iconic, but some templates and meme forms can approach arbitrariness. For example, it is very common for a funny video clip to be repeated enough number of times that it becomes part of the collective memory of a group and when it is converted into a GIF (moving pictures in a loop without sound), and further into an image template with words, the group can still hear the original words/dialogue in their minds. And the process doesn't stop here, as we may also remove the words/subtitle from the image and even recreate the original idea in a much more abstract way once the meme has been repeated enough number of times. In the case of the language(s), this process is called 'lexicalization'. Memes can become more abstract and less iconic over time. Very concrete, iconic memes can detach from their form. So many meme templates are mostly iconic. Some required cultural or social knowledge and some have abstracted away from iconicity completely.

Speakers of the language know the correct and incorrect forms, and there are conventions that are by and large followed. Memers can also tell apart a good meme from a poor one (correct use of a template from an incorrect one), and hence there is a sense of

grammaticality. Templates can be combined to create new memes. Memes can be combined to produce new memes. New memes can be created for any situation, and we got a meme for everything. A new meme template can always be born. And memes can be generated to fill in any gaps. In this way, memes can be as productive and creative as any language and can be used to describe anything (given time)!

Language is compositional. Larger wholes are made up of smaller parts, each contributing part of the meaning. The captions in a meme themselves carry meaning, meme template and other stylistic elements can carry meaning and replacing any of them can change the meaning of the meme. Memes are compositional where every component is evaluable, each contributing meaning. These meaning components are productive and can be reused elsewhere.

Language is learned from others' language use, and thus, our language is dictated by the language we are exposed to; culture plays a part in it, and our language represents our social groups. Likewise, memes are culturally and socially specific, and memes also have subcultures and can tell facts about people from their meme choices. Memes are learned from other meme users, and our contextual knowledge and social environment determine how we understand them. Memes can also serve a basic linguistic function such as making simple assertive sentences, asking questions, issuing directives, expressing feelings, and even changing things about the world.

In many ways, memes can be understood to have a language of their own - very much like the comics where visual elements (images) are complemented by the verbal elements (words) and therefore, presenting another example of image-text based visual language (although memes benefit greatly from its electronic platforms where they are circulated and sometimes their dependency on words can be substituted by other elements). Memes are very much like a modern device where an old piece of cultural information can be repeatedly used out of context to produce intended effects.

IV. EMOJIS: BRINGING VISUAL ELEMENTS INTO THE VERBAL

While comics and memes can be understood as media using a blended visual language where Images are complimented by words, emojis are examples of the use of a visual language where visual cues (pictures/images/drawing) complement words in writing (or typing). Unlike the spoken language, where the speaker's speech can be complemented by their intonation, hand gestures, and other visual cues, these extra-linguistic

elements are hard to replicate in written language (without using a lot of extra words). For example, a speaker's emotions (happy, sad, nervous etc.) and intended meanings (humour and sarcasm etc.) can easily be interpreted and understood by their tone, facial expressions, and body language, among other cues. Although we have punctuations like the question mark (?), the Exclamation mark (!), and ellipsis (...), their functional capabilities - although efficient enough- are limited, leaving scope to read between the lines. Consider the following text conversation;

Karan: *Big day tomorrow, eh?*

Arjun: *Yeah...I am a bit nervous,tbh!*

Karan: *Good luck for tomorrow!*

If we had to guess what is going on here, our first guess would be the simplest one: 'Arjun is nervous because of an important upcoming 'event', and Karan is wishing him luck for the same!' It is unlikely to infer more from these three sentences unless we know more about the context of this text conversation.

Contextual information may include the nature of the relationship between the participants of this text conversation, the type of the 'event' they are talking about, or the tone of these utterances, at the very least. Even for the participants themselves, who might well be aware of their relationship and about this upcoming event, there is no certain way to figure out any 'underlying intentional meaning or emotions' behind the utterances, if there are any. Now, consider this;

Karan: *Big day tomorrow, eh?*

Arjun: *Yeah... I am a bit nervous,tbh!*

Karan: *Good luck for tomorrow! 😊 ;)*

What changes here? Just by insertion of an emoji for the cheekiness⁵ suggest that this conversation is not very serious and the relationship between the two participants of them is quite casual. It might be possible that Arjun is nervous because of some excitement rather than fear (like getting married the next day or a proposal, perhaps!). Now consider the following in contrast,

Karan: *Good luck for tomorrow! 😞*

Just the insertion of one emoji changes the tone of the whole conversation. This emoji⁶ suggests something serious is going on (like Arjun's office is going to fire

some of his staff, and he is worried about possibly getting fired himself etc.). Now consider the following;

Karan: *Good luck for tomorrow! 😊*

Insertion of this particular emoji suggests a possible sarcasm as if Arjun is being worried needlessly (either Karan believes that Arjun is going to be fine or that he couldn't do anything anyway – hence needless) in contrast with the following;

Karan: *Good luck for tomorrow! 😞*

Here, Karan sounds genuinely worried (like, some important result is due tomorrow), as opposed to the following, where he seems to be just wishing him luck,

Karan: *Good luck for tomorrow! 😊*

Interestingly enough, we seem to have an emoji for every situation, context, or feeling that can be expressed through words. At the same time, we might sometimes struggle to find the correct word to describe an emoji. In a sense, emoji seems to have become such an integral part of our written mode of communication that we find them irreplaceable in the text-conversation (where we can not use extra-linguistic cues physically). It is like accommodating the visual elements to our normal texts for clarity or emphasis. We also find that unlike comics and memes, where words are used to emphasise or clarify the interpretation of adjacent images, the role is reversed in the case of emojis. Still, ultimately, they all contribute their part to the visual language of communication.

V. CONCLUSION

Nowadays, we have new form of written language(s) like C++, Java, python etc., which is used to communicate with computers. At the same time, the pictorial elements (which were considered primitive) are making a comeback to the written mode of communication. Modern societies are making divergent use of both of these variations in the written mode of communication. Amidst all the unpredictability in this world, which is witnessing rapid technological advancement at a rate never seen before, we can safely assume that this crossover of text and images in each other's domain isn't to stop anytime soon. When used appropriately, they show us the true potential of visual language. Although all of the examples discussed above (comics, Memes, and emojis) can all claim to be a language on their own; there is no denying that when visual elements like images and verbal elements like words are used together, they become complementary to each other. Using such a blend of visual language would produce something that can be called art and literature at the same time.

⁵ 😊 Often conveys a sense of fun, excitement, wackiness, buffoonery, or joking.

⁶ 😞 often convey a sense of frustration or annoyance more intense than suggested by 😊.

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A Comparative and Contrastive Analysis of the Emerson Philosophical Essays and Ghaani's *Distress*

Faramarz Elyasi

Department of English Literature, Tehran, Iran

faramarzeliasi2015@gmail.com

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Abstract— In this study, Mirza Habibollah Shirazi's (*Ghaani*) *Distress* was compared with Ralph Waldo Emerson's two philosophical essays "Nature" and "Self-Reliance" in light of philosophical and moral views. The study aimed at comparison of these two contemporaneous poets and writers to trace the similarity, differences and source of their teachings, because the researcher assumed the two thinkers have many ideas in common. To perform the study, the main ideas in the selected works of the two poets were analyzed in length and then their works were compared and contrasted. Results of the analysis indicated that In Emerson's "Nature," God is present in nature and man is not separable from metaphysical order. "Self-Reliance" emphasized non-conformity and dependence of the individual self. Ghaani's *Distress* was described as a window to Eastern metaphysics that specified didactic implications. Emerson uses a general idea of philosophy of nature's utility and then focuses on deductive reasoning. In addition, Emerson philosophy of transcendental and metaphysical philosophy represents perception of nature and self in an independent philosophy and strengthened diverse education of Eastern philosophy and poetry. Ghaani is merely advocator of Sa'di's style and educational teachings.

Keywords— philosophical, teancendentalism, moral teachings, self-reliance, Nature, metaphysics.

I. INTRODUCTION

In the present research, the two contemporaneous poets namely Mirza Habibollah Shirazi (1808-1854) known as Ghaani and Ralph Waldo Emerson (1803-1882) are to be compared with respect to the sources of their inspiration in their writings. The former is an Iranian poet and writer of the Ghajar Dynasty whose transcendental and metaphysical content of his *Distress* is compared to the themes of Emerson's "Nature" and "Self-Reliance". It seems that by the emphasis on providence, personal perception of epitome, divinity, and the emergence of God in every creature Ghaani and Emerson have personalized and appropriated the teachings of Sa'di in their own words.

Ralph Waldo Emerson (1803-1882) is an American transcendentalist poet and essayist whose contribution to metaphysical literature is considerable. As documented in *Adventures in American Literature*, Emerson was born in

Boston, Massachusetts. He was "the son of a Unitarian minister whose ancestors were clergymen back to the time of puritans (Safier 2012).

Emerson's writing carrier and lectures on literature begin after his traveling to Europe. In 1836, he published "Nature", a series of essays in appreciation of nature with the theme of transcendentalism that indicates God is everywhere in nature. The new faith represented in "Nature" is adopted from other philosophers and writers and is customized based on Emerson's own perspective. In *Nature*, Emerson perceives the "eighteenth-century view of nature as a machine and of God as a master mechanic" and "God in us" is reflected in nature (Safier 212). The concept of "God in us" implies the idea of individualism and according to Safier, Emerson believes that "individualism was a step toward the recognition of God

within us that each being represented the embodiment of spirit" (213).

In 1841, Emerson published "Self-Reliance", a long essay that concerns one's own thoughts and intuitions that reflects reliance and attachment to public norms. In this essay, Emerson reacts to getting conformed to social expectations and norms, instead, he suggests adherence to an individual's will in the way Plato and Milton concerned individualism and perceived it as nonconformist (Kundert 95). According to Roger Sedarat "to be an individual means, overall, to see life and the world with one's own eyes, with eyes cleansed of the effects of the group mind and individual constrictions" (Xlii). In addition, Behnaz Eskandari indicates that the essay foregrounded the concepts of virtue, intuition, wisdom, and direct divine inspiration that are distinct from the mainstream of literature and thinking in America, while the familiarity of Emerson with East, especially Persian writers such as Sa'di and Hafiz, endorses the traces of Persian thinking and wisdom in his oeuvre (71).

The influence of Sa'di on western literature and Persian literature is undeniable. In Iran, Mirza Habibollah Shirazi (1808-1854), known as Ghaani, is a poet of the Ghajar era whose oeuvre seems to be haunted by Sa'di's writing style and thinking. Ghaani was proficient in Persian and Arabic literature as well as the French language. According to Encyclopedia Iranica, he was called "Mojtahed of Poets" by Fath Ali Shah Ghajar and experienced in mathematics and rhetoric. According to Shaki he was a "court panegyrist" titled as "*Hassān al-ʿAdjam*" by Muḥammad Shāh and considered as "a man of erudition, and the first *Persian* poet to master French" (*Encyclopedia of Islam* 264).

Ghaani's *Distress* (1936) is a didactic, educational, epistemological, and mystical book in prose and verse closely parallel to *Golestan* of Sa'di in style and form, but different stories and wisdom. *Golestan* is the source of inspiration for Ghaani, while his thoughts and feelings are being stirred toward more individualism and metaphysical mysticism. Ghaani writes "His glory is transparent in every heart and each person is festinated of His passion, the wise attribute every creature the prove of His existence and the Reached perceived His existence the prove of all creatures" (*Distress* 3).

The similarity between the content of Emerson's essays and Ghaani's *Distress* implies that the two poets have used the same source of knowledge and wisdom, but it is not clear how they have adopted from Sa'di who had been living six centuries before them. Emerson and Ghaani knew the French language; Emerson had been familiarized with Persian literature through French translations, while

Ghaani had direct access to the text of *Golestan* of Sa'di and other Persian literature. Hence, the present study explores the differences and similarities between Emerson's thinking and metaphysical essays and his morality with that of Ghaani in *Distress* to suggest the source of inspiration for their writing

II. COMPARATIVE ANALYSIS OF GHAANI AND EMERSON

The two writers, who have written in prose and poetry, expressed their philosophy differently. "The basic function of such critics is that the larger function of literature is to teach morality and to probe philosophical issues" (Guerin 77). To provide a framework for the comparison of the two writers, first, their approaches of presenting their ideas are presented. The content analysis of *Distress* showed that Ghaani used the inductive method in the presentation of ideas, while Emerson used deductive reasoning in introducing his philosophical views.

Simon Blackburn defined induction as "any process of reasoning that takes us from empirical premises to empirical conclusions supported by the premises, but not deductively entailed by them" (192). This study claims that Ghaani's approach is inductive because he discusses many social behaviors whether acceptable or detested to challenge the society's deficiencies. Every example presented by Ghaani is a premise that leads to the conclusion. For example, the story about distasting greed and property states that,

When fire breaks out in Madain (a city currently located in Iraq)m Salman Farsi has nothing less than a Book and a sword. He took the two and went out of his room and said: "lightweighted travel like me. If you are without much property, the divine's heaven is your ultimate place, and if you are involved and interested in sins and wealth, the soil will not let you to leave the house (the world) easily" (*Distress* 96). This narrative is inductively given. By telling the story of an Islamic Epistle, Ghaani tries to prove a premise that having sufficient wealth and property can save you, but attachment to mundane and wealth causes more drudgery and problems. Accordingly, the mercy of God is attainable for those disencumbered by profusion and dissipation. Therefore, from an example (narrative story) or premise, the writer reaches to conclusion that approves inductive reasoning. The entire examples are presented using the same approach.

In deductive reasoning, one major theory or idea is presented first and then supported by related premises or examples. According to Blackburn, deductive reasoning means "a process of reasoning in which a conclusion is drawn from a set of premises" (96). The theory would be

examined in this reasoning by possible experiences and it is top-down reasoning. Accordingly, when Emerson states that “An enraged man is a lion, a cunning man is a fox, a firm man is a rock, a learned man is a torch” (Nature 9), the terms ‘enraged’, ‘cunning’, ‘firm’, and ‘learned’ are concluding terms that are examined previously and indications of such issues can be examined in the behavior of people. A fox is cunning; it is a theory, and every man behaving the way a fox does can be cunning; therefore, the principle is cunning and people are examined for having this behavior. The Essays of Emerson in “Nature” and “Self-reliance” follow the same deductive reasoning.

2.1. Order and Unity: Emerson’s Nature vis-à-vis Gaani’s Disorder

In Emerson’s “Nature”, God is present in nature, an organic being that reflects order of things involved in it. In addition, man is not separable from metaphysical order and can understand nature by senses. What Emerson states refers to commodity and usefulness of nature that is an insight into the workings of the universe. In an example, he provides evidence for the function of nature as the source of human commodity, “The wind sows the seed; the sun evaporates the sea; the wind blows the vapor to the field” (Nature 3). It is clear that Emerson uses a general idea of the philosophy of nature’s utility and then supports the idea by deductive reasoning.

In Ghaani, order and unity can be found out of distress and disorder, because he reflects upon social mischief and corruption. By telling narratives about the behavior of devotees and clergies who claim they are innocent, Ghaani refers to their lags and sins; in effect, he forbids then greed, niggard and corruption by showing them the right paths of life. Meanwhile, Ghaani forbids people's wrongdoing in the distressful condition of society, he shows the transcendental way of life in mystic epistemology, contentment, justice, obedience, forgiveness, and divine ordinance.

2.2. Human Senses: Prescriptive v.s Descriptive Perspectives

In Emerson’s “Nature”, man can perceive metaphysical order (represented in the image of stars as the separate and ever-existing source of light) through senses, mainly by understanding the sublimity of metaphysical existence. La Trance states that “The stars allow him to perceive the ‘perpetual presence of the sublime’” (2). Emerson says “The lover of nature is he whose inward and outward senses are still truly adjusted to each other; who has retained the spirit of infancy even into the era of manhood,” (Nature 4) that represents the metaphysical and transcendental views of him. In Ghaani, the senses are introduced the main obstacles of people. For example,

when Ghaani speaks about pride or niggard, he refers to human senses in the world whose mundane functions are fulfilled and prevented the development of an association between human nature and the divine order or unity of God. Therefore, the two writers concern human senses as a means of transition if used in the right way. However, the difference between the two authors is that Emerson is prescriptive regarding the function of senses, but Ghaani is descriptive, through the description of social repudiated behaviors.

Emerson believes that virtue and intellect are the ultimate functions of beauty. He says, “I am the lover of uncontained and immortal beauty. In the wilderness, I find something more dear and connate than in streets or villages” (Nature 7). In effect, Emerson thinks that the human mind and righteous and virtuous deeds are beauty (immortal beauty), because they are parallel and additive to the order of the universe. In the same vein, Ghaani refers to detesting forbidden (repudiated) actions and honoring persuasive deeds as instruments of understanding divine mercy and order. Therefore, both Emerson and Ghaani agree that virtue and intellect are beauty.

2.3. Discipline’s Moral Function: From Nature to Heaven

The moral aspect of Emerson’s essay “Discipline” by manifesting the function of things and differentiation of courses of the study implies that the disciplines of nature have a moral function and this function can be fulfilled by the connection of nature to soul or spirit. In Ghaani, the moral lessons are discussed directly through short narratives or parables. This type of discipline that is discussed in Emerson is a philosophical basis of Emerson’s teachings in the essay, that in Ghaani are the pivotal basis of narratives. For instance, in Emerson’s attitude, the function of fire is to burn, in Ghaani the function of Greed is adversity; therefore, in the two writers, each subject fulfills its own discipline and function. Accordingly, they both follow the same order of things as naturally ordained.

One important aspect of human behavior is idealism. It seems that in Ghaani’s narratives idealism, as an illusion, is the cause of many forbidden behaviors. For instance, greed is a result of dissatisfaction with possessions and the greedy person cannot enjoy what s/he has, and loses the least requirements for pleasure and enjoyment in search of the most desirable. In remonstrance of greed, Ghaani in a short narrative says, “A greedy king has increased his wealth as much as oppressors desire for oppression, accordingly he is not defender of the oppressed and listens not to any advisor. This king breaks the contraction of friendship, but friends turn to enemy and kill him” (Ghaani

110). The ideal king in Ghaani should be generous and he repudiate the kings who are not bounteous. In Emerson, this idealism is similarly the result of human desire for perfectionism, because nature is perceived as a perfect thing.

2.4. Mystic Epistemology

What is called the spirit in Emerson, refers to the soul of nature as it resembles the soul of a man. This idea in Emerson and Ghaani is a mystic issue. In Ghaani, mystic epistemology is a unique way of both philosophy and religion, and transcendental reaching means getting merged with the divine's spirit and this state cannot be achieved unless through a process of thinking and observation that ends in ecstasy and delight.

This mystic philosophy in Ghaani is an Islamic philosophy, while in Emerson it is philosophical and transcendental rather than attachment to religion or Christianity as the common religion of Emerson's forefathers. Emerson states that "We are as much strangers in nature, as we are aliens from God. We do not understand the notes of birds. The fox and the deer run away from us; the bear and tiger rend us" (Nature 18). It indicates that ignorance of God's mercy in creation impedes understanding nature. Nature like the human body is the foundation of the expression of the soul and existence depends on the essence of soul or spirit.

In both poets, the target is unity and bounty of God, in other words, the extraordinary power of the world is represented in the order of nature. This order in Ghaani can be established and respected by man, or man can help the establishment of this order through his deed, but in Emerson nature and order is the reflection of God and a metaphysical proof of divinity. It seems Emerson's audience is to be ascertained that the order of nature is the effect of God, while in Ghaani people know the order is established by God, but people deviate from that established truth and Ghaani criticizes the society to respect the divine ordinance and order, something that people habitually forget it. Emerson introduces new concepts to people, Ghaani reexamines people's faith in the same ideas that previously have been introduced in Persian philosophy and mystical teachings.

In "Self-Reliance", the self and society are complementary. Individuals are persuaded to follow their own creativity and path, not to follow the social roles and limitations blindly. This emphasis on individuality is represented in Ghaani by reference to dervish and their mystics and negating the mundane world and fame. Self-Reliance is considered as symptomatic of the problem he was diagnosing. "To believe your own thought," Emerson claims, "to believe that what is true for you in your private

heart is true for all men,-that is genius. Speak your latent conviction, and it shall be the universal sense; for the inmost in due time becomes the outmost,-and our first thought is rendered back to us by the trumpets of the Last Judgment" (2). Accordingly, human senses are reliable in the perception of nature and the universe. Therefore, Emerson's philosophy regards free will in perception, while Ghaani describes what are predominantly specified as reaching the love of God and merging in divine's essence.

III. A CONTRASTIVE ANALYSIS OF EMERSON AND GHAANI: PERSIAN METAPHYSICS

A literary analysis of Emerson's essays shows that although his metaphysical views and deductive reasoning are similar to that of Islamic mystics, he has not been familiar with Persian poets until the 1840s, and his essays are written before 1940. In the same vein, Sedarat refers to not only the "writings that are known to have been informed and influenced by Emerson's Persian readings but also in an essay such as "Nature" (1836), which Emerson had written before his proper introduction to Persian poetry in the early 1840s" (2).

In an article on Persian poetry titled "On Persian Poetry" written in 1858 and more than 20 years from writing "Nature", Emerson has written about Iranian poets and Persian poetry to specify their position. This inclination toward Persian poetry began in 1837. According to Carpenter, Emerson read books about Eastern poetry and culture including Mani Secrets, Zand of Zoroaster, words of Buddhism, Quran, and translations of poems from Iranian poets in an Asian journal, but the name of none emerged in the writings of Emerson in this time. However, Nature is written before the acquaintance of Emerson with Eastern philosophy, but at the time of writing "Self-Reliance" (1841), he has been familiar with some Eastern teachings (Carpenter 12-13). In the same vein, Noie indicates that,

Emerson read Hammer's translation. He owed his familiarity with Hafiz in particular and Persian poets in general to Hammer as he himself says: to Baron von Hammer Purgstall, we owe our best knowledge of the Persians. He has translated into German, besides the "Divan" of Hafiz, specimens of two hundred poets, who wrote during a period of five and a half centuries, from A.D.1000 to 1550. The primary sources of his knowledge of Persian poetry were the two volumes of German translations published by Joseph von Hammer Purgstall in the early nineteenth century. (15)

In addition, the writings of Emerson on Persian poetry and historical-biographical studies emphasized that Emerson became familiar with Persian literature in his later life, not at the time writing his first essays. In "on Persian Poetry" the effect of Hafiz can be explored on the transcendental poetry of Emerson. In this article, free will, aesthetics of ontology, divine love, and symbolism are the shared points in which Emerson has taken from Hafiz (Fotohi and Taebi 113). Fotohi and Taebi believe that "Emerson has not been familiar with Persian Literature before his forty" (94). Emerson argued that Emerson has been familiar with Ferdowsi in 1847 because he has gotten *Shahnamah's* translation is a loan from a library for four months in this time (49). Fotohi and Taebi state that Emerson has been familiar with Sa'di and Hafiz more than other poets. Such pieces of evidence indicate that Emerson's inclination to Persian poets mostly Sa'di and Hafiz occurred after writing *Nature* and *Self-Reliance*, the reason behind his interest in Persian poets might in close association of his ideas with that of Islamic mystical teachings.

In other words, Emerson was potent to like Persian poetry and mystical philosophy, because his ideas before familiarity with the Persian poets namely in *Nature* and *Self-Reliance* testifies this idea. Fotohi and Taebi concluded that "the interest and poetic enthusiasm of Emerson inclined him towards Persian poets, and his mystical insights and metaphysical attitudes increased his devotion to the study of Persian poetry. While there are traces of metaphysical and transcendental philosophy in Emerson's essays before familiarity with Persian poetry, the philosophical approaches used in his essays "Nature", and "Self-Reliance" show that his mystic philosophy is shaped before representation of Eastern philosophy and Persian poetry in his writings. There are some differences between Emerson and Ghaani's ideas about transcendental, metaphysical, and mystical philosophy. In *Distress*, the mystic epistemology is attributed to the deeds of the dervish and the expression of God's bounty and mercy on the most deprived people and specifically believes in the philosophy of suffering like the stoic religion. The unity of God, silence and mystical meditation are the foundation of Ghaani's philosophy. In Emerson's philosophy every person, not merely dervish, or self can experience the Nature and spirit via senses. In Ghaani human senses are not sufficient to perceive divine's discipline and order, but Emerson states that Nature as God's spirit is the emergence of God, because it functions in an orderly process.

According to Sedarat, Emerson was not directly familiar with the Persian language, but he learned about Persian literature, mysticism, and philosophy by the intermediacy of German and French translations of Hafiz and Sa'di;

therefore, the sources of influence are not authentic. In addition, Emerson was interested in Hafiz, not other Persian poets (8). According to Ekhtiar (1976), Emerson's survey of Iranian literature and culture by studying Zoroastrianism, holy Quran, and Sa'di, but he ended up infatuated with Hafez's poetry (73). Another study by Fomeshi and Khojastehpour reveals that "Hafez was received by the American poet as a result of the similarity of thoughts and the particular conditions of Emerson's America" (110). In general, the transcendental views of Emerson were the main reasons for his inclination to Persian poetry and Hafiz in specific.

In a study by Roshanak Akrami, it was specified that in Emerson's poetry some symbols previously used in Hafiz poetry are used in Emerson's *Bacchus*. "The idea of metamorphosis and metempsychosis, as traceable in his essays "History" and "Poet," has recently attracted the attention of Emersonians such as Michael Corrigan and Michael Cowan." She argued that Emerson in his "famous poem *Bacchus*, according to scholars such as John D. Yohannan is an imitation of Hafiz's *SaghiNameh*" (Akrami17). Similarly, Mahmoudi compares Hafiz's biological-historical condition with Emerson and says that

Hafez lived in a situation with the same problems. There existed a schism between mystics and religious leaders. Mystics believed that there was no need to any mediator in an individual's relation with God. As a result of such dispute Hafez was treated with anger. He believed that worship coming from conventions was a veil preventing man from perceiving the beauty of the beloved. (Fomeshi and Khojastehpour 115)

The historical period in which Hafiz lived, the clash of ideas between religion and mysticism, and the period Emerson lived in 19th century the US for clash of Emerson's ideas with his father and ancestors is considerable. In the biography of Emerson, we find that he left the religion school and opposed Christianity. Accordingly, he rejected the use of mediation for contact with God and the sublimity of God; therefore, he wrote nature as a response to Christianity, because he believed through self-reliance and solitude it is possible to perceive the spirit and unity of God (Sedarat 9). Accordingly, the similarity between Emerson and Hafiz can be justified than claiming that he is influenced by Hafiz.

The contrast of Emerson and Ghaani's philosophy indicates that though their philosophy follows the same transcendental goals, they had different sources of nourishment. Emerson has his own philosophy of transcendentalism and metaphysics, and in later life finds Hafiz praiseworthy, translates his poetry and ideas.

However, Ghaani directly imitates Sa'di's style of writing and educational moral and ethical ways of narration (Avaisi and Sadeghi 31). Ghaani says "Ghaani has though to expresses the distresses untold by Sa'di to trace the path he went once" (Ghaani iv). The Persian poets and critics including Malek-al-Shoraye Bahar (1976), Sirous Shamisa (2003) and Aryanpour (1972) approved that Ghaani's style and content are an imitation of Sa'di's Golestan. Therefore, Ghaani merely follows Sa'di, while Emerson is similar to Hafiz and Persian mysticism, not directly influenced, but appropriated his ideas in his later works.

This present discussion sheds light on this idea that the two contemporaneous poets (Emerson and Ghaani) at the same period of history appropriated the ideas of two Persian poets living more than five centuries preceding them. It can be discussed in this way that in 18th century US and Iran the socio-political issues of the time resembled the time of Sa'di and Fafiz; the Iranian people of the 12th and 13th centuries were digesting duality of religion and mysticism (direct connection with God), in 18th century US the same challenge emerged between transcendentalism and Christianity.

The study of Emerson's "Self-Reliance" supports the idea that though reading extensively in Eastern philosophy and poetry, Emerson shows no trace of direct influence from Eastern philosophy and literature, regardless of the fact that his later translations and writings uses Persian symbols. Mastura Elmanova asserts that self-reliance means applying self-to society, not a selfish one, but a consistency that in transcendental view it is equal with conformity. Elmanova believes that,

What Emerson means by self-reliance is to observe good character and contribute it to society, rather than practicing selfish intentions. This is parallel to the Buddhism notion of enlightenment, because the path to enlightenment is a one man or woman journey, and yet the truth is, as Blau has suggested, universal for all of mankind, because everything is interconnected. (9)

The similarity between what Emerson calls self-reliance and what is observed as enlightenment in Buddhism is not occasional. According to Carpenter, Emerson's familiarity with Buddhism dates back to 1837 when he was reading an Eastern magazine, covering oriental philosophy and literature (12). However, there is no reference to Eastern philosophy, Persian poetry and Islamic mysticism in *Self-Reliance*. This long essay focuses on the self and the ability of an individual to perceive the philosophy of being based on senses and genius. Emerson writes, "The

civilized man has built a coach, but has lost the use of his feet" (Self-Reliance 14) which refers to the independence of idea from other ideas. Therefore, the content of "Self-Reliance" does not represent Emerson's influence from Christianity, eastern philosophy, and Persian poetry, while his essays opposed Christian doctrine in the perception of reality of creation.

In Ghaani's *Distress*, the self and individuality are not represented as discussed in Emerson. Ghaani represents humanly forbidden and persuasive deeds in society and follows the Islamic educational teachings with frequent Quranic references. Therefore, despite Emerson who is independent of intermediation of religion is understanding God, Ghaani intermingles the Islamic religion, mystical philosophy and ethical teaching by parables. In short, Emerson and Ghaani seek to understand metaphysical and transcendental philosophy through two different approaches.

The question how Emerson and Ghaani are different leads the researcher to a wider scope of mysticism and moral philosophy. Sa'di as the source of Ghaani's influence in Golestan followed moral teachings through educational stories classified in seven categories: 1. The Manners of Kings, 2. The Morals of Dervishes, 3. On the Excellence of Contentment, 4. On the Advantages of Silence, 5. On Weakness and Old Age, 6. On the Effects of Education, 7. On Rules for Conduct in Life. As the topics of Sa'di's Golestan Shows, he teaches moral lessons through narratives. For instance, in Chapter II, story I, Sa'di tells the story of a pious person as follows,

One of the great devotees having been asked about his opinion concerning a hermit whom others had censured in their conversation, he replied: 'I do not see any external blemishes on him and do not know of internal ones. Whomsoever thou seest in a religious habit/ Consider him to be a religious and good man/ And, if thou knowest not his internal condition/ What business has the muhtasib inside the house?' (*Golistan* 87)

In this story, a narrative is mentioned by Sa'di in which a man of letter asks a pious man's idea about a person whom others backbite. The pious man realizes that he does not see any external problem with him and has no knowledge of his inner. The last line as "What business has the muhtasib inside the house?" refers to the second line "Consider him to be a religious and good man", because when the policeman is not at streets or at work it means that there is safety in the society and the man is pious. This story suffices to conclude that all content of Sa'di's narratives is moral and educational teachings. This study,

similarly, emphasized that Ghaani's style and content imitate Sa'di.

Emerson's philosophy of transcendental and metaphysical philosophy by direct perception of nature and self in an independent philosophy and later strengthened by his wide education in Eastern philosophy and poetry. Ghaani is merely a follower of Sa'di's style and educational teaching. However, they seek the same ends, and their society, for conflict between ideological religion and truth, produced a similar condition experienced at the time of Hafiz and Sa'di.

IV. CONCLUSION

Emerson in "Nature" and "Self-Reliance" represented his philosophy as solitude, self, soul, spirit, ethics, and morality. He sheds light on connection between nature and spirit as well as self and society. In "Nature," topics including philosophical issues such as idealism, spirit, perspective, and beauty were elaborated and ideas like one's self and its contribution to nature were elaborated. Nature was reflection of God's bounty or a part of the universe's order. In "Self-Reliance," morality and ethics of self-reliance and its contribution to society were focal points. Property and wealth as an inner potentiality are praised and such wealth and owning in favor of greed and pride were detested.

In Ghaani's *Distress*, the moral and ethical subjects were persuasion to well-doing and forbidding wrongdoing. Ghaani used a prescriptive approach and specified a praiseworthy behavioral ethics in his *Distress*. Ghaani expressed his mystical philosophy and educational teaching in the way that the right path of forbidding, greed, pride, ignorance, and selfishness leads into an order that is in line with the purpose of creation, something that in Emerson is descriptive and reflected as a personal or individual philosophy of solitude, self-reliance and unity of nature and spirit.

In Emerson and Ghaani the target is unity and bounty of the God. The extraordinary power of the world is represented in the order of nature, an order that in Ghaani can be established by man, while in Emerson nature and order is the reflection of God and a metaphysical proof of divinity. In Emerson the order of nature is the effect of God, while in Ghaani people know the order is established by God, but people deviate from the established truth. Ghaani questions the society to respect the divine ordinance and order, while people habitually ignore it. Emerson introduces new concepts to people. Ghaani reexamines people's faith in the same ideas that previously have been introduced in Persian philosophy and mystical teachings. Ghaani is merely follower of Sa'di's style and

educational teaching. However, they seek the same ends, and their society, for conflict between ideological religion and truth, produced a similar condition experienced at the time of Hafiz and Sa'di.

As concluding remarks, Ghaani is the speaker of a well-rooted Eastern philosophy and does not discover the ideas and new concepts. Emerson, a religiously deviant, sought his own philosophical trend through expanding his inclusive studies and previous background of contesting unfair religiosity of his ancestors. Though the two poets explore metaphysical and moral ways in their writings, they approach to the ideal conclusions using different procedures.

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An Ecocritical Reading of Wole Soyinka's *The Lion and the Jewel*

Archana Krishnakumar

Second Year B.Ed Student, Thuvaraga College of Education, Krishnagiri, Tamil Nadu, India

<https://orcid.org/0000-0003-3551-9825>

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Abstract— *Ecocriticism can be defined as a pro-environmental perspective that critically examines the production of nature and the politics that underpin its development. It promotes the idea that how nature is treated and nurtured and how she is becoming a part of current environmental discourses will be mirrored in cultural objects. The schoolteacher Lacunle's aversive attitude about paying the cash meant for the possession of the bride in Soyinka's The Lion, and the Jewel is a reflection of how 'nature' is conceptually assimilated within Western thought; in this context, Sidi, the local girl, is the bride whom Lacunle woos. Sidi can also be seen in contrast to the natural world. Imperialist forces always saw the locals as a part of nature — uneducated and unrefined primal savages who were supposed to be civilized by European norms. Sidi, who was always ready to take pride in her originality, found the same act of shouldering the 'European load' undertaken by Lacunle and his persuasions to conform to the behavioural norms of modernity to be a dreadful thing. In short, the Ecocritical perspective on the play is realized in this article at the levels of Ecofeminism, Deep Ecology, and Eco Spiritualism.*

Keywords— *Ecocriticism, Ecofeminism, Deep Ecology, Eco Spiritualism, Yoruba community.*

INTRODUCTION

Conceptually, Eco Criticism supports the belief that how nature is treated and nurtured and how she is becoming a part of current environmental discourses will be mirrored in cultural objects. The schoolteacher Lacunle's aversion to paying the cash meant for the bride's possession in Soyinka's *The Lion, and the Jewel* reflects how 'nature' is conceptually assimilated inside Western thought; here, Sidi, the local girl, is the bride whom Lacunle woos. The views of nature held by Thomas Hobbes and John Locke were influential in developing Western ideas about nature: the former ascribed primitive values to it. At the same time, the latter regarded it as private property.

MAJOR ECO CRITICAL UNDERCURRENTS RUNNING THROUGH THE MATRIX OF THE PLAY

Sidi's alternate title was "Jewel," which spoke to the idea of a most intimate material object. When anything is

reduced to property status, the intrinsic values are frequently overlooked because property connotes something that is merely material and devoid of soul. Consider Lacunle and Sidi's exchange: Lacunle: 'You could wear something. The majority of women do'. Sidi's natural manners, modest dress, and attitude toward life and culture did not coincide with Lacunle. "This is too much," Sidi expresses her displeasure.

In England and Europe, the 'improvement' idea held that you could improve yourself by improving nature. This progress is inextricably linked to civilization. According to Enlightenment theorists like Jean Jacques Rousseau, who thought that the condition of nature was the purest and best form of human existence, civilization is "artificial" and "corrupt." Herein lays the reason for Sidi's attempt to break free from Lacunle's civilizational norms.

Furthermore, Lacan's concept of 'high love' seemed absurd to Sidi's ears:

Sidi: If you start doing that, I'll flee. That nonsense was enough for me the other day.

Lacunae: I've been squandered! Wasted! My heart, Sidi

With my affection, it bursts into blooms.

However, you and the village's dead

With the feet of ignorance, trample in.

Lacunle was going against the grain: he believed that native culture would inevitably be replaced by modernization. On the other hand, Sidi was unwilling to give up the bride's money that Lacunle was due to pay.

Sidi: They'll say I'm not a virgin.

That I was compelled to sell my humiliation

And I'll marry you for free.

"VIRGINITY" distinguishes out for its exquisite quality. Nature was unable to separate itself from the culture's immaculate values.

The Yoruba culture of Nigeria has become an important aspect of African theatre studies. The Yoruba culture might be contrasted with Bale, the Illujile lion. Sadiku, Bale's most senior wife, notifies her that the Lion (Baroka) intends to marry her. She would be able to become the first, and thus head wife, of Baroka's successor, in the same way as Sadiku was Baroka's head wife. On the other hand, Sidi sees right through her lies and informs her that all he desired was a reputation "as the one man who has had 'the diamond of Ilujinle'."

Within Sidi, the Jewel, and Bale, the Lion, the concept of feminine nature and masculine culture, which comprises the two sides of gendered values, is reflected. The male culture, like Bale's, is objective and rational, whereas nature, like Sidi's, is subjective and emotional. Culture roars in the open like a Lion, while nature stays the most secluded, like a Jewel. When Sidi sees the magazine, she remarks that she looks stunning in the photo, whereas he appears to be a ragged, charred piece of saddle leather: she is young, but he is old. Sadiku switches tactics, asking whether Sidi would be willing to attend a little feast in her honour at his house that night if she does not want to be his wife. Sidi refuses, claiming that she is well aware that every woman who has eaten supper with him eventually marries him.

According to Deep Ecology, humans must maintain an emotional link with nature—not just an intellectual one—to understand its actual merits. Lacunle was attempting to distance himself from the intrinsic: he opposed culture and nature, or rather, Sidi, who upheld inherent values, could not support him.

Lacunle interjects, telling them that Baroka was famed for his cunning, especially when he foiled the Public Works Department's plan to build a train through Ilujinle. Because "the earth is most unsuitable, could not possibly hold the weight of a railway engine," Baroka bribed the surveyor for the route to shift the railroad considerably farther away. Lakunle is disturbed by the fact that Ilujinle was so close to civilization at the time.

The Eco-feminist spirituality also shows that indigenous or pre-modern cultures have always respected nature and valued women's expertise.

Eco-feminist spirituality has also advanced the concept that indigenous or pre-modern civilizations have always respected nature and valued women's knowledge, such as the Bale. As a result, it reconciles religion and spiritualism. Bale defends native culture in this scene, and Sidi is unable to take a different stance than Lacunle.

Furthermore, the play's separation into dawn, noon, and night add to the genre's link to nature. It reminds me of Northrop Frye's archetypal split.

CONCLUSION

The Yoruba culture of Nigeria has become an important aspect of African theatre studies. The Yoruba culture might be contrasted with Bale, the Ilunjile lion. Within Sidi and Jewel, the concept of feminine nature and male culture, which comprises the two sides of gendered values, is reflected. The male culture, like Bale's, is objective and rational, whereas nature, like Sidi's, is subjective and emotional. Culture roars in the open like a Lion, while nature stays the most secluded, like a Jewel. According to Deep Ecology, humans must maintain an emotional link with nature—not just an intellectual one—to understand its actual merits. Lacunle was attempting to distance himself from the intrinsic: he defied society, and as a result, nature was unable to support him. The Ecofeminist spirituality also makes the case that native or pre-modern societies have always treated nature with respect and valued women's knowledge; in this case, Bale defends the original culture, while Sidi cannot adopt a different stance than Lacunle.

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Understanding Actions and Motives: The Ideal ‘I’ and Signifiers in Lacanian Psychoanalysis

Poorva Karamchandani

Mithibai College of Arts, Mumbai University, India
karamchandaniipoorva@gmail.com

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Abstract— *The Mirror Stage (1949) and The Formation of the Unconscious (1957) by Jacques Lacan are important concepts in the field of Psychoanalysis. This paper understands the arguments put forth in the concepts and concludes their importance in literary criticism. They also help determine the factors that influence Lacan’s theories. Through this paper, we understand the argument of The Mirror Stage, its role in literary criticism and analyze The Picture of Dorian Gray (1891) in context to The Mirror Stage. Later we look at the Formation of the Unconscious, its structure similar to that of the language, and the role of signifiers in the human psyche.*

Keywords— *Mirror Stage, Unconscious, Signifiers, Psychoanalysis, Structural Linguists.*

I. INTRODUCTION

The Mirror Stage (1949) and The Formation of the Unconscious (1957) by Jacques Lacan are lectures given by Lacan accessible to us in published versions. These concepts describe two crucial events in a child’s development that help determine and explain the motive, action, fears and desires of the person in the later stages of life. These concepts fall under and have immensely contributed to the field of Psychoanalysis as they help determine an individual’s personality and revolve around the formations of the unconscious mind. The Mirror Stage specifically looks at the infant’s process of self-recognition which creates a lack in it that it tries to fulfil throughout his life. The Making of the Unconscious determines how the unconscious is related to language, its role in the functioning of the human psyche and the repressed thoughts.

II. THE MIRROR STAGE

In his lecture on The Mirror Stage, Lacan looks at this stage as a crucial stage of development in a child’s growth where the child can identify with the self and form a

demarcation between the self and the other objects. This stage according to Lacan is crucial because, before this stage, the child is in the Real stage and post the Mirror Stage, the lifelong process of identifying self in terms of the other starts.

He builds his argument by stating that an individual is never aware of who is completely is. There are elements of him that he is completely unaware or unconscious of. He argues that what one knows about self is not the complete subject but only a part of it that is the ego. Ego, thus, according to Lacan is the identity a part of the whole subject that one is aware of. He then argues that from birth till about 18 months, the infant’s sense of self and ‘wholeness’ is absent. The identification process of the infant starts between 6-18 months where the child first sees an image in the mirror and thinks of itself as “I” in relationship with an image that it start to understand as representing itself. This is the first time that the baby discovers itself as a unitary being and thus attains the first realization of his bodily autonomy before which it was driven by needs and lived in unity with his/her mother. This realization is a source of joy and excitement for the child which he wishes to share with others and does that

with an adult present (typically/usually the mother). Sharing this joy is a part of its self-recognition.

Lacan further states that "...we have to understand The Mirror Stage as an identification...the transformation takes place in the subject when he assumes an image" which infers that the infant's discovery of self is an intellectual activity as it not only involves the translation of an image into an idea of 'me' or 'self' but also the identification of something from which it is separated. Thus, it is as an 'other' that the subject first identifies and experiences itself. Hence, the process of identity formation is emotional as it is a source of joy for the infant, intellectual because it involves translating an image into an idea and schismatic because the subject is separated from itself into an object. Lacan argues that the intellectual perception of self is an alienating experience as the child understands that the image is not a real person and it experiences itself wholly as a unified being through the unreality of the image that contrasts with the immobility of the infant.

Lacan thus through the Mirror Stage concludes that human beings are largely oblivious of their subject and it is the ego that they are aware of. The function of the ego as explained above is misrecognition, of refusing to accept the truth of fragmentation and alienation. Lacan insists that ego provides a fictitious coherence to one's identity and the real 'I' is the subject that is hidden by conscious thought about itself.

2.1 Literary Criticism and Mirror Stage

From the inferences drawn above, the function of The Mirror Stage is to establish a relation between the organism and its reality. For identity formation, the infant must encounter its reflection and identify with it but also realize that it is not the real self. This realization creates a sense of lack that one experiences for a lifetime. It is the impossibility of the desire to fulfil this lack explored in the texts through the studies of literary criticism and psychoanalysis. It helps the reader understand the motives behind the actions and why certain characters are privileged than the others in context to the author imposing that desire on the character to fulfil it.

2.2 *The Picture of Dorian Gray*

The Picture of Dorian Gray (1891) by Oscar Wilde can be analysed critically in context to the Lacanian Psychoanalysis and specifically The Mirror Stage. In this novel, the protagonist Dorian Gray is concerned with the transient nature of beauty and youth by witnessing a portrait of himself. He wishes to transform himself into the ideal other, thus curses and desires that his defects manifest in the picture leaving him perfect. This novel aptly describes the powerful influence of viewing one's image as

Lacan describes in his theory of the image being illusionary in giving a sense of wholeness that contrasts with the fragmented self-realization of the child, making the image his rival and the Ideal-I that he aspires to be. In this story, this ideal-I works as a catalyst of Dorian's moral descent. On viewing the portrait the first time, he becomes amazed by his looks and is willing to barter them for his soul to maintain the ideal eternally. This leads him to a life of sin and hedonism but with a lack of satisfaction because it is impossible to measure up to this ideal-I. It results in spurring of negative emotions, anger and a constant sense of lack. His beauty becomes eternal but his moral downfall is visible in his actions. Dorian Gray thus becomes the perfect subject for the representation of Lacanian ideas, the picture of him is the reflected image in the mirror which cannot portray his vice and unstable personality which is visible to the readers. His repressed desires are portrayed through his action but he fails at fulfilling the lack he experiences and this eventually kills him.

III. THE MAKING OF THE UNCONSCIOUS

Jacques Lacan believed that the characteristic that sets human beings apart from other species of living creatures is language and thus he formulated his theory around the formation of the unconscious and its structuring like language. He built his argument with the simple fact that if language is what makes us human, then the fundamentals of the human psyche are to be found in language too. He hypothesised a structural mirroring between what we say, the way we think and the way our brain is organized and he stated that this also applies to the unconscious. For Lacan, the unconscious is comprised of symbolic elements linked to the fact that we are speaking beings and express ourselves through language, he built the central pillar of his theory, "the unconscious is structured like a language."

He furthers his argument by stating that it is the unconscious that the subject represses and thus it is not consciously expressible by the subject but it constantly manifests itself in the form of dreams, slips of the tongue and other pathological symptoms. These manifestations, Lacan says, are the 'discourse of the unconscious' because they show the structure of the language. Lacan observed in his patients that even their conscious speech obeyed a hidden structure that is their omissions, forgettings, repetitions etc. contained the discourse of the unconscious. This made him reflect upon the constitution of the unconscious that manifest such language-like structure and he approached this question through the theoretical tools developed by the linguists. This is where Lacan's theories draw a connection between the Structural Linguists and Psychoanalysis.

3.1 Structural Linguistics and Psychoanalysis

According to Saussure, the fundamental building block of language is the sign which is a combination of not a name and thing rather of a sound image and a concept. This led him to talk about the signifiers and the signifieds because he wished to analyze the composition of linguistic sign in the primary form in which human beings first access it that is the speech. He was acquainted with the psychological nature of the process and thus the signifier rather than being a material sound was the hearer's psychological imprint of the sound and signified was the idea of the object and not the object itself. Signified, therefore, is the concept and signifier is the acoustic image.

Freud had pointed out the fact that emotions affect themselves not to meanings but to 'vorstellungrepräsentanzen' that is the ideational representatives. In Lacan's theory, the equivalent of this idea is the 'emotional load attached to signifiers' and not the signified. Lacan observed that the patients' words often escaped the intentions resulting in the observation that the connection between signifiers is greater than between signifiers and signifieds. Lacan thus highlighted the primacy of the signifier in the human psyche by rewriting Saussure's model of sign in the form of the quasi-algebraic sign as

$$\begin{array}{c} S \text{ (Signifier)} \\ \text{—} \\ \text{(Signified)} \end{array}$$

Through this, Lacan emphasises how the signified inevitably slips beneath the signifier and the bar represents the resistance to the meaning inherent in language. He conveys that meaning doesn't simply appear but involves the act of crossing the bar to produce meaning. Lacan, here opposed the idea of Freud that a baby is simply a set of drives and physical needs. He postulates that an infant is born with the potential of thinking and displays a kind of proto-thinking from the earliest days. The infant forms concepts and recognizes the change in the environment, understands comfort/discomfort, absence/presence, forms the idea of the mother, etc. Likewise, all the signifieds have proto-signifiers for the infant, waiting for signifiers designated by language to get attached to them. Before this happens, signifieds can be thought of as unexpressed concepts. Language thus allows the infant to express concepts within a socially recognised structure. The moment the child begins to formulate its thoughts in language, there is a possibility of the creation of the unconscious.

3.2 Signifiers and the human psyche

For Lacan, there are only signifiers in the unconscious. If an unbearable thought occurs to the child, the psychic apparatus suppresses the signifier with which the thought was formulated. If the unconscious consisted of signifieds, then the meaning of a particular signifier would become rigid for a subject and the signifier would remain attached to one particular thing along with the emotional load that it carries. In this case, a signifier once repressed would become irretrievable. The repressed content is usually a configuration of signifiers and the signifier itself is accessible in the other contexts. This primary repression creates an aspect of the psyche namely the unconscious. This is how according to the Lacanian theory, the unconscious is structured like language and once it is formed, the signifiers may become their independent phonetic elements recombining with new signifiers forming the signifying chains. The elements in the unconscious are the signifiers that represent one's desires, fears etc.

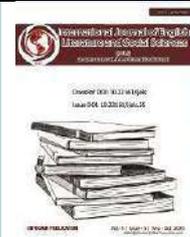
IV. CONCLUSION

To conclude, Lacan and his theories of psychoanalysis have a high influence of Surrealism upon them as Salvador Dali suggests that Lacan obtains his images through a 'clearly paranoid process.' Apart from that Lacan's theories are also influenced by his interest in philosophy, psychology and the very evident influence of Linguistic and Structuralism, the theories of sign, signifier and signified by Saussure. The Mirror Stage has influences of philosophy and determines the reason behind the actions, motives of the character and also helps relate to the author's perspective and the imposing of his/her wishes on the characterization. The Formation of the Unconscious is highly influenced by Saussure's theories that look after the constitution of the unconscious and the relation of repressed desires, human psyche to the signifiers.

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Indelible Memory Clots: Child Abuse in Select Plays of Mahesh Dattani

Debartha Roy

English literature, West Bengal University of Teacher's Training, Education Planning and Administration (WBUTTEPA), India

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Abstract— *Child abuse is rampant in any society, regardless of its socio-economic or religious background. The purpose of this paper is to summarize how Mahesh Dattani addresses indecent treatment of children and incest abuse in some of his plays - a trauma that victims are often unable to open up to and are forced to cope with throughout their lives. It also presents the mental and physical ordeals faced by several of the characters due to their bitter childhood experiences: how Mala and her mother Shanta never recovers from their painful encounters with incest abuse ("Thirty Days in September"), taunts that disabled children get habituated to ("Tara") and the way Jiten and Nitin's abusive father will shape their character for the worse in future ("Bravely Fought the Queen"). Findings from this present study will demonstrate that different human beings react to childhood trauma differently, regardless of whether they disclose their past traumatic incidents to others or not.*

Keywords— *Mahesh Dattani; Child Abuse; Trauma; CSA; Violence; Victim; Disclosure.*

INTRODUCTION

What is child abuse? Does it concern only sexuality or something else too? Is the issue genuine? Is it possible for someone to look at a child exclusively as a sexual object or is it just another psychological imagining of the little ones? Can children describe their experiences with perpetrators properly, and even if they can, how reliable are their recounts? Researchers are constantly faced with a variety of questions, both within their own minds as well as from the surrounding community.

Several studies have been conducted in the field of child abuse, specifically in regard to child sexual abuse (CSA) and the impact it has on victims' later lives. Multiple studies also indicate factors that facilitate or restrict the process of disclosure. To address the issue further, the aim of this study is to reinterpret three of Mahesh Dattani's plays – "Bravely Fought the Queen" (1991), "Tara" (1995) and "Thirty Days in September" (2013) – in the light of child abuse, and therefore show that theatres can play a role in making people aware of this inhuman act. Additionally, multiple instances are produced from these plays, which aid in creating a fictional narrative

based on what is really taking place in our society right now.

What is child abuse?

A comprehensive definition of child abuse is quite difficult because there are so many ways that children can be mistreated, violated, exploited or physically assaulted. The World Health Organization (WHO), in 1999, provided one of the most frequently used definitions by professionals and academicians. The institution defined 'child abuse' and 'maltreatment' as two phenomena that include various "forms of physical and/or emotional ill-treatment or commercial or other exploitation," the natural consequences of which are children suffering health and developmental problems, as well as a threat to their dignity and survival ("Child abuse and neglect by parents and other caregivers" 59). While many people think of 'child abuse' and 'child sexual abuse' as interchangeable concepts, the latter is a unique component that exists on the outskirts of the former. CSA is defined by the American Professional Society on the Abuse of Children (APSAC) as "any sexual interaction with a child for which consent is not or cannot be given" (Parkin) due to a kid's

inability to grasp sexual language or when assent is obtained through force or fear.

Awareness of the Issue

In India, sexuality is taboo, and discussing it with others is even more so. People acknowledge that there are numerous incidents of child abuse in the country, but they tend to dismiss it when it comes to sexuality. India has about 16 crore children, with 35.3 percent of the population between the ages of 0 and 14. (censusindia.gov.in). The concept of CSA, particularly incest abuse, is often dismissed by Indian families (Nisha 67). Studies undertaken in India as early as 1996, and subsequently, confirm the existence of such occurrences. The data obtained from these studies suggest that many of the people studied had been sexually abused at least once before reaching the age of 18-19 years. According to data, 62.5 percent to 76 percent of children are sexually assaulted at home (“Indian Research on Child Sexual Abuse”; Virani 21), with roughly 40 percent to 50 percent being molested by male relatives (Nisha 68). More recently, a survey conducted by the Ministry of Women and Child Development, Government of India, revealed that several types of child abuse are extremely common in the society, including physical, sexual, and mental abuse, which have all been experienced by at least 50 percent of the sample (Saini 303). Apart from these, Indian public spaces have abused children, mainly girls, as a punitive measure towards their mothers for giving birth to a female child. Already known for their son preferencing attitude (Clark 2000: 95-97, 101, 106), Indians, usually the male population, indulge in misogynistic actions that include infant sex change of unwanted girls, physical abuse, sexual abuse, sex trafficking and abandonment (Chapman 2014: 52) along with inhuman practices such as smothering little girls, poisoning or drowning them, burying alive and even force feeding grain husks to choke female babies to death (Patel 1985: 2; Chapman 2014: 55).

In asphyxiating environments akin to these, the topic of general awareness about child abuse, with CSA in particular, and child neglect is an expected concern. Various types of misuses, particularly the inconspicuous ones that are not easily featured, additionally should be brought into the mainstream media. Moreover, since this entire upsetting circumstance concerns youngsters, they should be made aware of CSA alongside their privileges, individual wellbeing and assent. Instructing a child about sexual double-dealing is a gigantic task – a work that is presently almost ignored in India nowadays. In any case, despite the fact that schools, instructors, specialists, advisors, social labourers and others engaged with child support are devising more up to date thoughts to make

minors mindful of the situation and familiarizing them with ‘good’ and ‘bad’ physical contacts, “lack of coordination”, “quality of skills” (Nisha 71) and other gaps in the system disrupting the good deeds. Social anthropologists like Jenny Kitzinger has zeroed in on giving equivalent weightage to society’s mindfulness since acquainting youngsters with CSA and related ideas alone will surely not help in forestalling misuse (85) – the environmental elements around which kids grow up ought to likewise be made aware of the abhorrent acts and made prepared to shout out at whatever point they see any instance of misuse.

Fortunately, with a varying range of media present today, the process of awareness has become comparatively easier. In the 2017 “Youngster Sexual Abuse Awareness and Perceptions among Young Adults in India” report delivered by Kailash Satyarthi Children’s Foundation, it was tracked down that albeit 90 percent of grown-ups matured 18 or more had some awareness of CSA being a culpable offense, just 72 percent had actual knowledge of the Protection of Children against Sexual Offenses (POSCO) Act, 2012 (14, 18). Establishing the fact that over one-third of the female and one-fourth of the male respondents have experienced some form of sexual experience during their childhood – the highest being recorded in west India (2015-16), the report also revealed females favouring child education of CSA (49%) which is comparatively higher than their male (37%) counterparts (30-31), perhaps because girls become primary targets of sexual offenders from the moment they are born.

Role of Live Theatre in Creating Awareness

With such a wide range of media already at our disposal, and newer ones emerging on a daily basis, theatre as an agency has a lot of potential to raise awareness about child abuse. Live theatre, unlike any other aural (radios, audiobooks, podcasts, etc.), visual (pictures, graphic designs, fine arts, etc.) or audiovisual (movies, videos, etc.) medium, can change lives and assist child abuse survivors in moving on. The most obvious reason for this is that because theatre is done live, both audience and actors can interact closely. Mark Jacobs, a cultural studies and sociology researcher, believes that having a diverse audience in the theatre hall helps to create a unique learning environment for all since people may discuss the various aspects of a piece by expressing their own viewpoints (135).

Child abuse is a socially significant issue, but the experiences of those who have experienced it are also extremely personal. Live staging of unpleasant and disturbing scenes like child rape will “allow private feelings to be jointly expressed and reinforce the sense that

we are not alone”, as theatres can constructively exploit this condition by encouraging interpersonal and intrapersonal engagement among viewers and performers alike (McCarthy et al. 50). Performances can be done with performers who were exposed to abusive situations as children or with audiences that have the same demeanour. This is exactly what Mahesh Dattani's “Thirty Days in September”, commissioned by the Recovering and Healing from Incest (RAHI) Foundation, does:

The play turned out to be a liberating and learning experience for everyone involved. Especially for the actors, who had to delve deep into unexplored areas of themselves in order to connect truthfully with the material of the play . . . that often left them shaken and not a little disturbed . . . it was a process that took them into the heart of darkness! (Dubey 3-4)

Because of its long link with ‘catharsis’ – the reproduction of an action consisting of circumstances that provoke sentiments of sorrow and terror in order to relieve one's emotions (Bywater 35) – drama may also be used as a kind of therapy. Child abuse victims, particularly incest abuse victims, suffer more as a result of delayed or inability to reveal owing to shame, self-blaming, panic, victims belonging to lower socioeconomic classes, and emotional relationship to the offender (Clancy 47-75; Nisha 70; Reitsema and Grietens 331-333). Live performances elicit emotional responses in the audience, assisting people in exposing their experiences to peer groups, psychologists, family, friends, or trustworthy others.

Projections of Child Abuse in Dattani's Plays

“Mahesh Dattani's plays talk to the audience”, comments Susan Oommen (347). His sculptures elicit an undercurrent of human emotions, serving as a cruel yet truthful reflection of society. His themes revolve on a milieu of issues encountered mostly by metropolitan Indians, challenges that sometimes feel a touch elite in comparison to the average viewpoint. A few of his familiar subjects are that of human relationships lingering dangerously towards the forbidden areas of homosexuality (in “On a Muggy Night in Mumbai”), religious bias sprinkled with seasonings of sarcasm (in “Final Solutions”), the unspoken pains of disability in addition of being born a female in India (in “Tara”) alongside the torments of child abuse (in “Tara”, “Ek Alag Mausam”, “Bravely Fought the Queen”) and incest abuse (in “Thirty Days in September”), among others. However, Dattani has effectively avoided the insatiable need to use his plays as a political voice. In an interview with Erin Mee, the Sahitya Akademi Award-winning writer said that he has recognised the potential of theatre as a vehicle, preferably for social change, and that he uses it to put into words what

is going on around him (20-21). Evidences of child abuse in Dattani's plays can be clustered into three distinct features:

- a) The dilemma of disclosure
- b) Caregivers exploiting children and the case of incest abuse
- c) Non-pathological impacts of child abuse in adult life

The Dilemma of Disclosure

Sexual abuse is one of the most heinous crimes that can be committed to a child, largely owing to their innocence, which makes them even more susceptible. Disclosure of CSA is often a complex process and research shows that a myriad of factors determine when and how, if at all, a victim will disclose their experiences (Reitsema and Grietens 335). Set on the themes of love and betrayal, Dattani's play “Thirty Days in September” treats the sensitive issue of incest abuse with the primary victim and protagonist Mala Khatri disclosing specific details of her agonising memories of abuse with uncle Vinay. At first Mala lacks confidence as she tapes a conversation with her counsellor, hesitant to use her real name, but soon decides that “there's nothing to hide” (8) and that it is the perpetrator himself who should be afraid of being recognised. Readers find Mala tragically blaming herself for the abuse: “I know it is all my fault really . . . It must be. I must have asked for it . . . Somehow, I just seem to be made for it . . . It's not anybody's fault, except my own” (9). This incident resonates with numerous other cases of CSA sufferers where victim blaming is a common phenomenon, the latter acting as a barrier to disclosure (Clancy 90; McDaniel 206; Reitsema and Grietens 331). She even holds herself and her apparent whore-like nature responsible for her parents' separation - that there could be other external causes completely eludes her: “I . . . don't think my mother and he got along – that way. Again because of me . . .” (33).

Mala's confusion provides readers with a glimpse into what goes on inside the mind of a victim of abuse and how trauma can wreak havoc. There are several symptoms that they suffer from, including:

- i) mood and anxiety disorders,
- ii) relationship problems,
- iii) sexual complications,
- iv) irregular eating habits,
- v) alcohol and drug abuse (Clancy 4; Reitsema and Grietens 333).

The play's characters undergo similar agonies: Mala has relationship problems with her fiancé Deepak Bhatia. Although both share a lovely partnership like other couples, she gets sudden mood swings that make her say

puzzling things like “It is over. I don’t want to continue with our relationship” (14) or “I cannot love you” (54). Shanta maintains that her daughter does have some difficulties but assures Deepak that she is otherwise an admirable woman. However, she hides her own childhood abuse in her brother's hands in the whole play, and only in the last pages does she finally reveal her sad truth: “I was six. And he was thirteen . . . For ten years!” (55) – a secret that is bound to bemuse the audience and the readers alike.

Previous researches on child abuse discuss the process of disclosure by victims during their adulthood. Draucker and Martsolf present four distinct stages of it:

- i. “working up to coming out with it”
- ii. “really coming out with it”
- iii. “revising the story: story-as-account”
- iv. “sharing the story: story-as-message”

(1039)

Alka Trivedi, in Mahesh Dattani’s “Bravely Fought the Queen”, was a victim of physical violence during her childhood. Her brother Praful “dragged [her] into the kitchen” (257) and pushed her face in front of the lit stove as punishment for coming home from school on a neighbourhood guy’s scooter. Her process of disclosure, as she divulges the fearful events to her sister Dolly after so many years, conforms to the first and third points of Draucker and Martsolf’s theory, where survivors gradually recount general details of their trauma. These instances demonstrate the dilemma surrounding disclosure of traumatic events that victims carry on throughout their lives if not communicated properly and on time.

Caregivers Exploiting Children and the Case of Incest Abuse

Multiple studies indicate that a child’s sexual abuse is typically perpetrated by someone they are already familiar with (Clancy 27-46; Reitsemma and Grietens 332). Children often experience mixed emotions when their biological parent or another parent-like figure responds abusively to them, such as foster parents, stepparents, uncles and aunts; and it is natural for them to have conflicting feelings when the person who should be taking care of them turns out to be the abuser. And since children have little or no idea of sex, things get even more harrowing for them. A child’s feeling of uncertainty is common when someone tries to get physical with them: “The word used by 92 percent of the victims when asked to describe how they were feeling? Confusion” (Clancy 38). Nevertheless, some could intuitively comprehend that things were going in the wrong direction (Clancy 39). Dattani’s Mala went through a similar ruthless ordeal in the play. The frequency of Vinay's molestations during their vacation to her uncle’s house shattered her little mind

to the point that the scar remained until she confessed her tale on tape, expressing her wish to “be a little girl again” (33).

Throughout human history, children have been taught to obey their elders and authority figures without questioning their actions. It is this “teaching of obedience to all adults” (Prendergast 124) that the sex offender takes full advantage of. And since the caregiver transforms silently into a miscreant, CSA victims often feel a sense of betrayal within them (Clancy 123) – a feeling that both Shanta and Mala encountered. Mala was so utterly confused with the abusive behaviour that she started desiring, and even somewhat loving, the perpetrator: “Please understand he is not a bad person or anything like that . . . I am so confused, I don’t know what I feel for him” (Dattani 34). This same state of confusion befell Shanta as well – “I remained silent not because I wanted to, but I didn’t know how to speak” (Dattani 54) – the trauma of incest making her take refuge in God.

Child sex offenders employ various strategies to exploit children, sometimes by gaining trust (Clancy 37) and sometimes by bullying (Clancy 42, Nisha 70). Considering that children are naturally vulnerable, culprits make use of the chance to intimidate them.

Perpetrators often frighten children into silence and secrecy by threatening to harm them, another family member, or a favourite pet, and/or they use their position of authority to convince their victims that the situation is “normal”, and the victim has a duty to obey the adult. (Kinneer 3)

Vinay uses the same tactics to frighten Mala by abusing his authorial power. At his residence, Mala was forced to recite ‘Thirty days in September’ during which Vinay would rape her and if she attempted to protest, he would either promise to keep the matter hidden – “This is our secret” (43), or scare the child by threatening to tell her parents – “If they hear you they will say you are a bad girl” (43), or pointed to her ugliness – “See, I love you even though you are so ugly” (44), or sadistically humiliated her – “You like it! You enjoy it! After four years, you have become a whore! At thirteen you are a whore!” (44).

Parents indulging in child maltreatment, who abuse and/or neglect children, can be seen in Dattani’s play on disability “Tara” as well as in “Bravely Fought the Queen”, both portraying the primacy of patriarchy in Indian culture. While Tara, already habituated to daily taunts for her handicap, is a victim of son preferencing outlook, Alka was punished for sharing a scooter with an unknown male. Incidentally, it is the family members who mistreat the two girls during their developmental period. Tara’s parents did not want her to lead a normal life: she was denied college education along with her grandfather’s

property. Furthermore, even though Dr. Thakkar knew that the third leg would suit Tara much better than her brother Chandan, the Patel family conspired and “risk[ed] giving both legs to the boy” (378), only to permanently cripple them both. As for Alka, her brother Praful, who is also a caregiver, punished her for her actions. As an ex-Honorary Secretary General of the Indian Medical Association, Narendra Saini suggests parents and society generally avoid using harmful methods for training their children (306); sadly, Alka’s situation represents an obvious violation of the same.

Non-pathological Impacts of Child Abuse in Adult Life

Apart from clinical symptoms, several permanent changes can occur in the lives of child abuse survivors and to look beyond a strict medical point of view might help in further research. This study will focus on two distinct signs –

- a) firstly, they tend to victimise others in later life and
- b) secondly, they develop a religious outlook.

Victimising Others in Later Life

A substantial amount of data supports the idea that childhood trauma makes a person abusive as an adult (Conte 259). This argument is emphasised by Mahesh Dattani in his play “Bravely Fought the Queen”, a drama about three generations of a family in which the father’s violence has rendered the son aggressive as well. Baa’s husband was a dominant man who used to beat his wife on a regular basis, and the latter would demonstrate it to her sons: “Hit me again. The children should see what a demon you are!” (278). Recollections of this kind were so traumatic that they were repeated even after their father died, long after he had passed away. When Nitin informs her mother of his plans to sell their home, both of them are haunted by those events. Researchers in the field of violence and traumatic studies have found that “maternal childhood abuse consistently predicted increased externalising behaviour in the offspring . . . childhood abuse impacts subsequent generations” (Myhre et al. 263). Their study demonstrated that mothers and children who experienced abuses reported more “externalising behaviour” (266) than others.

Jiten is aggressive to his wife Dolly as a result of his childhood trauma from a violent father. After knowing that Dolly’s father was not dead and was actually living with another woman accompanied by their four children, Jiten started hitting his wife, then pregnant with Daksha, for deceiving him and his family. Nonetheless, Baa’s encouragement to his son to “throw her out as well” (311), not only shocks the audience, but also demonstrates that

the previous victim is now victimising others. Ironically, she wanted to preserve the kid — their heir apparent — at the same time she ordered her son to beat his wife: “No! Jitu hit her on the face but not on the . . . stop it Jitu! On the face, only on the face!” (311).

Development of a religious outlook

Childhood maltreatment has been shown to have long-term harmful effects on human development. Researchers, medical supervisors, and professional counsellors utilised the Ego Grasping Orientation (EGO) scale to examine women who were sexually molested as children in order to learn more about their spiritual growth and to assist victims lessen the impacts of childhood abuse (Smith et al. 132). According to the findings, spiritual maturity and a shift in religious mentality assist many victims in their rehabilitation journey.

Self-surrender is a requirement for real self-transcendence, according to spiritual authors and theologians, and religion may occasionally give company on a person’s life journey (Religion vs. Spirituality: A Contemporary Conundrum 166, 172; Hill and Pargament 64). In Dattani’s “Thirty Days in September” the stage ostentatiously displays a dominating portrait of Lord Krishna in the living area – in addition to a pooja chamber – as if to convince the spectators and readers of spiritual alliance from the start. Breaking the glass painting of Krishna – perhaps her only defence – for always being “busy in either the pooja room or the kitchen” (26), Shanta is chastised throughout the play by her daughter for defending her child molester brother Vinay – “I am talking about what I told you five years ago, but you said it wasn’t true, it couldn’t be true” (25), hushing Mala for “pushing [herself] on him in the bedroom” (27) and even condemning her for being a “bad girl” who has “gone ashtray” (29), the abused mother discloses her own peril as a child with the same man only in the final scenes, at a point when audiences may have become disgusted with her unsympathetic attitude and “frozen” (36) composure. While Mala accuses Shanta of being a failure as a wife and mother, the latter tries to conceal her sorrow by placing her faith in God: “Krishna knows what all I have gone through. He knows” (36), her ultimate revelation coming in the form of a choked agony as she defeatedly declares “I looked to Him . . . He helped me. By taking away all feeling. No pain no pleasure, only silence. Silence means Shanti” (55). This act of victims surrendering to a higher spiritual figure has been cited as indicative of their “fatalistic, passive resignation to events” (Smith et al. 132). Shanta, unable to inform others of her incestuous abuse, sought sanctuary in God. Finally, with Vinay’s symbolic death, the mother-daughter duo’s confrontation with their horrific past comes to an end, as

they both recover in the prayer room by confessing their hardships and asking for forgiveness from each other.

CONCLUSION

Dattani's characters try to secure "their own space or freedom from an invisible, self-inflicted form of oppression" (Banerjee 166), as is established from his plays under consideration in this paper. The line between love and hatred gets blurred when Tara struggles to free herself from the shackles her parents have placed on her, or Dolly is trying to forget her husband's abusive behaviour towards her, or Mala takes revenge on her childhood molester. Starting with cultural values and family dynamics to perpetrators' relationships with victims, this paper examines the difficulties faced by CSA victims. This paper also illustrates how abuse, neglect, and physical and mental violence suffered by children can leave a lasting scar, sometimes so deep that it's impossible to recover from, thereby describing the various outcomes that might later show up in an abused victim. Children are naturally vulnerable and it is the duty of mankind to save them from cruel beasts wearing masks of humanity, else this "merry-go-round-shunning of responsibility" (Nisha 72) will only hurt the little ones more. There is no utopian society that exists, but an optimistic approach can be pursued by speaking one's opinions, creating awareness, enacting legal measures, and opening more to children. Those things will benefit all in the long run.

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Teaching Indonesian Language for Foreign Speakers through Video Conferencing during Pandemic: A Case Study

Ida Fitriyah¹, Andayani², Suyitno³

¹Department of Indonesian Language Education, Universitas Sebelas Maret, Surakarta, Indonesia
Email: idafitriyah20@student.uns.ac.id

²Department of Indonesian Language Education, Universitas Sebelas Maret, Surakarta, Indonesia
Email : andayani@staff.uns.ac.id

³Department of Indonesian Language Education, Universitas Sebelas Maret, Surakarta, Indonesia
Email: yitsuyitno52@gmail.com

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Abstract— *The Covid-19 pandemic has shifted all face-to-face learning in Indonesia to online learning. The shift has also happened in learning Indonesian for Foreign Speakers (BIPA). Online learning of BIPA, as a second language, made many teachers choose to use video conferencing. This study aimed to describe and explain the use of video conferencing, as well as the obstacles and solutions to BIPA learning at the Alam Bahasa Institute Yogyakarta during the Covid-19 pandemic. This study was qualitative research that employed a case study method at the Alam Bahasa Institute Yogyakarta. The research data were collected using documentation, interview, and observation. The data were validated using the method and source triangulation. The data were then presented using an interactive method. The results of this study revealed that students and teachers at Alam Bahasa Institute Yogyakarta used video conferencing software in conducting BIPA learning, there was an increased number of students using video conferencing, there was an expansion of the video conferencing software being used, and there were particular features of video conferencing software needed in the online learning of Indonesian for Foreign Speakers (BIPA). Meanwhile, the obstacles experienced by the students and teachers at Alam Bahasa Institute Yogyakarta were poor internet connection, power outages, and boredom. The offered solutions were to ensure the stability of the internet connection, reschedule classes affected by power outages, and provide rest time amid learning hours.*

Keywords— *Indonesian language learning for foreign speakers, online learning, video conferencing.*

I. INTRODUCTION

Indonesia has been involved in a new era of learning during the Covid-19 pandemic. Learning in Indonesia, which is usually carried out face-to-face, is forced to shift into online learning. Since the Covid-19 pandemic first broke out in Indonesia in March 2020, the online learning policy was announced. The Learning-from-Home policy subsequently instructs students and teachers to use the

available technology to carry out online or remote learning.

The policy also affects the learning of Indonesian for Foreign Speakers (*BIPA*). Learning Indonesian as a second language for foreign speakers must implement online learning systems using the existing technology.

Students and teachers who are familiar with the use of digital technology can adapt to the new policy. However, the adaptation of online learning becomes quite

challenging for the students and teachers who are still lacking in terms of devices or technology needed.

Boettcher and Conrad (2016:11) define online learning as learning in which most materials are delivered online. Such learning or course is divided on a regular basis, including online meetings at the same time. Online learning has many advantages over face-to-face learning for schools or institutions with a supportive digital environment. These advantages include being more flexible and adaptive; supporting the improvements, individuals, and authenticity; excelling at the communicative tasks of the multilingual community; and taking advantage of autonomous learning (Gacs et al., 2020:381).

Nevertheless, online learning inevitably encounters many obstacles and challenges, especially for teachers and students with unqualified technology. Atmojo and Nugroho (2020:62-71) revealed several challenges experienced by teachers in conducting online learning. The challenges experienced by students included 1) Students do not have a mobile phone, 2) unstable internet connection, 3) the availability of internet quota, 4) low digital literacy, 5) students do not join the learning activities on time, 6) students submit the assignments exceeding the deadline, 7) differences in the level of ability, and 8) students complain about the number of homework given by teachers.

Meanwhile, the challenge experienced by teachers is the difficulty in building an emotional connection or engagement with the students. Egbert (2020:318) also explains that distance learning makes it difficult for teachers to take measurements of student involvement in completing the tasks.

Some teachers chose to use video conferencing software to overcome these obstacles in conducting online learning. Bates (2005:178) states that video conferencing or web conferencing is a conference variation using a bandwidth that allows users to communicate through their computers in real-time. By video conferencing, individuals can talk to each other and collaborate on text-based projects using document sharing, whiteboarding, and chat field features.

Video conferencing is also considered suitable for *BIPA* learning. As a second language learning, *BIPA* must present a live learning atmosphere in the online platform to make the language learning atmosphere more real for learners.

Several educators decided to use video conferencing to present the language learning interaction in language teaching and learning. Many studies investigated online learning through video conferencing, such as the study conducted by Rio-Chillcce et al. (2021:101). They utilized

a video conferencing platform on language learning at a university in Lima, Peru, during the Covid-19 pandemic (Rio-Chillcce et al., 2021:101)

Guillén et al. (2020:321) also stated that since the Covid-19 pandemic first broke out, many parties suggested using *Zoom* as a video conferencing software in learning. They claimed that *Zoom* could work effectively in online learning. However, *Zoom* still has several shortcomings, so it must be supported by using other software to facilitate the learning activities.

Meanwhile, Dhawan (2020:7) classifies video conferencing as a synchronous learning environment. A synchronous learning environment is intended as structured learning to measure student attendance in lectures, a timely interaction between students and teacher, and a possibility for rapid or instant feedback.

Synchronous learning is also regarded as one of the reasons for choosing online learning. Basilaia et al. (2020:101) said that one of the considerations in choosing an online learning platform is the ability to connect a teacher and at least 50 students at the same time. To that end, video conferencing can be the primary option.

The study conducted by Altner (2015:632) found that the students taught English lessons at Usak University and Dicle University in Turkey experienced the benefits of video conferencing in online learning. Most respondents agreed that video conferencing was reasonably practical and eased them in reviewing course materials, as it has a recording feature. The students also claimed to be more relaxed when using classroom-based video conferencing.

Online learning has also been implemented in Indonesia. One research discussing online learning was conducted by Febrianto et al. (2020:234). They stated that online learning had been carried out in Madura, Indonesia. However, the implementation still encountered several obstacles.

BIPA is not only linguistic aspects, but teachers must also equip *BIPA* learners with cultural aspects. According to Haryati et al. (2019:1984) one of the reasons international students learn the Indonesian language is because of the cultural diversity in Indonesia. Andayani and Gilang (2020:4119) also found that *BIPA* learners needed to make cultural adaptations since the cultures in Indonesia and their countries were different.

To this day, research on video conferencing mostly focuses on general lessons. Additionally, video conferencing in online language learning still tends to focus on learning English as a second language. Meanwhile, there has been no research on video conferencing in *BIPA* learning.

For this reason, the researchers were interested in conducting research on video conferencing in *BIPA* learning at the Alam Bahasa Institute Yogyakarta. This institution was chosen because they had been teaching *BIPA* since 1995 and had started online learning even before the pandemic.

This research aimed to describe and explain the use of video conferencing at Alam Bahasa Institute Yogyakarta. In addition, this study sought to describe and explain the obstacles and solutions to video conferencing in *BIPA* learning at the Alam Bahasa Institute Yogyakarta during the Covid-19 pandemic.

II. RESEARCH METHOD

The present study was qualitative research employing the case study method. Yin (2011:2) describes qualitative research as an in-depth study of a topic under certain conditions or everyday life. Meanwhile, Creswell (2009:13) views a case study as a researcher's effort to deeply explore an event, program, activity, or a more individualized matter.

The research was conducted at Alam Bahasa Institute Yogyakarta from May to October 2021. The Alam Bahasa Institute was chosen because it was still active in teaching Indonesian to foreign speakers during the pandemic. In addition, this institution was established in 1995, so it can be accounted for in teaching Indonesian for foreign speakers. Based on the observations carried out in April 2021, there were 168 active classes, with 84 teaching intermediate-level students. The researchers conducted the study on two intermediate-level classes with different students and teachers.

The present research data were in the form of field notes obtained through observation in *BIPA* learning, the necessary information regarding the *BIPA* online learning obtained from an interview with learners and teachers, and the documents as supporting components of *BIPA* online learning obtained using document analysis. To sum up, the research data were collected using documentation, observation, and interview techniques. The data were then validated using the source and method triangulation. Afterward, the researchers presented the data using the interactive method based on three components: data condensation, data display, and conclusion drawing (Miles et al., 2014:8).

III. RESULTS AND DISCUSSION

The researchers conducted the study at the Alam Bahasa Institute Yogyakarta from May to October 2021. The study focused on two intermediate-level classes of Indonesian

for foreign speakers (*BIPA*), and both were private classes containing only one student and one teacher. As a result, the researchers obtained several findings as follows.

3.1 The Use of Video Conferencing in Indonesian Language Learning for Foreign Speakers in Alam Bahasa Institute Yogyakarta during the Covid-19 Pandemic

Alam Bahasa Institute in Yogyakarta is one of the oldest Indonesian language course institutions since it was established in 1995. As of 2020, there were 8,538 learners from 83 countries studied at this institution. Alam Bahasa Institute had its own curriculums. There were six curriculum choices, namely communicative beginner, fluent communicator, advanced communicator, natural communicator, communicative media, and working Indonesian. Meanwhile, the skill levels adopted by this institution were beginner, intermediate, and advanced.

During the Covid-19 pandemic, Alam Bahasa Institute Yogyakarta was still holding Indonesian for Foreign Speakers (*BIPA*) teaching and learning activities. However, there was a change. Face-to-face learning had to be shifted to online learning.

In implementing online learning, Alam Bahasa Institute Yogyakarta decided to apply synchronous learning using a video conferencing platform. It reasonably resulted in the increased use of video conferencing software. (Chan, 2021) stated that video conferencing apps began to be widely downloaded in March 2020. The use of video conferencing apps like *Microsoft Teams*, *Google Meet*, and *Zoom* grew by 150% in the first half of 2021. It indicated during the pandemic, the use of video conferencing was increased.

Dhawan (2020a:7) argued that online learning is the only option in a pandemic. Several countries had imposed health quarantines due to the Covid-19 pandemic. In such a state of crisis, online learning is the only option remaining. One of these online learning activities can be carried out utilizing video conferencing.

Mobo and Rahmat (2021:15) claimed that the need for video conferencing platforms like *Zoom* and *Google Meet* was increasing because it was relevant to the challenges that emerged in the Covid-19 pandemic. Besides, the use of video conferencing did not interfere with health protocols and ensured the safety of teachers and students.

Pratama et al. (2020:58)(2020:58) also revealed that online meeting software was beneficial in learning and teaching. This kind of software was recognized as very supportive in carrying out the learning process. The increasing trend of online meeting platforms could also be beneficial to solve future problems.

Nonthamand (2020:144) discovered that the functions of video conferencing in learning included (1) a two-way communication tool, (2) a supporting learning tool, (3) a tool to compose learning activities, and (4) a tool for collaborative learning. His study also revealed that using video conferencing in the classroom to exchange ideas allowed students to work together and build relationships. Video conferencing could also be used for group activities so that teachers could divide students into several learning groups.

Hacker et al. (2020:563) stated that web-based video conferencing might provide certain facilities that no one else could replace during pandemic. In addition, the use of video conferencing also triggered a unique mixture of various aspects of human life.

Furthermore, there was an expansion of the video conferencing platform at Alam Bahasa Institute Yogyakarta during the Covid-19 pandemic. Before the pandemic, this institution had provided online classes for students living abroad or far from Yogyakarta City. At that time, online learning employed video conferencing using *Skype* software.

However, during the Covid-19 pandemic, many video conferencing apps emerged. Respondent L.1 said that the choice of video conferencing platforms was increasingly diverse during the pandemic, such as *Zoom*, *Google Meet*, and *WebEx*. *Zoom* instantly had 10 million daily meeting participants in December 2019. Similarly, *Google Meet* and *Microsoft Teams* were also experiencing a significantly high increase (Peters, 2020; Thorp-Lancaster, 2020). Nevertheless, the increased use of video conferencing could not be separated from various challenges ((Karl et al., 2021:2).

The selection of video conferencing platform by students and teachers in Alam Bahasa Institute Yogyakarta was based on feature availability. Based on the research results, the selection of platforms to support *BIPA* learning in the Alam Bahasa Institute was influenced by the time limits. Some video conferencing software has its own rules regarding time limits. *Zoom* applies a 40-minute time limit for unsubscribed users. Meanwhile, *Google Meet* does not set any time limit for its users even if they are not subscribed. It certainly affected the teachers' decisions considering that they were not facilitated by the subscription cost of video conferencing software, so they preferred to use the platforms without any time limits.

Another feature that teachers and students needed was screen sharing accessibility. This feature was essential to share the learning and presentation media used in delivering lesson materials. Respondent L.1 revealed that the screen sharing feature was needed because it could make teachers able to see the students' faces while

teaching and learning activities take place so that teachers could find out whether students were listening to the presentation or not.

In addition, respondent L.2 said that they also needed the chat and whiteboarding features. These two features are used to write new or difficult words to improve students' vocabulary. Chat column and whiteboarding features were also expected to work even if the teacher or student used the screen sharing feature.

Firmansyah (2020:16) (2020:16) found that one of the most widely used video conferencing platforms was *Zoom*. *Zoom* proved to be very useful on online learning conducted at STAI Al-Amin Dompu. Some of its features that supported the learning process were 1) Without a subscription, *Zoom* can accommodate 100 participants, 2) *Zoom* can schedule learning with the Schedule feature, 3) *Zoom* allows users to record and save videos during learning, (4) *Zoom* can be accessed on *Android*, *Windows*, and *Mac*, and (5) *Zoom* allows users to change their virtual background.

3.2 Problems and Solutions in Using Video Conferencing in Indonesian Language Learning for Foreign Speakers in Alam Bahasa Institute Yogyakarta during the Covid-19 Pandemic

The first obstacle experienced by teachers and students in the use of video conferencing was a poor internet connection. Respondent L.1 said that not all regions in Yogyakarta City had a good internet connection. Consequently, Respondent L.1 should go to a region or place with a good internet connection when teaching online. However, the video was delayed several times in learning due to a poor internet connection.

The same problem was found in several previous studies. Atmojo and Nugroho (2020:62-71) (2020:62-71) revealed that an unstable internet connection posed a severe challenge for teachers. Additionally, Schnurr and Smith (1995:8) also discovered that video conferencing could raise several constraints regarding the internet bandwidth, some of which were the delay and poor image projection due to unstable internet connection.

Other studies that also discussed the barrier in the form of unstable internet connection in online learning were conducted by Adedoyin, O.A., & Soykan (2020:4); Barrot, J.S., Llenares, I.I., & Rosario (2021:7331); Asmuni (2020:281); and Basar (2021:208).

The teachers addressed the issue of poor internet connection by finding a place to teach with a stable internet connection, installing the Wi-Fi, and making sure that their internet quota was enough, so their internet connection could work as expected.

In addition to the poor internet connection, online learning was also disrupted by electricity stability. Respondent S.1 said that their online learning had been disrupted by the power outages in the teacher's area, so the online learning could not be carried out as usual. The solution to overcome such a problem was to reschedule learning when the electricity was stable.

Dhawan (2020a:16) agreed that online learning using video conferencing did require a lot to prepare. Teachers and students must both have devices to support online learning. However, those devices, in turn, could also be a potential technical issue.

The last frequent obstacle was boredom in conducting video conferences. This boredom was often called *Zoom Fatigue*, named after one of the popular video conferencing apps. Respondents S.1 and S.2 admitted that they often experienced boredom in online learning carried out for several hours.

The solution to boredom was a short break in the middle of the learning process. Respondents L.1 and L.2 confirmed this solution, saying that the break time was adjusted to the number of sessions taken by students; the teacher gave a five-minute break in one hour of learning. The break time length was adjusted to the hours of lessons undertaken by students.

Bennett et al. (2021:12) found boredom at the use of video conferencing at 279 video conference meetings. It was indicated by participants turning off their microphone and camera. One of the recommendations given by researchers was to give a short break to reduce the boredom of meeting participants.

Karl et al. (2021:4) also identified the respondents' boredom in video conferencing. 35% of the study respondents said video conferencing increased their mental fatigue. It was due to too many meetings via video conference held in a day, which seemed intrusive. The study also demonstrated that boredom could occur when a video conference lasted more than 1.5 hours. Some respondents might also experience boredom when they have more than four video conferences in a day. Therefore, researchers recommended that organizations or institutions ascertain whether the video conferencing had been overused or not.

Hacker et al. (2020:571) also investigated the boredom in the use of video conferencing. The boredom occurred due to the demand for an increased but non-essential video conferencing time as one of the surveillance instruments. To address this issue, they suggested that organizations or companies provide a concept and feature ensuring the time and place of video conferencing could provide new experiences without physical and mental fatigue.

IV. CONCLUSION

The Covid-19 outbreak has made change in learning process. Face-to-face learning turn into online learning. Alam Bahasa Institute Yogyakarta was one of the non-formal educational institutions that implemented the *BIPA* online learning. In conducting online learning, this institution decided to use video conferencing.

Before the pandemic, Alam Bahasa Institute already had online learning as a facility for its students. However, the number of students choosing to use online learning increased during the Covid-19 pandemic. Beside of that, video conferencing platforms used were also increasingly varied. Before the pandemic, online learning in Alam Bahasa Institute Yogyakarta was conducted using *Skype*. And then, during the pandemic, it was implemented using *Zoom*, *Google Meet*, *Skype*, and *WebEx*. The need for specific features became an indicator in selecting a video conferencing software. The features needed were unlimited access time, screen sharing, chat field, and whiteboarding or virtual whiteboard.

Several obstacles were encountered in the use of video conferencing in *BIPA* learning. Some of which were the internet connection instability, power outage, and students' boredom. The issue of internet connection instability was addressed by finding a place with a good internet connection before starting the lesson. The power outage was overcome by rescheduling learning when the electricity was normal. Meanwhile, the boredom caused by video conferencing was overcome by providing a 5-minute break for every 1 hour of learning.

This study implied that 1) the government or institutions must ensure the condition of their territory in terms of equal distribution of internet connections before deciding to implement online learning, especially using video conferencing; 2) the electrical stability needs to be a concern, so it will not disrupt the online learning process; 3) video conferencing platforms must update their features following the needs in learning; and 4) there needs to be an agreement between teachers and students regarding the use of video conferencing, so it will not lead to the mental and physical fatigue.

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The Value of Islamic Theology in Tunjuk Ajar Melayu by Tenas Effendy

Septrian Pernando*, Andayani, Suyitno

*Postgraduate Program of Indonesia Language Education, Universitas Sebelas Maret, Surakarta, Indonesia

septrianpernando@gmail.com

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Abstract—This study discusses the Value of Islamic Theology In Tunjuk Ajar Melayu By Tenas Effendy. In this study that any study of the value of theology consists of some form of value theologians, namely: the value of the theology of the social, the value of liberation theology and the value of theology neotradisional. The purpose of this study is to find out the value of the theology contained in the book Tunjuk Ajar Melayu by Tenas Effendy. The research method used is descriptive qualitative method. This research uses a sociological approach to literature. The Data collected by read, record, and analyze the documents contained book Tunjuk Ajar Melayu by Tenas Effendy. The results of this study indicate that in the study of theological values, there are contemporary past theological values, namely the values of social theology, liberation theology, and neotraditionalism.

Keywords—Value of Theology, Tunjuk Ajar Melayu

I. INTRODUCTION

In the world of scientific Theology used to know god, Theology is basically a word that comes from the khazabah outside of Islam, the word Theology is commonly used in all things relating to god, the true word theology comes from the word theos and logos that theos which means god itself and logos which means all matters relating chancellor of science, it can be concluded that theology is a science that discusses about belief in god. Islam put confidence in man against the lord already there even before mankind was born on earth. There are some words that are associated with Islamic theology, namely the term, religion, trust, and understanding, making it a common term among religious people (Ilhamuddin & Nasution, 2017:1) During this time the Theology of Islam is seen is teosentris, namely with a view of the position of ALLAH as the main element of all the moral teachings and the ethics of human or thought. So the Muslims were confined in the understanding of the nature of the doctrine of the religious.

Hasan Hanafi (Manijo, 2013:419) propose a concept of theology that is anthropocentric, so that theology is not just limited to the dogmas of religion, but rather about the social issues, make science serve as actual as the foundation of ethics and motivation of human action. Because the idea of theology according to Hasan Hanafi trying to formulate a theology of traditional nature teosentris be anthropocentric, from God to man, from theory to action, from destiny towards free will. According to Hasan Hanafi (Gufon, 2018:146) theology is anthropology, which means the sciences of humanity and is not a knowledge deity but rather the science of teaching (kalam).

Hasan Hanafi (Mansur, 2000:30) criticize theology (kalam) classical procedure of thinking starting from the existence of a God, without considering the real conditions experienced by humans. His system of thought of this kind have a gap that is much with the suffering of the Islamic world that are real. Theology is not foreign in the ear of a religious community, even theology considered as part factual by the community with the status of religious. Reduced his a reality for meaning a diction such that the

condition of the community is the group that religious, so it gives the impression that everything is normal, the true condition of the community can categorized as theological.

Islamic Theology

Islamic theology is a science that discusses about the deity and the existence and powers, the relationship of god and man and vice versa. Islamic theology also discuss the relationship between human beings based on the norms and values of the godhead. According to Syahrin, (Syahrin Harahap, 2011:15) in the Greek Language is the study of the nature of the divine with the physical world, about the nature, existence and the will of god and the doctrine of or belief about deity. Grace (Rahmat, 1995:341) discussed the relationship between human freedom with god, indirectly this relationship into the relationship of Theological which are vertical and horizontal, and can also be regarded theology is a discussion of the problems that have a relationship with the lord as well as his relationship with the universe, and at least have a relationship with the man based on Kiswati Tsuruyo, (2002:77-78).

According to Aljuwani in (Asghar Ali, 2009:11-16) if the terms of the shari'ah that is rooted from the consensus of the scholars of the human in the compulsory knowledge of his lord. The reasoning makes sense is a way of acquiring the knowledge of the lord, thus to achieve something that is mandatory is the law shall also the law. In Theology there is also another concept, namely tauhid, in order to develop a social structure that is more liberating human beings from all kinds of slavery viewed from a social perspective. See some explanation of the theology of Islam above it can be concluded that the understanding of Islamic theology is the discussion about the relation between god and man from both sides as well as with the realities of life and the universe.

Islamic Theology Contemporary

Islamic theology just look like an intellectual thinkers of classical sacred causing studiya experience a state that does not move. This fact reveals the loss of the driving force of Islamic theology as a form of concrete the basis of the struggle of the intellectual thinkers of Islam in response to the development of thought in his day. For at this time telogi Islam must be returned spirit elan vital in responding to the problems and the mainstream nowadays, the Actualization of Islam in the modern era can be in katakana something that is undoubtedly.

View of its history, Islamic Theology have appeared since the time of the prophet Muhammaad SAW still alive, according to Lois Gardet and Anawati has started since the study of the text of the Qur'an which is the forerunner of conversation topics theology. But theology has the form of definitive since the period of the development of the

critical spirit after the influx of Greek philosophy, which raises the curiosity of knowledge philosophical starting high and the desire to coordinate all human knowledge. Actual Theological contemporary Islam just wanted religious teachings that are given a new interpretation in order to understand the reality, thus the theology of contemporary Islam invites the community to divert the mind from classical theology towards a theology that is grounded and the terms empirical reflection. (Kuntowijoyo, 2008:287) as for contemporary Islamic theology in question are:

a) Theology Social

Theology social is the perspective in the realm of theology that is anthropocentric, it makes the dimensions of theology social manifests in human life, theology social have an idea that refers to two things: the first appearance of things in the religious life with the intent of the renewal in the field of theology, because with the assumption argument the classical model is not relevant to the era of multiculturalism as it is now, both the discourse of theology dogmatic should be in the reformulation, Islamic Theology stressed the importance of dialogue and tolerance to show superiority, to realize the mission in the lift by theology social is then in need of awareness of the importance of objectivity. Travel community understanding Muslims should not be dominated by the theological interpretation and fiqh stagnant, see the society that is multicultural, we need to involve the experience of praxis in religion, therefore in the running of religious practice we should be kind to all people as a manifestation of faith and righteous deeds, then it will make the reasoning in religion become more dynamic. Basically theology social intends to create a paradigm that position the dimension of the transcendent and anthropocentric. In this case it can be concluded theology

b) Liberation Theology

Liberation theology is a spirit of defending the weak, the oppressed and the fight against poverty. Liberation theology using the religion of Islam as the foundation of moving them (dhu'afa) fight for their rights. Called the theology of the Karen struggle in associate with religious beliefs. Theology is the view that limitation, the failure of the human it is located on the man himself, does he mean, is the failure of the human is not god's will but rather because of the fault of the man himself, because the lord has given everything to mankind therefore merupapakan the responsibility of the man himself. The discussion of justice is one of the principal problems that have been realized by mankind since they began to think social is to promote the value of social diversity that exists in human life nowadays.

c) Theology Neotraditional

The theology of the Neo-Traditionalist born because it is a response to the theology of modernization, the theology of the Neo - Traditionalist this is a theology that has the theme of the return to the Islamic heritage like a traditional tasawwuf and shari'ah

II. METHOD

This research is a library research (library research) is qualitative descriptive. As a data collection tool of the research using the technique of documentation, documentation technique is a technique of collecting data associated with the object in the perusal. The document according to (Sugiyono., 2013:329) is a record of the events that have already passed in the form of text, images, or by of monumental someone. The object of study in this research is the study of the text to the text of the Tunjuk Ajar Melayu Karia Tenas Effendy. This study using the Technique of content analysis (content analysis). Documents in the Analysis by examining the documents in a systematic forms of communication pour in writing in the form of a document objectively. Study the content according to weber in (Moleong, 2014:220) is metedologi research utilizing the procedure in order to draw valid conclusions from in the book or document. In this study the authors perform the analysis on the value of theological contained in the grain Tunjuk Ajar Melayu by Tenas Effendy.

Dnature study using the wetness of the data in the test with the Technique of triangulation. According To Bachri, B. S. (2010:46-62) triangulation theory are two theories ang utilized in the deck, and requires a study design data collection and data analysis more complete.

III. RESULTS AND DISCUSSION

1. THE VALUE OF THEOLOGY SOCIAL

Theology social is a perspective in the realm of theology that has the properties of anthropocentric, this notion is based on two things: the first appeared to his anomaly - anomalies in the religious life and of both of the discourses of theology that is dogmatic should be in the reformulation, in theology social is more emphasis on the concept of dialogue and tolerance is not who won or lost. in the book Tunjuk Ajar Melayu, there is a grain which is the content of the Tunjuk Ajar Melayu such, there are 29 grains contained in the book tujuk ajar melayu, on the item entitled "obedience to the leader" visible value of the theology social contained, it is proved in a phrase

(1) "*bertuah rumah ada tuanya*

bertuah negeri ada pucuknya

elok kampung ada tua nya

elok negeri ada raja nya" pp. 65

from expression (1) is seen Tenas Effendi was about to explain that in life it must have a leader, in this expression seen the value of theology social contained therein, conveyed with the importance of a leader who will be the policy makers better of it in the household or in a country, in other expressions in a literal and said

(2) "*bila rumah tidak bertuah*

celaka datang bala menimpa

bila negeri tidak beraja

alamat hidup aniaya menganiaya

bila tidak ada yang di tuakan

banyaklah orang jadi menyeman

kalau tak ada yang memimpin

naas menimpa hidup pun lenjin" pp. 65

From the expression above in this expression is clearly visible the importance of obedience to a leader in the indigenous malay, referring to theology social promoting dialogue and tolerance, then in expression it can be concluded that should a country have own a leader, if not then the dialogue and tolerance will not run well, it will cause a split, without the leader of the harmony will not be guaranteed, in one of the phrases is also said:

(3) "*king of the fair king of worship, the king of the wicked king disclaimed"*pp. 66

From the above quotation in this expression explains that theology social contained in the grains of horse, it is because the value of the theology of the social emphasis on dialogue, in accordance with the obedient to the leader of the mean in this expression, obedient to the righteous king but the king is not fair must also be in the criticism, then in accordance with the value of theology social promoting dialogue and not win on his own. In point seven, entitled "the sincere and willing to sacrifice" also shows in the grain Tunjuk Ajar Melayu containing the value of the theology social. The nature of sincere and willing to sacrifice is the nature of that experience in the lives of malay people, help other people has become a liability for the malays, do the virtues of a sincere and sacrifice anything, to assume the other person is a brother, friend and relatives. It can be seen from the following phrases

(4) "*apa tanda melayu sejati*

tulus ikhlas di dalam hati

apa tanda melayu sejati

tulus dan ikhlas pakaian diri

apa tanda melayu sejati
 rela berkorban sampai mati
 apa tanda melayu sejati
 berkorban tidak mengharap ganti
 apa tanda melayu sejati
 berkorban tidak berbelah hati
 apa tanda melayu sejati
 menolong orang dengan berputih hati
 membantu dengan merendah diri
 apa tanda melayu sejati
 ikhlasnya tidak berbela bagi
 relanya tidak dapat di beli” pp. 137-138

From the above quotation can be seen that the value of the theology social contained in the phrase, of the phrase is clearly visible Tunjuk Ajar Melayu is promoting the value of social in the diversity of the community, it is reflected with the recommended malay people to have a sincere heart in helping people without looking at the indigenous tribes and religion, and advocating for the respect of others with regard the other person as brothers and sisters, relatives and friends, it reflects the value of the theology of the social in it that is concerned with the tolerance in diversity as the public at this time

2. THE VALUE OF LIBERATION THEOLOGY

Liberation theology is the spirit of defending the weak and oppressed as well as the fight against poverty, theology is using religion as a basis for the move. Theology is the principle that the failure of man by man itself and the problem of justice is the principal issues that constituted since the human's way of thinking. In this theology emphasizes the reshaping social order be not exploitative, fair and equal. In the book Tunjuk Ajar Melayu by tenas effendy on item number 5 is “justice and truth” contains the value of liberation theology, this can be seen in the phrase,

- (1) *apa tanda melayu jati*
membela keadilan berani mati
apa tanda melayu jati
menegakan yang benar tahan mati
apa tanda melayu jati
adil yang benar jatinya diri
apa tanda melayu jati
adil dan benar di pegang mati
apa tanda melayu jati adil dan benar pelita hati

apa tanda melayu jati
 adil menghukum benar mengkaji” pp. 95-96

From the above expression it is clear from the above express that, the phrase containing the value of the theology of liberation, in the phrase there is that in Tunjuk Ajar Melayu malay people should be fair, the blame is wrong and enforce that right so if they apply in your life surely will not happen suppression in the life, the teachings of this in the embrace of the teachings of Islam which are the guide to life for people of malay. In the qur'an also affirms in surah An Nahl verse 90 :

إِنَّ اللَّهَ يَأْمُرُ بِالْعَدْلِ وَالْإِحْسَانِ وَإِيتَاءِ ذِي الْقُرْبَىٰ وَيَنْهَىٰ عَنِ الْفَحْشَاءِ وَالْمُنْكَرِ
 وَالْبَغْيِ يَعِظُكُمْ لَعَلَّكُمْ تَذَكَّرُونَ

Meaning: Verily Allah tells (you) to be fair and do good, give assistance to relatives, and He forbids (do) deeds vile, evil, and hostility. He gave lectures unto you that you may take heed.

In the Qur'an also calls that have to uphold justice and truth. In the phrase can also be seen with the clear that the grains of truth and justice contains the value of theology of freedom can be seen through the following expression is:

- (5) “*bila keadilan sudah tiada*
yang bertaring kerah mengerah
yang berkuku cekau mencekau
yang kuasa paksa memaksa
yang kaya merajalela
yang susah mati terlapah
yang melarat mati terjerat
yang lemah mati terlapah” pp. 102

From the expression above is clearly Seen In the expression of such can be seen that the value of the theology of liberation is seen in the grain of truth and justice, in accordance with the theology of freedom the spirit of defending the weak, the oppressed, if it is associated with grain is visible the meaning of the phrase if it does not act fairly will be chaos, because that horse is warned that the malay community should uphold the justice for the absence of oppression against the weakness, because in the eyes of Allah all degrees of the same human.

In the grain to six with the title “the virtue of studying” there are also the value of liberation theology in it, these things can be proved through a expression as follows:

- (6) “*apa tanda melayu jati*
belajarnya tekun sampai mati

apa tanda melayu jati
 belajar dengan sepenuh hati
 apa tanda melayu jati
 ilmu bermanfaat ia minati
 apa tanda melayu jati
 orang berilmu ia dekati
 apa tanda melayu jati
 disitu guru dusitu berhenti
 apa tanda melayu jati
 mau berguru duduk berdiri

 apa tanda melayu bertuah
 menuntut ilmu tiada lengah
 apa tanda melayu bertuah
 menuntut ilmu tekun dan tabah
 apa tanda melayu bertuah
 belajar sampai kedalam tanah
 apa tanda melayu bertuah
 menuntut ilmu tahan bersusah
 apa tanda melayu bertuah
 menuntut ilmu sehabis daya
 apa tanda melayu bertuah
 ilmu di cari membawa faedah

 apa tanda melayu berakal
 ilmu dituntut menjadi bekal
 apa tanda melayu berakal
 ilmu dituntut dijadikan amal
 apa tanda melayu beradat
 belajar sampai keliatan lahat
 apa tanda melayu beradat
 menuntut ilmu ianya taat
 apa tanda melayu beradat
 menuntut ilmu hatinya bulat
 apa tanda melayu beradat
 mencari ilmu jauh dan dekat
 apa tanda melayu beradat
 terhadap ilmu hatinya lekat

 apa tanda melayu beriman

menuntut ilmu di jalan tuhan
 apa tanda melayu beriman
 mencari ilmu jadi amalan
 apa tanda melayu beriman
 mencari ilmu untuk pedoman
 apa tanda melayu beriman
 mencari ilmu untuk pegangan
 apa tanda melayu beriman
 menuntut ilmu tiada segan
 apa tanda melayu beriman
 ilmu jadi pakaian

 apa tanda melayu berbudi
 menuntut ilmu ia mengerti

 apa tanda melayu terbilang
 menuntut ilmu tahan menggagang
 apa tanda melayu terbilang
 menuntut ilmu tiada berkelang “ pp. 108-110

Quote above can be concluded that the expression contains the value of liberation theology, with it is mustahabb for the Malay people to study, and remind the importance of studying, in accordance with the theology of freedom stating that the failure of the human it came from the man himself, with studying and become a knowledgeable person then the person Malay people through Tunjuk Ajar Melayu as the handle of a life of fighting the ignorance that will cause a failure in the man himself.

3. THE VALUE OF THEOLOGY NEO TRADITIONAL

. The theology of Neo-Traditionalists born because it is a response to the theology of modernization, the theology of the Neo - Traditionalist this is a theology that has the theme of the return to the Islamic heritage like a traditional tasawwuf and shari'ah. Book horse is a work charged the value of the theological, in particular the theology of Islam, it is caused by, book horse is a book designed as a guide to life for people of the Malay better than the life of society and the social, the Malays as a whole is Muslim. There is in the grain that title devotion to God Almighty to convey through the expression, namely:

- (7) “adat bersendi syarak,
 syarak bersendi kitabullah
 adat ialah syarak semata
 adat semata quran dan sunnah

*adat sebenar adat
ialah kitabullah dan sunah nabi
syarak mengata, adat memakai
ya kata syarak, benar kata adat
adat tumbuh dari syarak,
syarak tumbuh dari kitabullah berdiri adat
karena syarak " pp. 32*

In the quote above express is for the people of the Malay Islamic religion is pillar of religion, all the values of the culture and life of the society should refer to the teachings of Islam and should not be conflicted. Theology neotradisional here it is clear that the rules derdapat in in the the grains of Tunjuk Ajar Melayu is "devotion to god almighty" there are values that are dogmatic, it refers to theology neo-traditional, the value of the theology of the neo-traditional is here clearly visible with the only adheres to the religion of Islam alone without looking at the tolerance in his,

it was described in the expression:

(8) *"apa tanda melayu jati
Bersama Islam hidup dan mati

apa tanda melayu jati
Islam melekat di dalam hati
apa tanda melayu jati
dengan Islam ia bersehati
apa tanda melayu bertuah
memeluk Islam tiada menyalah
apa tanda melayu bertuah
sebarang laku menurut sunnah
apa tanda melayu bertuah
hidup takwa kepada allah
apa tanda melayu bertuah
hidup takwa kepada allah" pp. 33*

In this expression the theology of neo-traditional it appears, it is seen that theology is teosentris not anthropocentric, all the realities in life depends to god not to the man himself, it is show that the value contained in the phrase is the same with classical Muslim theology, and in accordance with the basis of the birth of his theology neo-traditional which is the return on the classical Muslim theology.

In item Tunjuk Ajar Melayu titled grateful for the favors of god are values of theology social contained on the item, it can be seen through an expression of the following:

(9) *"apa tanda melayu jati
nikmat allah ia syukuri
apa tanda melayu jati
nikmat yang ada ia syukuri
apa tanda melayu jati
mensyukuri nikmat sepeh hati" pp. 418*

From the quote above it can be seen that the expression contains the value of the value of the theology neotradisional, in the phrase that Malays are Muslims only.

IV. DISCUSSION

Theology is the study of god from corrupt aspects. The word theology comes from the word theos and logos, which means science, discourse, thought, or utterance that comes from the Greek Language. (Baharudin, 2012) In the Islamic debate about the theology is not foreign again, the debate of opinion between the leaders of Islam in matters of theology, there are five Islamic view against the theological conveyed by Futaqi, Sauqi the year 2020 in the research titled establish the Bases of the Theological Education of Islam, namely:

1. Theology called the science of kalam, these opinions in the underlying over a factor of historical
2. Theology is called the science of the principles of religion, or science of knowledge about the teachings of Islam are fundamentally
3. Theology is considered a science that discusses about the oneness of god or in the call to monotheism.
4. Theology is called the science of al aqeedah, that is the knowledge of true belief,
5. Theology is called fiqh al aqbar or knowledge of the most high. (Futaqi, 2020).

See Islamic view of circumlocution to theology, Hasan Hanafi a thinker of Islamic theology contemporary criticized the view of the through the his work voicing the revolution of tawhid, the by of (min al - aqidah il al - tsaurah) or from religion to revolution, in his work al-hasan Hanafi suggests there are three pillars in the revolution of al-tawheed 1) rivitalisasi khazanah Islam, 2) against imprealisme cultural and western civilization, 3) analysis of the Islamic world. (Hanafi, 2003:16-18). In line with the views of Theology social in his science of monotheism in a simple, rooted in classical Muslim

Theology are less concerned social, and focusing only talk about god. According to machasin in (Kamal, 2019) Islamic theology during this time is (teosentris) on fox at him and all its aspects to be (anthropocentric) in a relationship with god, with other words of which centered on the lord in the switch to human-centered and the existing reality.

In the research that the value of a theology that is lifted is the value of Islamic theology contemporary divide theology into three types, namely: a. theology social, b. liberation theology and c. theology neotradisional

A. Theology Social

Theology social can be defined theology discusses about the value of the value of social in the life of the Islamic community that emphasizes the value of tolerance for diversity of today's society.

in line with the opinion of (Kamal, 2019). Theology social can be defined as the science of the godhead which has a direct relationship with the social problems of the community good that the problem of poverty, the problem of stupidity, injustice and human rights (HAM).

On quotes 1,2 and 3 the book of TAM (Tunjuk Ajar Melayu) page 65-66 there is the value of the theology and social existence of point-and- teach to obey to the leader of the fair and refute the leader of the wicked, it is recommended to be obedient to the leader of the fair, so that will create a social society that is fair, and refute the king do wrong for the sake of justice, from the quote of the malay people in the show and in teaching to be the person who has the nature of social and uphold justice and it's a leader if he is wrong then it is obligatory to be reprimanded.

B. Theology of Freedom

Theory of freedom is a theology that is engaged in the pawn community that carries the theme of justice and defend the weak oppressed, this theology is a theology that gives freedom over anyone to get justice and have the principle that human failure that comes from the man himself, not even the provisions of the lord, with the reason that the lord has given everything to the man therefore shall a man can not blame god if hit with a failure.

In line with the opinion of the Engineer, A. A. (1990). Liberation theology is not assented to the suffering, misery and oppression then considered as a destiny that must be accepted, consider the Lord has been giving slit to the scientists fill in the blanks temporary or consider the failure of the man-caused the intervention of God

Almighty, but the theology is the view of the limitations, the failure of humanity lies in the man himself.

In the quote on quote 5, 6, 7, in the TAM page 95 - 110, there are values of liberation theology in the book Tunjuk Ajar Melayu presence of point and teach to do justice in life whether it is in the diversity, the malays in point and in teaching to fair to all people indiscriminately, and malay people in the show and in teaching to study in life, therefore in these quotations embedded value of the theology of liberation is about justice and demanding that science has a relationship so that man will not blame god.

C. Theology of Neotraditional

Theology neotraditional is the theology that was born over a protest against the theology modernization already breaking the rules of Islam, so that theology has a mission that is back to the classical Muslim theology, in line with the opinion of the (Azra, 1999)Azyumardi Azra that theology neotradisional back to the classical Muslim theology and emphasize on tasawuf and Syariah.

On the quotations of 8 and 9 in TAM on pages 32 and 33, there is a value of the theology neotradisional this is caused by all relating to the customs and culture of the malays refer to the teachings of Islam, it is considered not suitable for the moment, see diversity of society today, it is considered a classic at this time it is disclosed horse that malays must be Muslim if out of the religion of Islam it is considered not the malay people.

V. CONCLUSION

The results of the analysis and discussion on intertextual research on the novel showed that the novel *Sang Raja* had a hypogram in the novel *Bumi Manusia*. It was clear from the results of the analysis that emphasized the elements of theme, characterization, and setting. The intertextual relationship could be seen clearly in the analysis of the theme of the novel *Bumi Manusia* and *Sang Raja* both novels used the same theme, namely the theme of struggle in the colonial era. Furthermore, intertextual was also seen in the setting of the main character, both of them had the same background, namely from priyayi circle. The characters of the main characters also had something in common; both of them had a hardworking character. The same characterization was also evident in the additional figures of Nyai Ontosoroh and Walini, both of them were hard worker. Meanwhile, Maurits Mellema and Nasilah also had the same character, wanted to control the company. The third analysis was on the setting of the situation, the two novels had the same situation, namely the sadness experienced by the main character when they saw loved

ones who had to be carried forcibly. So it could be proven that Novel *Bumi Manusia* by Pramodya Ananta Toer was a hypogram text, while novel *Sang Raja* was its transformation text.

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Phonological Processes of Shambaa

Anuarite Samwel Mndeme, Nestory Nyamwala Ligembe (PhD)

Department of Languages and Linguistics, St. Augustine University of Tanzania, Mwanza
E-mail: anuaritemndeme@yahoo.com & nligembe@yahoo.co.uk

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Abstract— *This study set out to describe the phonological processes of Shambaa and establish phonological rules governing the phonological processes of Shambaa. The study was done at Mlalo, Ubiri and Vuga villages found in Lushoto District Tanga Region-Tanzania. The target population of the study were adult native speakers of Shambaa. The study used a purposive sampling procedure to select 10 participants from whom data was collected through interviews, documentary review and observation. The data were presented and analyzed using phonetics and phonological rules. The findings of the study reveal that phonological processes which occur in Shambaa are glide formation, vowel lengthening, high vowel deletion, glide insertion, vowel nasalization, consonants deletion, epenthesis, voicing, homorganic nasal assimilation, aspiration and substitution. Finally, the study recommends, that other researchers conduct more research on the Shambaa language and come up with more theories and results.*

Keywords— *Phonological process, Underlying representation (UR), Surface Realization (UR), Compensatory vowel lengthening (CVL), Penultimate vowel lengthening (PVL), _____ Proceeds /exceeds.*

I. INTRODUCTION AND BACKGROUND TO THE STUDY

Phonological processes are situations that happen in speech sounds and affect them during articulation. The affected sound reveals changes in the manner of articulation, the place of articulation and, or voicing. The speech sound is normally represented in two consecutive parts; that is the underlying representation and the surface realization. The underlying representation includes the speech sounds which every native speaker accommodates in his/her cognitive store or the written speech sounds, while the surface realization of sounds is the sounds articulated by the articulatory organs. Phonological processes occur when the surface realization appears to be different from its counterpart which is the underlying representation. This happens when some sounds are deleted during articulation or where there is a change of the original sound with a different sound. This again happens only in surface realization while the real sound segment remains as they are in the person's cognate and or, the underlying representation. Bowen (2011) calls these phonological

processes errors which children make when they are learning to speak like adults.

Shambaa is a Bantu language spoken in Lushoto District-Tanga region Tanzania. The origin of the Shambaa can be traced back to those dates when the Bantu people migrated from the west and southern part of Congo, then settled into heavy rainfall areas where they adopted the banana culture. Kimambo (1969) cited by Shekumkai (1990) states that by the end of the first millennium A. D., when Guthrie (1948) classified Bantu languages into geographic zones, Shambaa was given zone G20 number G23.

There are three main dialectal areas in Shambaa land: the north with Mlalo as the centre, the south based at Korogwe, and the central with Lushoto as the centre. The differences between the three dialects are minor, and most are intonational although some sound changes are going on which might eventually lead to a different restructuring of the phonologies of the dialects. Furthermore, Kiswahili is having quite a pronounced impact on the language, especially in the Lushoto and Korogwe dialect due to urbanization but Mlalo dialect remain conservative as it is

in a remote area. However, speakers understand each other and can switch from one dialect to another when the need arises, Besha (1993, p. 3).

Mberia (2002), discovered phonological processes in adults when he conducted research in Kitharaka. That is to say, phonological processes can happen to diverse age groups in human speech sounds and any language.

II. STATEMENT OF THE PROBLEM

The concept of phonological processes has been generally defined as an individual's mental operations about phonological information, especially the use of the sound structure of one's spoken language in learning to decode written language (McBride-Chang 1996). Torgesen, et al. (1994), in their longitudinal research, came up with the idea that phonological awareness of individual differences in the development of reading skills is very important. This convinced the researcher to take a step of writing this dissertation because ethnic community languages rapidly change and hence lose their original underlying representation and therefore uncertainty to researchers of proto-language and language change.

III. OBJECTIVES OF THE STUDY

The study focused on the Phonological Processes in Shambaa. The study pursued two main objectives as follows:

- i. To identify the phonological processes of Shambaa.
- ii. To examine the rules governing phonological processes of Shambaa.

IV. SIGNIFICANCE OF THE STUDY

The study focused on the phonological processes of Shambaa, it is hoped that it will be an important source for reference to future researchers. Moreover, it contributes to linguistic literature in the understanding of the phonological processes of the Bantu languages. Furthermore, future researchers can use it as a source of knowledge. It is also beneficial for the future generation to appreciate their local languages for their developments. In other words, the study is a useful source of data to support linguistic theories as far as phonological processes in Bantu languages.

V. LITERATURE REVIEW

Scholars analyzed and described the phonological processes of human speech sounds and most of them considered these processes as errors in the actual speech sound production. Chomsky and Halle (1968), in their book entitled "*Sound Patterns of English*," analyzed many phonological

processes of English. They, for example, present cluster simplification as the deletion of two or more consonant sounds during the articulation. Their example of this is shown in Example (1):

UR	PR/SR
(1) /giraffe/	[j̥ərə́ɛf]

In Example (1), stress is placed on the final weak cluster. This can be exemplified by postulating the underlying lexical presentation 'giræffe'. Here according to Chomsky and Halle (ibid), the rule of stress placement assigns primary stress to the penultimate syllable.

Glide is another phonological process involving semi-vowel /y/ or semi consonant /w/, also known as non-syllabic voiced. It occurs when these consonants assume the roles of vowel /i/ /u/, respectively.

Hamann (2011) analyzed palatal glide in German. The author explains that German has no phonemic labiovelar glide [w], but phonetically this segment occurs as the second part of the falling diphthong [aw]. However, in some loan words, there is a change of the form /u/ to /w/. For example, the word like 'guava' [gu.'a. və] can be realized as ['gwa. və] in fast speech. A syllabic high front tense vowel [i] in prevocalic position can be re-syllabified as the onset of the following syllable and realized as a glide. The examples are given below:

UR	SR
(2) /nation/	[na.'tʃjo:n]
/union/	[ʊ.'njɔ:n]

Vowel nasalization is another process whereby a vowel acquires the nasal features of the adjacent nasal sound (Massamba, 2011). Examples from the English language are given in Example (3):

UR	SR
(3) (a) /can/	[kæ̃n]
(b) /man/	[mæ̃n]

In the above examples, the vowels that are adjacent to nasal consonants become nasalized.

Coalescence is a type of assimilation in which two adjacent sound segments affect one another. The effect triggered by this kind of juxtaposition is twofold. On the one hand, the two segments are retained, but neither one of them retains all but only its original features. In other words, each one of the two segments either changes some of its features or acquires extra features. On the other hand, such a juxtaposition results in the disappearance of both segments. Whenever this happens, an entirely new segment replaces the two segments acting as some sort of compromise. The first kind of coalescence usually involves consonants only. Schame

(1978), as cited by Massamba (2011), cites some examples of this type of coalescence from the Korean language as shown in Example (4):

- (4(a) Nak “fall” +hwa “flower → Nak^hwa “fallen”
 (b) Kup “bend” +hila “cause” → Kup^hi “to bend”

In Example (4), the sounds [k], and [p], get aspirated as the sound [h] acquires aspiration characteristics.

Another phonological process is aphaeresis, whereby a sound or syllable in the initial position disappears during the articulation. Massamba (ibid) gives examples from English and German in the examples (5 and 6).

- | | | | | |
|-----|------------------|--|---------------|--------------|
| | UR | | SR | |
| (5) | I am going | | I’m going | |
| | I have no money | | I’ve no money | |
| | German UR | | SR | GLOSS |
| (6) | Wiegehtes | | wiegeht’s | how are you? |

In Example (5), the first sound in the word ‘am’ was deleted to remain with the sound [m], which then joins with [I] to make ‘I’m’. A comma separates [mɛ] and [m] to show that they are two words. It is also found that in the word ‘have’, the two initial sounds [h] and [a] have been deleted to realize the word ‘I, ve’. In Example (6), the last word /es/, the initial sound [e], was deleted, and the sound ‘s’ joins with the previous word to make the words [ghet’s’].

Prothesis is another phonological process involving the insertion of sounds during the articulation of words. Massamba provided examples in the English language as indicated in (7):

- | | | | |
|-----|-----------|---|-----------|
| | UR | | SR |
| (7) | /spasm/ | → | [spazəm] |
| | /cycle/ | → | [saykəl] |

In the examples above, the sound schwa [ə] has been inserted in the surface realization. The reason here is that it is very hard to pronounce those words without inserting the schwa sound in the position. Epenthesis is a similar process whereby a sound is inserted in the initial position of a word. Hyman (1975) gives examples in Spanish in Example (8);

- | | | | | |
|-----|-----------|---|-----------|--------------|
| | UR | | SR | GLOSS |
| (8) | /spana/ | → | [ɛspana] | Spanish |
| | /stufa/ | → | [ɛstufa] | stove |

In the examples above, the vowel /ɛ/ is inserted in the initial position of all words with double consonants to conform to the language rule.

Phonological processes in Bantu languages also have been discussed by different scholars. Massamba analyzed

Coalescence in the Swahili language as seen in Example (9):

- | | | | | |
|-----|-------------|---|------------|--------------|
| | UR | | SR | GLOSS |
| (9) | /wa+ingine/ | → | [wɛ:ŋgine] | others |
| | /pa+ingine/ | → | [pɛ:ŋgine] | Somewhere |

In the examples above, the low back vowel sound /a/ combines with the high front vowel sound /i/ and forms a new short, mid vowel sound segment /ɛ/ which becomes lengthened (vowel lengthening) to compensate for the lost duration of the two vowels which have disappeared.

Ismail (2000) observed vowel nasalization in Makua. Examples extracted from his work is given in Example (10):

- | | | | | |
|------|-----------|---|-----------|--------------|
| | UR | | SR | GLOSS |
| (10) | /mura/ | → | [mūra] | bow |
| | /nupa/ | → | [inūpa] | house |

In the examples above, vowels that are adjacent to either the preceding or the following nasal consonants become nasalized.

In Kiha Nyanzira (2015) reported homorganic nasal assimilation. Kiha nasal sounds, for instance, /m/, /ŋ/ and /n/ are assimilated to bilabial /b/, velar /g/ and alveolar /d/. Example (11) demonstrates the process:

- | | | | | |
|------|--------------|---|-----------|--------------|
| | UR | | SR | GLOSS |
| (11) | /n + doza/ | → | [ndoza] | ‘will come’ |
| | /n + golola/ | → | [ngolola] | ‘straight’ |
| | /n + boge/ | → | [mboge] | ‘wind’ |

The above data show that homorganic nasal assimilation in Kiha takes place where nasal consonants precede stops, that is [b], [d], and [g]. The prefix *n* is the underlying representation that may be revealed in phonological representation by *m*, *ŋ*, and *n*, depending on the following stops *b*, *d*, and *g*.

Mrosso (2016) reported anaptyxis in Chagga loan words from Kiswahili. This is a phonological process whereby an extra vowel is inserted between two consonants to break consonant sequences and simplify the articulation. Examples are given in (12):

- | | | |
|------|------------------|-----------------------|
| (12) | Kiswahili | Chagga Gloss |
| | /almasi/ | [alimasi] ‘diamond’ |
| | /kliniki/ | → [kiliniki] ‘clinic’ |

Shambaa has been studied by some scholars, the most extensive linguistic description being by Roehl in 1911. He described the tone-marked descriptive grammar of Sambia

in German. During his time in Usambara, he described and analyzed the language and translated the New Testament into Shambaa. According to Odden, Roehl's grammar made Shambaa one of the first Bantu languages to have published information on tones (Odden, 1982). Roehl's book also included some traditional stories which are tone-marked and translated. Odden wrote about Shambaa tonal phenomena in 1978. Beshu (1993) wrote the grammar and vocabulary of Shambaa. Riedel (2009) dealt with the syntax of object marking in Shambaa. Researchers studied Shambaa, but no one has written about Shambaa's phonological processes.

In all the research presented, no scholar focused on the phonological processes of the Shambaa language. That is, Steere (1867) dealt with Shambaa alphabets, vocabularies and numbers. Roehl (1911) wrote about tone-marked descriptive grammar. Odden (1978) wrote about Shambaa tonal phenomena. Beshu (1993) wrote out the grammar vocabulary of Shambaa. Riedel (2009) dealt with the syntax of object marking in Shambaa. Saguti (2015) analyzed the verbal extension in Kishambaa. The gap thus prompted the current study to examine and realize knowledge on Shambaa phonological processes hence this study has bridged the gap.

VI. METHODOLOGY

The study used interviews, documentary reviews and observation in collecting data. The researcher chose the approach due to its ability to better understand phenomena. The researchers applied descriptive design whereby she observed and described the behaviour of speech sounds of the language in question. The design also entailed analyzing phonological processes, description of rules and interpreting data.

The study was done in Lushoto District in Tanga Region-Tanzania, where the native speakers of Shambaa are found. The target population of the study were adult native speakers of Shambaa. A non-probability sampling procedure was used to select 10 respondents who participated in the study. The researcher intended to use 9 respondents, 3 participants from each village but then snowball sampling added one more in Ubiri village following the advice from respondents. The snowball sampling was used to get the knowledgeable respondents for the study.

According to the nature of the study only 10 native speakers of Shambaa were used following the ideas Limponitugul (2009) who argues that it is not possible for the researcher to survey the whole population due to time and financial constraints especially when the population is very large, hence only few representatives. Therefore, the selected sample were used as the representatives of the entire

population of Shambaa speakers. The researcher selected these informants having in mind that the native speakers of the language are proficient to the language including the appropriate articulation of the words so as to get correct pronunciation of the language. The researcher used the same participants to verify the data collected through documentation.

The data were analyzed, transcribed and presented systematically employing a qualitative approach and the descriptive technique as Malande (2011) advises that once the linguist has collected enough data, she does a step-by-step analysis which covers the Phonological, Morphological and Syntax of the language if all these levels had not been analyzed before. The Shambaa words were analyzed and described by using phonetic rules and the rule order to discover which word would accept a certain rule, which rule comes first and which one could follow in its distributional relations among words of the language in question.

VII. RESULTS AND DISCUSSION

7.1 Phonological Processes of Shambaa

The study focused on the Phonological Processes in Shambaa. The study intended to answer two major questions: the first one was, "What are the phonological processes of Shambaa?" This was the main objective used by the researchers in collecting data from Shambaa native speakers. Due to the nature of the study, the researchers couldn't request or interview the Shambaa native speakers and obtain directly the phonological processes from them. This is because the term or idea is more linguistically than mere language, the interview tool was used to collect raw materials (Shambaa sayings, songs, stories) and some words were obtained from Shambaa documentary reviews, then taken to respondents to be pronounced and the researchers observed their pronunciation and recorded the process of transcription to have their surface realization. For the collected data from Shambaa sayings and songs, the researchers selected only some words which suited the study, analyzed and transcribed them to get phonological processes found in the language and determined the rules that govern the processes. The analysis revealed the following phonological processes in the language: glide formation, vowel nasalization, vowel lengthening, vowel deletion, epenthesis, glide insertion, vowel coalescence, voicing vs. devoicing/ apocope, homorganic nasal assimilation, consonants aspiration, consonants deletion and substitution.

Glide Formation

Glide formation (GF) is a phonological process which has the effect of changing high vowel sound segments /u/ into

glide /w/ and /i/ into glide /y/ during the articulation of certain words with these sounds. This process does not affect identical vowel sequences since one of the identical vowels gets deleted and the remaining vowel lengthens in such sequence. The Glide formations of Shambaa are explained below. Consider the formation of glide sound /w/.

The Formation of /w/ Sound

A back glide /w/ is a half vowel and also a half consonant. Linguistically this is known as semi-vowel or semi-consonant or a glide. In identification processes, a glide has neither consonantal features nor vocalic features that is the reason for it to be called a glide. In glide formation, the high back vowel /u/ is articulated into glide sound segment [w] when it precedes a non-identical vowel. Examples and elaborations are given in (13).

(13)	UR	→	PR	GLOSS
(a)	/muae/	→	[mwa:e]	dirt smock
(b)	/muati/	→	[mwa:ti]	rain season
(c)	/muavi/	→	[mwa:vi]	wood spoon
(d)	/muitango/	→	[mwi:tango]	the call
(e)	/muomo/	→	[mwo:mo]	mouth
(f)	/fuo/	→	[fuwo]	foam
(g)	/muanga/	→	[mwa:nga]	smell of burnt food
(h)	/uanga/	→	[uwanga]	up
(i)	/u+a+dik+a/	→	[wa:dika]	You cooks
(j)	/mu+a+ja/	→	[mwa:ja]	Are you eating?

The process is not restricted to nouns only as it can also take place in infinitive verbs with stem-initial vowel sequences as in /a, e, i, and o/ as seen from the examples in (13). The data above, can be explained that, a high back vowel /u/ becomes a palatal sound or a glide sound /w/ in the environment where it was immediately preceded by another vowel sounds such as /a, e, i, or o/.

Formation of /y/ Sound

In Shambaa a front glide [y] is formed when a high front vowel /i/ is followed by a non-identical vowel. This takes place across the morpheme and/or word boundaries of nouns as seen in the examples below:

(14)	UR	→	PR/SR	GLOSS
(a)	/mi + oyo/	→	[myoyo]	heart
(b)	/mi + aka/	→	[myaka]	year
(c)	/mi + ao/	→	[miyao]	Wood reserve
(d)	/mi + undi/	→	[miyundi]	feet
(e)	/mi + embe/	→	[miyembe]	Mango trees
(f)	/mi + enge/	→	[mye:nge]	Uhuru torches
(g)	/mi+omo/	→	[myo:mo]	laws
(h)	/mi+avi/	→	[mya:vi]	Wood spoons
(i)	/mi+ongo/	→	[myo:ngo]	tens

From the examples in (14), the high front vowel /i/ has acquired glide feature [y], in the environment where it was immediately preceded other vowel sounds (a, e, o, i).

However, not everywhere when the sound /y/ is found is said to be a glide as some vocabularies can have all conditions but yet are not glide. The data in (15) elaborate this:



(15) UR		PR/SR	GLOSS
/myayu/	—————→	[myayu]	Yawns
/pyenkua/	—————→	[pyenkua]	remove chaff from grain
/myagha/	—————→	[myagha]	Spricle
/mpya/	—————→	[mp ^h ya]	New
/hya/	—————→	[hya]	Be burnt
/vyala/	—————→	[vya:]	Give birth
/fyosa/	—————→	[fyosa]	Sack
/nyungu/	—————→	[nyungu]	Pot
/nyama/	—————→	[nyama]	Meat
/nyoa/	—————→	[nyoa]	Peel
/fyoghosha/	—————→	[fyoghosha]	Crush with hands

Therefore, the speaker especially the linguist who is not familiar with Shambaa should be careful in this so as not to mislead.

Vowel Nasalization

Another phonological process discovered was vowel nasalization. Vowel Nasalization is a process whereby a

vowel sound acquires some nasal features due to its being adjacent to a nasal sound. In Shambaa this situation occurs when a vowel sound is adjacent to bilabial nasal sound /m/ and or an alveolar nasal sound /n/. Examples in (16) show how bilabial nasal sounds and alveolar nasal sounds affect vowels sounds, adjacent to them.

(16)	UR		PR/SR	GLOSS
(a)	/m̃esho/	—————→	[m̃esho]	Eyes
(b)	/m̃ishi/	—————→	[m̃ishi]	Days
(c)	/m̃oshi/	—————→	[m̃oshi]	Smock
(d)	/ñange/	—————→	[ñange]	Calabash
(e)	/ñongo/	—————→	[ñongo]	Dirty
(f)	/m̃azi/	—————→	[m̃azi]	Water
(g)	/m̃ee/	—————→	[m̃ee]	Milk
(h)	/m̃angaa/	—————→	[m̃angã:]	A kind of fish

From the examples in (16) above, we note that the vowels that preceded the nasal consonant sounds were nasalized, the vowels immediately followed after nasal consonant sounds were nasalized and the vowels that come between nasal consonant sounds were all nasalized.

High Vowel Deletion

Vowel Deletion is a process whereby a high vowel gets deleted in a certain environment. In Shambaa, two high

vowels have been discovered as victims of this process. The high vowel sounds /u/ and /i/ get deleted when they occur immediately following a consonant. The process is accompanied by the syllabification of the preceding nasal consonant. In Shambaa the study has discovered the following:

Deletion of /u/ Sound

In Shambaa language, a high back vowel sound /u/ deletes when attached as a prefix syllable preceded by a bilabial

nasal sound /mu/ to the singular noun class. The examples below explain more:

(17)	UR		SR	GLOSS
(a)	/mu+ghoshi/	→	[Mghosh]	Man
(b)	/mu+bavi/	→	[M'bavi]	Thief
(c)	/mu+vyele/	→	[nvye:]	woman
(d)	/mu+ ndele/	→	[mnde:]	a girl
(e)	/mu + bwanga/	→	[m'bwanga]	a boy

From the above examples, the study has discovered that u is deleted when it is preceded by bilabial nasal sound m as in (17) (a)-(e) above. In (17) example c, it can be said that after the deletion of the high vowel sound /u/, the bilabial nasal sound /m/ is assimilated to labial dental fricative sound /v/ and changes itself as it has acquired alveolar nasal sound [n] in surface representation.

Deletion of the high Vowel Sound /i/

When it is attached as a prefix syllable, the Shambaa language deletes a high front vowel preceded by an alveolar nasal sound /n/ to noun class. The data in (18) elaborate this:

(18)	UR		PR/SR	GLOSS
(a)	/ni + bogha/	→	[m'mbogha]	Its vegetable
(b)	/ni + kweli/	→	[n'kwei]	It's true
(c)	/ni + tate /	→	[n'tate]	Its father
(d)	/ni + mame/	→	[m'mame]	Its mother
(e)	/ni + baba	→	[m'baba]	It is grandfather

Epenthesis

Epenthesis is the process whereby a segment is inserted in a position other than the initial. It may be in between or in the final position. In Shambaa the discovered epenthesis are Vowels and Glide insertion.

Vowel Insertion

(19)	English		Shambaa	Gloss
(a)	/Blanket/	→	[bwa:ngeti]	Blanket
(b)	/Israel/	→	[Isilayeli]	Israel
(c)	/Mary/	→	[Maliya]	Mary
(d)	/Christ/	→	[Kilisito]	Christ

From the examples in (19) above, it was discovered that a vowel is inserted between consonant clusters in order to block the sequence of consonants which violates the sequential of Shambaa, and in the final position because Shambaa does not allow closed syllables. That is to say, a

Vowel insertion (VI) is a process which inserts a vowel in a consonant cluster. In Shambaa loan words, vowels are inserted in order to block the consonant sequence not acceptable in Shambaa linguistic rules.

(19) Vowel Insertion (Data from the English language)

vowel is inserted between two consonants or at the final position where consonant sounds put the boundary. This happens in order to block the system of CC which is not acceptable in Shambaa. Data from Kiswahili (20).



(20)	Swahili		Shambaa	Gloss
(a)	Israeli	—————→	[Isilayeli]	Israel
(b)	Maria	—————→	[Maliya]	Mary
(c)	Yeremia	—————→	[Yeremiya]	Jeremiah
(d)	Gabrieli	—————→	[Gabuliyeli]	Gabriel
(e)	Zakaria	—————→	[Zakaliya]	Zachariah

From the examples above it is noted that in each name, there is more than one process taking place. In (20) (a), the vowel insertion has taken place in the second syllable to cancel the CC system which is not allowed in Shambaa and created CV system which is acceptable in this language. In the same noun, the sound /r/ is deleted, and its gap is compensated with a lateral /l/ sound to make the noun acceptable in Shambaa.

Glide Insertion

Glide Insertion is a process which inserts a glide in a certain environment. In Shambaa a glide is inserted in order to

(22)	UR		PR/SR	GLOSS
(a)	/uanga/	—————→	[uwa:nga]	Up
(b)	/uongo/	—————→	[uwo:ngo]	Lies
(c)	/maua/	—————→	[mauwa]	Flowers
(d)	/miua/	—————→	[miuwa]	Kinds of trees

The data in (22) above show that glide sound /w/ has been inserted to break the diphthongs to separate vowels as in (a) and (b) above. It has also been discovered that, without breaking the diphthongs, the gliding sound /w/ has been inserted in order to make the possibility of articulating the word easier as explained in (c) and (d) above.

/y/ Insertion

(23)	Swahili		Shambaa	Gloss
(a)	Maria	—————→	[Maliya]	Mary
(b)	Miriamu	—————→	Miliyamu	Miriam
(c)	Raimondi	—————→	Layimondi	Raymond
(d)	Liliani	—————→	Liliyani]	Lilian
(e)	/maembe/	—————→	[mayembe]	Mangoes

block the occurrence of two vowels sequence. There are two types of glide insertion in this language, namely:

(21) (a) /w/ Insertion

(b) /y/ Insertion

/w/ Insertion

A back glide /w/ is inserted between the beginning and ending points of diphthongs oe, au, ao, uo, and ua. The data in (22) confirm this:

/w/ Insertion

Another case of glide insertion in Shambaa occurs when a front glide /y/ is inserted where the non-identical vowel comes to meet with a high front vowel /i/ such as; /ia, ai, ae, and io. This is done especially in the loan words from Kiswahili. The data in (23) were examined to get the gist of the argument:

(f)	Eliakimu	→	[Eliyakimu]	Eliachim
(g)	Eleazari	→	[Eleyazali]	Eliazar

From the above data, a front glide /y/ has been inserted between ai, ea, ia, and io, in words which are borrowed from standard Kiswahili.

Vowel Coalescence

Coalescence is the phonological process that affects sounds through assimilating two adjacent sound segments. There is only one type of vowel coalescence discovered in Shambaa, that is /a+i/. When a vowel segment /a/ is immediately

followed by a segment /i/ they merge and form a new segment by changing some of their features and acquiring new features which result in a sound segment /e/. This segment is then lengthened to compensate for the lost segments into [e]. Let us consider the following examples in (24):

Vowel Coalescence of /a+i/

(24)	UR		PR/SR	GLOSS
(a)	/ma +(z) isho/	→	[meesho] [mesho]	Eyes
(b)	/ma + ino/	→	[meeno] [meno]	Teeth
(c)	/ma + iza/	→	[meeza] [meza]	Table

From the above data, it has been discovered that, when vowel sounds /a/ and /i/ come together, they form coalescence. After they form this coalescence, they both change into another different vowel sound /ee/ which is then lengthened to compensate for the two vowels. However, the lengthened vowels are not acceptable in Shambaa in those kinds of vocabularies, for this case, another process called **vowel deletion** takes place whereby one vowel was deleted to form an acceptable form as seen in the examples above.

Voicing versus Apocope

Apocope is a loss of a sound segment at the end of a word during articulation (devoicing). Many Bantu languages devoice the last high back vowel /u/ especially in words borrowed from the standard Kiswahili originating from the Arabic words. In an interesting way, Shambaa though being among Bantu languages, it lacks this habit of silencing the final high vowel sound /u/, instead, the sound is articulated louder. The data from standard Kiswahili to Shambaa in (25) below explain more about this situation:

(25)	Swahili		Shambaa	Gloss
(a)	/mwaimu/	→	[mwaimu] / [ŋgw'aimu]	Teacher
(b)	/kalamu/	→	[ka:mu]	Pen
(c)	/salimu/	→	[saimu]	Salim

Homorganic Nasal Assimilation

Homorganic Nasal Assimilation is a phonological process whereby a nasal consonant sound assimilates to the position

of an adjacent consonant. In Shambaa, this can be confirmed using the following data:

(26)	UR		SR	GLOSS
(a)	/N + buzi/	→	[mbuzi]	Goat
(b)	/N + goma/	→	[ŋgoma]	Drum
(c)	/N + dama/	→	[ndama]	Calf
(d)	/N + goto/	→	[ŋgoto]	Sheep
(e)	/N + dema/	→	[nde:ma]	vegetable

From the above data, a nasal prefix /N/ is articulated at the same point as the consonant that immediately follows it.

Consonants Aspiration

Aspiration is the strong burst of breath that accompanies either the release or the closure of some obstruent. In

(27) UR		PR/SR	GLOSS
(a) /mpeho/	—————>	[mp ^h eho]	Cold
(b) /mpome/	—————>	[mp ^h ome]	Blood
(c) /humpa	—————>	[hump ^h a]	Disease
(d) /nkambaku/	—————>	[nk ^h ambaku]	A bull
(e) /nkuhe/	—————>	[nk ^h uhe]	mouse
(f) /nkazu/	—————>	[nk ^h azu]	Died
(g) /ntuhu/	—————>	[nt ^h uhu]	another
(h) /ntana/	—————>	[nt ^h ana]	Nice
(i) /ntembo/	—————>	[nt ^h embo]	elephant
(j) /sinku/	—————>	[sink ^h u]	Cow-dang
(k) /ntondwe/	—————>	[nt ^h ondwe]	Altars

Shambaa when a bilabial nasal sound or an alveolar nasal sound immediately precedes a voiceless plosive consonant sound such as /p/, /t/, and /k/, they produce aspiratory sounds [h]. This is well explained in data (27) below:

(27) Shambaa Consonant Aspiration

From the above data, it has been discovered that in Shambaa when the nasal sound is articulated in the same point with voiceless consonant sound /p, t, or k /, they both form aspiration.

Consonant Deletion

Consonant deletion (CD) is a phonological process whereby a consonant gets deleted in certain environments. In Shambaa some consonants delete when violating the Shambaa linguistic rules of consonant vowel system. In borrowed words especially, it has been discovered that some consonants delete. When these consonants delete, other different consonants suitable in holding the meaning take

(28) UR		PR/SR	GLOSS
(a) /barabara/	—————>	[baabaa]	Road
(b) /birika/	—————>	[biika]	Cattle
(c) /kibiriti/	—————>	[kibiiti]	Match box

over and replace the gap of the deleted one though not every time. We shall observe this in /r/ and /l/ deletion.

/r/ Deletion

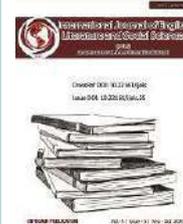
From the consonant inventory of Shambaa, the language has no sound /r/ at all. Whenever it happens to borrow some words from languages with trill sound such as Kiswahili or English, the sound /r/ deletes and its gap can be replaced by the lateral sound /l/ or without any replacement. The data in (28) and (29) below from standard Kiswahili explain this clearly.

(28) /r/ Deletion in Shambaa

From the above examples, we have observed that sound /r/ is deleted, as a result the deleted sound is not compensated by any other sound.

However, there are some words which the /r/ sound delete and sound /l/ replaces the deleted part. Consider the data in (29) below;

(29) Swahili		Shambaa	Gloss
(a) /rangi	—————>	/langi/	Color
(b) /Yairo/	—————>	[Yailo]	Jairus
(c) /Yerusalemu/	—————>	[Yelusalemu]	Jerusalem



This process of /r/ deletion in borrowed words does not consider any condition. In that case, it can be explained that the process is unconditioned hence it needs no rule for representation as it has no specific condition to cause it to occur.

/l/ Sound Deletion

(30) Swahili		Shambaa	Gloss
(a) /kalamu/	—————>	[kaamu]	Pen(s)
(b) /suruali/	—————>	[swa:e]	Trousers
(c) /glasi/	—————>	[giyasi]	Glass
(d) blangeti	—————>	[buangeti/bwa:ngeti]	Blanket

In Shambaa the sound /l/ is deleted, especially in the dialect of Lushoto central, while in Mlalo dialect, the sound /l/ is maintained. However, it is used by all dialects in compensation of the deleted /r/ sound from the borrowed words of languages with sound /r/ such as Kiswahili examples in (30) below explain more:

The examples above show that, sound /l/ deletes from the borrowed words when becomes among Shambaa vocabulary. It is deleted in order to conform to Shambaa rules. However, it should be understood that not only from the borrowed words but also the Shambaa dialect of the

central Lushoto deletes sound /l/ in normal Shambaa words while the Mlalo and the part of Mtae maintain the sound. The vivid examples are given in (31) data below from Shambaa of Mlalo and that of Lushoto central:

(31) Mlalo Speakers		Lushoto Speakers	Gloss
(a) Mulungu	—————>	Muungu	God
(b) Mbeleko	—————>	Mbeeko	Baby sling

However, there are some words which both of the two dialects conform and maintain sound /l/ in them, otherwise when you delete the sound segment /l/ we form an ill-formed vocabulary. Examples of these are given in (32)

(32) UR		PR/SR	GLOSS
(a) /makulija/	—————>	[makulija]	Uncountable/ a lot
(b) /Kubulwa/	—————>	[kubulwa]	To lose interest/ to be tired
(c) /Kuleha/	—————>	[Kuleha]	To be long
(d) /ulazi/	—————>	[ulazi]	Baldness
(e) /ulimi/	—————>	[ulimi]	Tongue
(f) /ulaka/	—————>	[ulaka]	Lower jaw
(g) /holwe	—————>	[holwe]	Sugar cane juice
(e) /kukolwa	—————>	[kukolwa]	To be drunker
(f) /kulasha/	—————>	[kulasha]	To shoot with a bow
(g) Kuloa	—————>	[kuloa]	To fish with a line
(h) Halala	—————>	[halala]	Grasshopper

From the data above, it can be observed that, both dialects are articulated in the same way without any deletion of /l/ sound. That means the rules are exclusive. Therefore, it

should not be taken for granted that in every word where there is a sound /l/, it should be deleted.

Substitution

Substitution is a phonological process in which, one sound class replaces another class of sounds. In Shambaa, substitution happens to Shambaa sounds and in borrowed Kiswahili words.

Substitution of Sound /r/ to /l/

	Swahili		Shambaa	Gloss
(33)	/Arusha/	→	[Alusha]	Arusha
	/roma/	→	[loma]	Rome
	/raisi/	→	[laisi]	president

The examples above show that trill sound /r/ has been changed with lateral sound /l/ to make the word pronounceable in Shambaa.

Substitution of Sound /k/ to /g/

	Swahili		Shambaa	Gloss
(34)	/msikiti/	→	[msigiti]	mosque

Looking at the example above you will discover that the voiceless velar sound /k/ has been replaced with the voiced velar sound [g].

Substitution of Sound /v/ to /z/

	Swahili		Shambaa	Gloss
(35)	/ubavu/	→	[ubazu]	rib
	/mbavu/	→	[mbazu]	ribs
	/kovu/	→	[nkozu]	scars

The examples above show that, the voiced labio-dental fricative sound /v/ has been changed with voiced dental fricative /z/.

Substitution of Sound /p/ to /h/

	Swahili		Shambaa	Gloss
(36)	/kutapika/	→	[kutahika]	to vomite
	/kupamba/	→	[kuhamba]	to decorate

From the data in (36) above, it can be explained that, the bilabial voiceless plosive sound /p/ has been replaced with the glottal sound [h]

Substitution of Sound /d/ to /g/

	Swahili		Shambaa	Gloss
(37)	/sindano/	→	[singano]	needle

Considering the example above, it has been discovered that, the voiced alveolar consonant sound /d/ is replaced with the voiced velar consonant sound [g] to make a word correlate with Shambaa vocabulary.

Substitution of Sound /f/ to /v/

	Swahili		Shambaa	Gloss
(38)	/mafuta/	→	[mavuta]	oil

From the above data (38), words from Kiswahili borrowed to Shambaa, we find that the voiceless labiodental fricative consonant sound /f/ from Kiswahili word, has been changed to the voiced labiodental fricative consonant sound [v] and makes the word a Shambaa word.

7.2 Phonological Rules Governing Phonological Processes of Shambaa

After discussing about different phonological processes affecting Shambaa human speech sounds in articulation of words, as it has been suggested by Chomsky and Halle (1968) that, it is important to represent clearly the rules governing the formation of phonological processes, it is now the time to represent the rules for the phonological processes explained above.

Formal and Informal Rules for the Formation of Glide Sounds /w/ and /y/.

As explained already in glide formation that glide sound /w/ in Shambaa is formed when the high back vowel sound /u/ precedes any other non-identical vowel in Shambaa vowel system, and examples given were such as: /muomo/, /muaja/, /muitango/ and many more which then in surface form change to be [mwo:mo], [mwa:ja], and [mwi:tango], refer examples in (13, 14, and 15) above. This situation has been represented informally in the following rule.

(39)

$$/u/ \longrightarrow [w] \# \begin{pmatrix} e \\ o \\ i \\ a \end{pmatrix}$$

That is to say, the sound segment /u/, changes to glide [w] in the environment where it immediately comes before a non-identical vowel. The vowel sound /u# stands as independent syllable followed by any other vowels. Thus the /u/ to [w] rule is formally stated in (40):

(40)

$$\begin{pmatrix} + \text{back} \\ + \text{tens} \\ + \text{round} \\ + \text{voc} \\ - \text{cons} \\ + \text{high} \end{pmatrix} \longrightarrow \begin{pmatrix} + \text{high} \\ + \text{back} \\ + \text{round} \\ + \text{sonor} \\ + \text{cont} \\ + \text{voice} \end{pmatrix} \longrightarrow \left\{ \begin{array}{l} \begin{pmatrix} + \text{low} \\ + \text{back} \\ + \text{syll} \\ + \text{sonor} \end{pmatrix} \\ \begin{pmatrix} + \text{nonor} \\ + / - \text{back} \\ + \text{syll} \end{pmatrix} \\ \begin{pmatrix} + \text{sonor} \\ + \text{syll} \\ - \text{back} \\ + \text{high} \end{pmatrix} \end{array} \right.$$

That is to say, a high back vowel sound /u/ becomes a back glide [w] in word or morpheme boundary before non-identical vowels. We exemplify [w] glide formation to derive the surface realization of the word /mu+itang+o/, step by step to see the arrangement of these rules as shown in (41).

(41)/w/ Formation Derivations

/mu + itang + o/	the call
/Mu+ itang + o/	UR
Mwitango	GF
mwi:tango	CVL
[mwi:tango]	PR/SR

In these derivations, glide formation (GF) and compensatory vowel lengthening (CVL) are crucial orders in the way that the former rule feeds the latter. If the order was inversed, incorrect results such as *[mwi: ta: ngo] or *[mwita: ngo] would be formed. It is very important to note also that, the ordering of glide formation and compensatory vowel lengthening before penultimate vowel lengthening, is important because segmental rules have to apply before auto-segmental rules.

It should be noted here that, glide formation and compensatory vowel lengthening rules, are in feeding relationships whereby the former feeds the later. Together with this proof, it should be remembered that not every high back vowel /u/ change into [w] when preceding the non-identical vowel, but some though fulfilling the requirements they still never change into glide but remain unchanged. With the example of noun /muamu/ → [muamu] in which Besha (1993) is of the view that this noun remains unchanged otherwise it forms incorrect vocabulary.

Another kind of glide formation explained is the formation of glide sound /y/. It is said that in Shambaa, the glide /y/ sound is formed when a high front vowel sound, is followed immediately by a non-identical vowel coming immediately after it. Examples given were /mioyo/ [myoyo], /miaka/, to [myaka], /miomo/, [myomo] and many others restricted to plural nouns.

This was then be presented informally using the following rule:

$$(42) \quad i \rightarrow y \quad / \left[\begin{array}{c} \alpha \\ e \\ o \\ u \end{array} \right]$$

From the above rule we find that, a high front vowel /i/ is articulated as glide [y] in the environment where it immediately precedes other Shambaa vowels in plural nouns. Thus, [y] formation can be formally stated by the following rule.

$$(43) \quad \left[\begin{array}{c} +high \\ +tens \\ +syll \\ -cons \end{array} \right] \rightarrow \left[\begin{array}{c} +voice \\ -cons \\ +sonor \\ +high \\ +back \\ +cont \end{array} \right] \quad / \left\{ \begin{array}{l} \left[\begin{array}{c} +back \\ -round \\ +low \\ +back \end{array} \right] \\ \left[\begin{array}{c} +low \\ +tense \end{array} \right] \\ \left[\begin{array}{c} +low \\ +back \\ +tense \end{array} \right] \end{array} \right\} \#$$

That is to say, a high front vowel /i/, becomes a front glide [w], in morpheme boundary before a non- identical vowel. The rule above can be used to drive /mioyo/

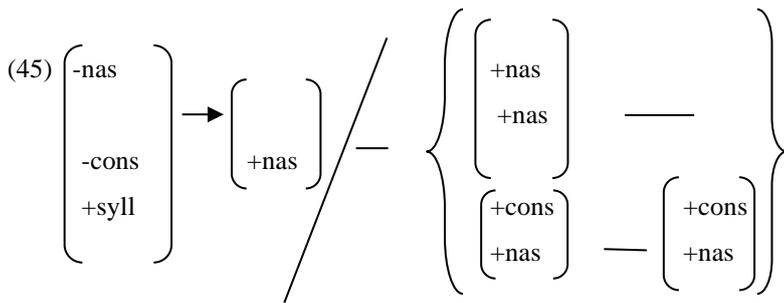
(44): Derivations in GF /w/

/mioyo/	Hearts
/mi + oyo/	UR
Myoyo	GF
Myo: yo	CVL &PVL
[myo:yo]	PR

In this derivation, glide formation (GF) and compensatory vowel lengthening (CVL) are in feeding relationships. That means the former feeds the later. CVL, takes place in order to compensate for the lost duration of the underlying syllable. On the other hand, GF and PVL rules apply independently. Then, PVL is rendered superfluous since the vowel in the penultimate position is already lengthened by the CVL rule.

Rule for Vowel Nasalization

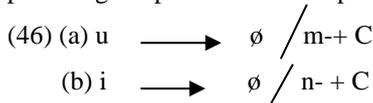
In this process the vowel sound is nasalized when it is adjacent to a nasal sound. The consonant sound can either comes before or after the vowel sound. The examples discovered were such as: /mesho/ ‘eyes’ /nange/ ‘calabash’ /mazi/ ‘water’. In these, it is said that, the vowel that is adjacent to a nasal sound acquires nasal feature sound, (see examples in 16 above). The processes can be formally expressed as follows:



That is to say, a non-nasal vowel acquires nasal sound features, when preceded by the nasal consonant sound, or followed by a nasal consonant sound, or comes between a nasal consonant sound.

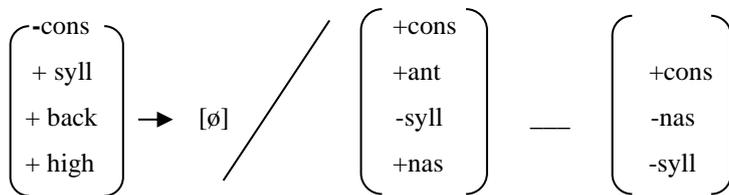
Rules for High Vowel Deletion

In (17) above, it is explained that high vowels /u/ and /i/ become deleted when immediately followed by consonant sounds. It is further explained that the high back vowel sound /u/, deletes when attached as the prefix syllable preceded by the bilabial nasal consonant sound /mu/, to the singular noun class and the high front vowel deletes when attached as the prefix syllable preceded by an alveolar nasal sound /n/ to a noun class. Examples given there, were nouns such as /mughoshi/ changing to [mghoshi], /mughoshi/ changing to [mghoshi] for bilabial and /ni mbogha/ which changes to [m’mbogha]. This kind of phonological process can be represented informally as shown here:



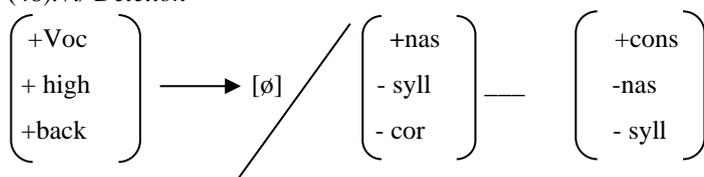
That is to say, in (46) (a) the high back vowel sound /u/ deletes [∅] when it is between the bilabial nasal sound and a non-nasal consonant. In (46) (b), the high front vowel /i/ deletes [∅] when it is between an alveolar nasal sound and a non-nasal consonant sound. Thus, the representation for HVD can formally be represented as follows:

(47) /u/ Deletion



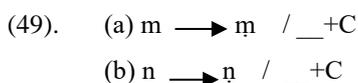
That is to say, a high back vowel deletes when it appears between an anterior nasal and a non- syllabic consonant across a formative boundary.

(48). /i/ Deletion



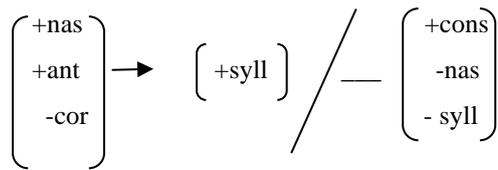
That is to say, a high front vowel deletes when it appears between an alveolar nasal and a non-syllabic consonant across a formative boundary.

Not that, high vowel deletion is followed by the syllabification of the preceding nasal consonant. That means that, after the deletion of [i] and [u], the remaining nasal segment conspires to preserve the same syllable structure. Therefore, the rule to account for such process will be nasal consonant syllabification. This rule can be stated informally in the following way:



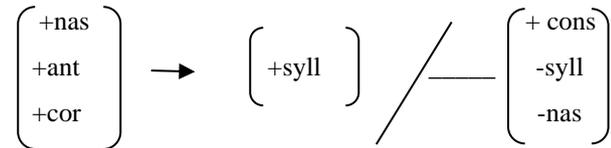
That means, in (49) (a), the bilabial nasal consonant sound /m/ becomes a syllable when it is immediately followed by a non-nasal consonant sound. And in (49) (b), the alveolar nasal consonant sound become syllable, when immediately followed by a non- nasal consonant sound. By formal rules, these can be represented in the following way:

(50) /m/ syllabification

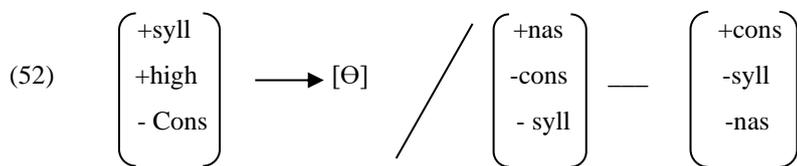


That is to say, bilabial nasal consonant syllabifies when followed by a non-syllabic consonant across the formative boundary.

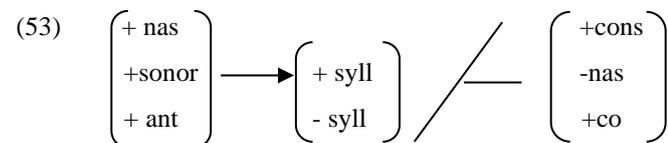
(51) /n/ syllabification



That is to say, the bilabial nasal consonant syllabifies when followed by a no-syllabic consonant across a formative boundary. Furthermore, since the bilabial nasal [m] and the alveolar nasal [n] share the feature [+anterior], and since the high front vowel [i] and the high back vowel [u] share the feature [+high], this should then be collapsed as in (52) and (53) below:



That is to say, a high vowel deletes when it appears between an anterior nasal consonant and a non-syllabic consonant across a formative bound. And the formal nasal syllabification below:



That is to say, an anterior nasal consonant syllabifies when followed by a non-syllabic consonant across a formative boundary. However, in some cases this prediction may, superficially at least, not seem to hold truth, as it can be seen in the following data:

(54) Words which do not delete high vowel sound /u/

UR	PR/SR	GLOSS
(a) /muku/	→ [muku]	Extreme fatigue
(b) /muhuye/	→ [muhuye]	Steam/breath
(c) /misa/	→ [misa]	Sneeze

In (55) there are two successive occurrences of /mu/. The /u/ of the first /mu/ does not delete but in the /u/ of the second /mu/ deletes and the nasal sound syllabifies. In (56), there are syllables; /mu/ and /ni/. The /u/ of the /mu/ that comes first, does not delete but the /i/ of the /ni/ that follows after /mu/ deletes and /n/ syllabifies. Note what would happen if both high vowels were to delete:

(55) Incorrect High Vowel Deletion

/mu+mu+vik+ie/	Pray for her/him
/mu+mu+vik+ie/	UR
M m vokie	HVD
M m viki:ye	GF
*[m m viki:ye]	PR/SR

Clearly these yield incorrect results. Therefore, [mumvikiye] has the following derivation:

(56) Correct High Vowel Deletion

/mu+mu+vik+ie/ Pray for her/him

/mu+mu+vik+ie/ UR

M um vikié HVD

Mu m viki:ye GF

[mu n' viki:ye] PR/SR

We can make the following generalization: A high Vowel that follows a [ant] nasal, will delete if followed by a [-nas] consonant.

Therefore, we need to formulate the rule for HVD in the following way:

$$(57) \begin{pmatrix} +back \\ +high \\ -nas \end{pmatrix} \rightarrow [\emptyset] / \begin{pmatrix} +nas \\ +ant \end{pmatrix} - \begin{pmatrix} +con \\ -syll \end{pmatrix}$$

That is to say, a high vowel deletes when preceded by an anterior nasal consonant and followed by a non-nasal consonant across a formative boundary.

Furthermore, the nasal consonant syllabification rules can be reformulated in the following:

$$(58) \begin{pmatrix} +nas \\ -syll \end{pmatrix} \rightarrow [+syll] / - \begin{pmatrix} +cons \\ -syll \end{pmatrix}$$

That is to say, the non-syllabic nasal sound syllabifies when immediately follows the non-syllable consonant sound.

Rules for Coalescence

Coalescence phonological process was analyzed and discovered that, two non-identical vowel sounds is Shambaa assimilate and then, change to form another different sound. The examples given were ‘maino’, ‘maisho’ ‘maiza’ in which, they assimilated and formed new words such as ‘meno’, ‘mesho’ and ‘meza’ respectively. This process can informally be represented as in (59) below;

$$(59) /a/ + /(z)/ + /i/ \longrightarrow [ee] \longrightarrow [e]$$

That is to say, when a vowel /a/ combine with a vowel /i/ they produce ill-formed vocabulary *[ma (z) isho/ma (z) ino and /maize/]. In order to form an acceptable vocabulary, they change their original form and forms a new feature segments double [ee] so as to compensate the lost two vowels /a, i/, and because the double /ee/ are not acceptable in Shambaa to those words, the deletion process take over and remove one vowel to form correct and acceptable words such as: [mesho], [meno], and [meza]. This can then formally be represented as shown in (60):

$$(60) \begin{pmatrix} +low \\ +back \\ -round \end{pmatrix} + \begin{pmatrix} +high \\ +front \\ -round \end{pmatrix} \rightarrow \begin{pmatrix} +mid \\ +front \\ -long \end{pmatrix}$$

That is to say, when a low back and unrounded vowel is connected with a high front unrounded vowel, they change to be a mid-front un-lengthened vowel. These can be exemplified to derive the phonetic realization as shown in the word /mazisho/ below:

(61) Vowel Coalescence rule ordering

/mazisho/	Eyes
/ma +(z) isho/	UR
Meesho	VL
Mesho	VC &D
[mesho]	PR/SR

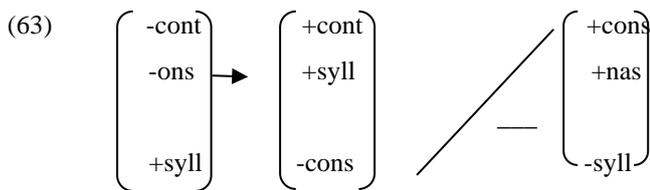
In these derivations we find that consonant deletion, coalescence, vowel lengthening and vowel deletion, are crucially ordered in the way that, the former feeds the later.

The Rule of Voicing

In the borrowed words especially from standard Kiswahili, loaned from Arabic, with final high back vowel sound /u/ such as ‘kalamu’, ‘Salimu’, and many others mentioned, which many Bantu speakers devoice this final vowel. In Shambaa it becomes different in the sense that, instead of devoicing the final sound, the Shambaa voices it. This can informally be represented as shown below:

(62) /m/ + /u/ → [u] / ___ #

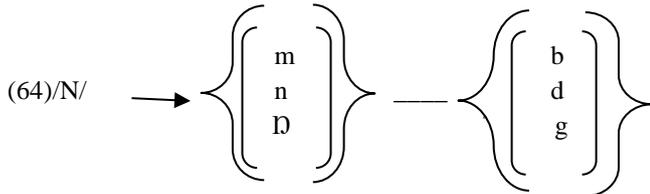
That is to say, the silent sound /u/ changes to be louder [u] in the environment where it follows immediately after the nasal sound /m/ in the borrowed word from the standard Kiswahili language. This can then formally be represented by the following rule:



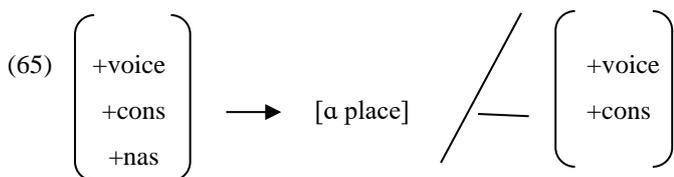
That is to say, the silent non-continuant vowel sound /u/ changes to a voiced continuant vowel sound [u] in the environment where it immediately comes after the nasal sound [m] in the borrowed Swahili words. However, we have to bear in mind that although Shambaa articulates this high vowel sound [u] which in many languages it is a silent one, they then delete consonant sound /l/ in these kinds of words before they come to maintain sound [u].

Homorganic Nasal Assimilation Rule

In (26) it was found that in this phonological process the nasal consonant sound assimilates or picks some features from the adjacent consonant. The process informally can be presented as follows:



That is to say, the voiced nasal consonant sound /N/ becomes a bilabial nasal-voiced consonant sound [m] as it immediately preceded the bilabial voiced plosive sound /b/. It also becomes a voiced alveolar nasal sound [n], as it immediately preceded the alveolar nasal plosive sound /d/. The nasal sound /N/ also changed to a velar sound [ŋ], as it preceded the velar voiced plosive sound /g/. The informal HNA can be formalized in the following manner:



That is to say, the voiced nasal consonant is articulated at the same point of articulation with the following voiced consonant stop. This can be illustrated by showing how the word ‘ndema’ (66), could be derived from its underlying structure:

(66) Rule ordering in Homorganic Nasal Assimilation

/ Ndema/	Vegetable
/N + dema/	UR
Ndeema	HNA
nde:ma	PVL
[nde:ma]	PR/SR

In the above derivation rules, homorganic nasal assimilation (HNA) and penultimate vowel lengthening (PVL), are not crucially ordered. Any of them could apply before first and correct results would be obtained.

Consonant Aspiration Rule

From (27) above, it was discussed that when Shambaa nasal sound precedes the voiceless sounds such as (p, t, k), they form aspiratory feature sounds [h]. This process can informally be represented using the rule as in (67) below:

$$(67) \quad N/ \rightarrow \left[\begin{matrix} h \end{matrix} \right] / \left. \begin{matrix} \left\{ \begin{matrix} p \\ t \\ k \end{matrix} \right\} \\ \left\{ \begin{matrix} p \\ t \\ k \end{matrix} \right\} \end{matrix} \right\}$$

The above informal rule can be explained that a nasal sound produces an aspiratory sound when it is immediately followed by the voiceless consonant sound /p, or t, or k/ which are articulated in the same point of articulation in the Shambaa language.

Formally the process is represented in the following way:

$$(68) \quad \left(\begin{matrix} +nas \\ +cons \\ +son \\ +voiced \end{matrix} \right) + \left(\begin{matrix} +cons \\ +ant \\ -cont \\ -voc \end{matrix} \right) \rightarrow [a \text{ place}^h] / \left(\begin{matrix} +cons \\ +ant \\ -cont \\ _ \text{strident} \end{matrix} \right)$$

That is to say, when a consonant nasal sound is articulated at the same place of articulation with the following voiceless stop, it produces an aspiration sound [h] which was not there in the underlying representation of the speech sound.

Consonant Deletion Rules

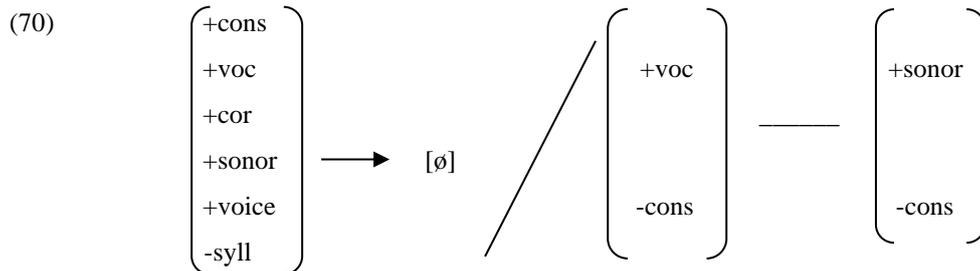
Also, the study described the deletion of sounds /r/ and sound /l/ in the Shambaa language. We were told that the sound /r/ becomes deleted in borrowed words because this sound is not there in the Shambaa consonant inventory. For this reason, the Shambaa articulatory organs are unable to pronounce it, as a result, it is deleted or sometimes replace with the sound /l/. The examples were given in (28) above whereby the borrowed words from Swahili language such as (/Barabara/, /birika/, and /kibiriti/) are articulated in Shambaa as: ([ba:ba:], [bi: ka] and [kibi:ti]). From these examples, we find that the trill sound /r/ is deleted.

The deletion of lateral sound /l/, is also found in (29) (a) whereby the example of the word like /kalamu/ was changed to [ka: mu], removing /l/ sound. This can informally be represented as follows:

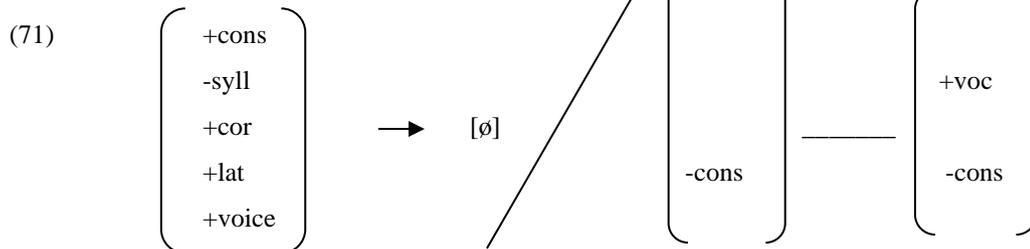
$$(69) \quad /r/ \longrightarrow [\emptyset] / V _ V$$

$$/l/ \longrightarrow [\emptyset] / V _ V$$

This means that consonant sounds/r/ or /l/ delete simply when it comes between two vowel sounds. This can formally be represented as in (70) below:

/r/ deletion rule

That is to say, the vocalic coronal sonorant voiced consonant sound is deleted, in the environment when articulated between vowels and leaves the two vowels joined together.

/l/ deletion rule

That is to say, the vocalic coronal sonorant voiced anterior lateral continuant consonant sound, deletes in the environment when articulated between vowels and leaves the two vowels joining to form vowel lengthening.

VIII. CONCLUSIONS AND RECOMMENDATIONS

8.1 Conclusion

The study was done to find out the effect of phonological processes on Shambaa speech sounds. By using Shambaa phonemes, the analysis uncovered that some Shambaa speech sounds are affected by assimilatory and non-assimilatory phonological processes that cause changes in the place of articulation, manner and or voicing in their phonetic surface realization. The study identified phonological processes such as glide formation, vowel nasalization, vowel lengthening, high vowel deletion, epenthesis, vowel coalescence, voicing, homorganic nasal assimilation, consonants aspiration, consonants deletion, and substitution. These processes trigger changes such as lengthening, deletion, and insertion. Using phonological rules and rule ordering processes, formal and informal rules, the environment triggered changes from phonemic to phonetic realization were discovered and elaborated using linear and nonlinear phonological theories. However, some of the discovered phonological processes, their phonological rules are not discussed in this article.

8.2 Recommendations

This study has shown the way forward for other researchers who wish to conduct further research on Shambaa phonology, Shambaa dialects and language change.

The discovering of phonological processes in adult speech is a sign that phonological processes are not the case of human speech organs disorder or the inability to articulate speech sounds correctly. For this case, further study should be conducted in this area to come out with reasons for this situation.

Further research should focus on discovering phonological processes in adults' phonetics and proposition of a new suitable term rather than naming similarly to those made by children.

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The Spiritual Poems of Mahanand Sharma

Shaleen Kumar Singh¹, Alka Sharma²

¹Department of English, SS College, Shahjahanpur, India

Email: singhshaleensingh@gmail.com

²Department of English, Dyal Singh College, New Delhi, India

Email : alkasharma.english@dsc.du.ac.in

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Abstract— Indian English Poetry is rich in Indian themes and symbols. Although the poets have drawn poetic elements from the Indian soil, theme of spirituality is still left untouched by the IWE. Mahanand Sharma's poetry is the poetry of spiritual taste. As a poet of Modern Indian English sensibility, he has captured the diverse themes of Indian spirituality and mythology. His collection titled *A Rudraksha Rosary and Other Poems* is an interesting story of Lord Shiva written in Miltonic blank verse. However, the poet has employed the eighteenth-century diction, he has remained novel in his tackling of themes and myths of Lord Shiva. In a comprehensive manner, he uncovers the valour and exploits of Lord Shiva and provides the spiritual light to the people groping in dark of materialism. This paper is a modest attempt to unravel the spiritual strains in the poetry of Mahanand Sharma.

Keywords— *Enlightenment, Myths, Shiva, Spirituality, Saints*

The poetry of Mahanand Sharma belongs to the age of modern Indian English poetry when poets like R. K. Singh, O.P. Bhatnagar, Krishna Shrinivas, R. R. Menon, I.K. Sharma, D. C Chambial and many others were creatively adding poems of Indian themes and images and enriching the treasure of Indian English poetry. Mahanand Sharma (born. 1924) "was educated at Kanpur, Meerut, Agra and Central Institute of English, Hyderabad". He held several prestigious positions like Reader in the Institute of Advanced Studies, Meerut University. Mahanand Sharma wrote poems in English, Sanskrit, Hindi and Urdu. His several collections like *Flowers and Buds*, *A Rudraksha Rosary and Other Poems*, *A Spiritual Warrior*, *Scattered Leaves*, *Divine Glimpses*, *Gushing Streams*, *Autumn Strains*, and *Flowering of a Lotus* bear the testimony of his spiritual bent of mind. His poetry was highly praised by David A. Jansen, Robert A. Hall Jr, R.B.D. French and Vorhees, Professor O.P. Bhatnagar, Dr Prema Nandakumar, K.R. Srinivasa Iyengar, Professor V.K. Gokak and Ms Kamala Das. 'Sharma's poetry ranks high in Indian English literature because of the poet's profound

knowledge, command of English, and ease of expressing Indian sensibility.' (Prime, 2000, p. 15)

The Book *A Rudraksha Rosary and Other Poems*, according to the poet, is "a rosary to be told for the worship of Lord Shiva" for which the poet has "plucked a few beads and strung them into a rosary," "from the huge sprawling trees of myths, fancies and thoughts". (Sharma, 2005, p. xi) The poet also adds:

The myths of Lord Shiva, which have been poeticized in *A Rudraksha Rosary*, are pure myths. They do not seem to be accretions upon a historical fact, just as several myths in the *Ramayana* and the *Mahabharat* are. The myths of Lord Shiva have developed as such right from the Vedas. The forces and objects of nature and many mysterious elements were conceived, personified and worshipped as gods in the Vedas. A large number of myths came to be woven around them by the end of the Puranic period. Many of the growing myths underwent modifications and even changes in this process. The process continues

and will continue in the folktales and poems as long as there is faith. (Sharma, 2005, p. 11)

The poetry of Mahanand Sharma has been significant because after Toru Dutt, Sri Aurobindo and a few saint poets, no Indian English poet has attempted to write on Indian mythological themes. And especially, the themes and the myths of Lord Shiva have not been poetized by any Indian poet writing in English. While commenting on *A Rudraksha Rosary*, an eminent poet and critic O.P. Bhatnagar says:

A Rudraksha Rosary recreates the aesthetic of Indian poetical imagination which such visionary success that it defies the constraints of English language and bends it to a nearly perfect native use and effect. Never before was Indian poetry in English so cultured. (A Rudraksha Rosary and Other Poems, 2005, p. Blurb)

The collection thus gives a graphic view of the Indian mythical scenario in which *the Puranas* and the other scriptures tackle the element of Shiva in different versions. The poet Mahanand Sharma remains creative in assimilating all the myths into this long poem. He gives an allusion to Lord Ganesha's birth as presented in the Puranas, which is not credible to the modern sensibility. He says:

Just as the poets of the past have done while presenting many old myths, a modern poet also will do well to modify the story of their birth in a way acceptable to the sensibility of the poem of our times. This is not to say that all incidents in this age of realism must conform to downright reality. There are various points between downright reality and utmost limits of fancy, and a poet should rise or fall up to a point at which he can create in the readers the suspension of disbelief necessary for their acceptance of his presentation. (Sharma, 2005, p. xii)

The poem *A Rudraksha Rosary* is divided into twelve parts. Each part/book is divided into two parts, the first part is of argument, and the other is the poem. It is "a splendidly entertaining story of Shiva, written in Miltonic blank verse. It moves quickly to a surprising climax, and the verse is handled with skill." (A Rudraksha Rosary and Other Poems, 2005, p. Blurb) The invocation is much similar to Milton's *Paradise Lost*:

As endless are the ways to justify
The ways of God as ways of God themselves.
For this was blazed a trail by ancient bards
In Vedic hymns, Koranic verses, psalms.
Of Christian scriptures-ever-shining trail

Which Kalidas¹, the poet of Indian poets,
Impassioned Dante, sacred Tulsi Das,
The sweet-tongued Soor, Kabir in plainest words,
The sufi saint Muhammad, bard of love,
And mighty Milton followed gloriously. (Sharma, 2005, p. 3)

The Book I titled 'End of the Endless', in which part of the argument narrates the story of Brahma and Vishnu and their fight for the lordship of the world. The story describes the falsehood of Brahma on which Lord Shiva gets angry, and "a giant with a sword emerges from Lord Shiva's eyebrows and cuts off one of Brahma's five faces." (Sharma, 2005, p. 5) Later, Lord Shiva restored the face but pronounced a curse that Brahma would not be worshipped in the temples; instead, Vishnu would be worshipped in the temples in India. The entire incident is poetized creatively, and the poet marks out the falsehood of Brahma as follows:

Deceit is out at last, and so was Brahm's.
The ever-wakeful Shiv witnessed this all,
And ere an eye could twinkle, He appeared:
"What bathles all you treat as child's play!
You call a peepal leaf the end of the endless.
An undiluted, shameless, glaring lie! (Sharma, 2005, p. 13)

The Book second of 'FIRE AND LIGHT' is about king Daksh, the father of Sati, who decides to perform *Ashwamedha Yajna*. Still, the king does not invite his daughter and Lord Shiva. Parvati presses Lord Shiva to go to her father's house and later on goes along after getting permission from Lord Shiva. When Sati finds that there is no seat for her husband in *Yajna*, she takes it as the climax of insult and jumps into the fire of *Yajna*.

So saying, she jumped headlong into the flames.
The leaping, dancing flames around her licked
Her different parts - the hair, the face, the neck,
The breasts, the waist, the legs, from head to foot
And tried their best to lick her down to dust.
Before they could have turned her frame to ash
Mahesh appeared, like a bolt from the blue, in the fire.
As Jesus walked the waves but was not drowned,
Mahesh, unburnt, was walking on the flames.
(Sharma, 2005, p. 28)

The story continues in the argument part of Book three, titled 'SHOCK AND PEACE'. Lord Shiva, 'with corps

resting upon his arms, wanders shock stricken from place to place in India. From the site of *Yajna* to the point of the *Arawali* range, across the widths of *Vindhyas* to Ujjain, from Andhra's coast to Sundarbans and from the plains of Bengal and Bihar to the North of India, Kathmandu, Lord Shiva witnessed that every organ of Sati is blown off. Nothing was left in his arms when he reached the mount Kailash. He had only memories of his contact with Sati, which later on faded into the peace of Samadhi.

As never-ceasing time onward rolled, out.
Such memories yielded place to spiritual calm --
A calm superior far to ups and downs
Of gains or losses, joys and griefs profound.
Now, he sat cross-legged on the deer-skin.
His eyes closed, a glow upon his face,
He held his breath, in deep Samaadhi lost
In which all consciousness of touch, of taste,
Of smell, of voice, of heat, of cold, of rains,
Of gales, of thirst, of hunger, e'en of blows.
Was gone, and he was sitting, all in peace.
(Sharma, 2005, p. 38)

The Book's fourth titled 'DAWN' relates two stories. The first story is about the Kama, the god of sensual love, who tries to disturb the Samadhi of Lord Shiva. Lord Shiva opens the third eye to trace the source of mischief and burns the Kama to ashes. The second story is about the Rishis⁹sanis and hermits⁰ who approach Lord Shiva and tell him about the saints multiplying on earth. These saints pray to Lord Shiva to marry Parvati (who is Sati reborn). Lord Shivas agrees to the proposal, and there is a dawn of hope in the world:

The smiling rishis told omniscient Shiv,
"Sati is born again as Parvati
In the house of King Himraj and she now prays
With folded hands, in penance day and night,
For union once again with you. Our Lord,
Have you objection still?"
"No, not at all," Replied Mahesh.
The dawn now broke—the dawn
Of hope for the betterment of the human race.
(Sharma, 2005, p. 48)

The Book five, titled 'NIGHT AND MORNING', is about the hurdles of Parvati's marriage. Himraj, the father of Parvati, dissuades her from marrying Lord Shiva and indicates his ugly features. At this, Parvati points out that the ugly features of a man symbolize his spiritual and

moral qualities. Ultimately, their marriage is solemnized, and Lord Shiva tosses all diamonds given as dowry to his aids. At this, Himraj gets offended, and Lord Shiva makes him understand the meaning of their eternal love as they are the parent of the whole universe. thus, morning comes:

As wisdom dawned upon the monarch's mind,
With folded hands, he fell upon the feet
Of Shiva, begging forgiveness of Him.
The morning rays illumined all himself. (Sharma,
2005, p. 64)

The book sixth, titled 'HONEYMOON AND BIRTH', explores their marriage bonding and the birth of Lord Ganesha and Kartikeya. Goddess Kali appears and blesses Kartikeya for getting numerous victories in future. Mahanand Sharma adds:

I wish your victors soon may turn
The battlefields to open morgue
For in my heart of hearts, I burn
On bones and blood myself to gorge.
(Sharma, 2005, p. 71)

The Book seven is named as 'THE TEST DIVINE', where a saint named Mrikandu gets a son out of the blessings of Lord Shiva. Still, unfortunately, that son will have a life of only twelve years. When the sage's son dies, Lord Shiva reminds Yama that his years should not be counted with man's life, but his years must be counted as Lord Shiva's. Lord Yama leaves the boy on hearing this, and he becomes alive again.

Ten thousand years of human beings equal
One year of Brahma: Vishnu's year contains
Ten thousand years of Brahma; Vishnu's years,
When they become ten thousand, make one year
Of mine, O fool! How hast thou dared to take,
Millions of years ere his destined hour,
The soul of my devotee? Hence, Oknave.
Instantly fled the hordes of Yam and Yam.
(Sharma, 2005, p. 84)

The Book eight, titled 'THE DAYBREAK' is about Tarak's reign when the virtuous people suffer, and the wicked people thrive. Lord Shiva discusses the grim situation to Parvati. Lord Shiva wants to send Kartikeya to kill Tarak, but the mother, Parvati fears sending her son in the battle. Later on, she agrees to send him into the battle. Kartikeya defeats Tarak and kills him in the end. The entire reign of Tarak is symbolized as the night, and his assassination is called the daybreak. The poet says:

So deep in Tarak's body penetrated

That with a welkin- rending grown he fell.
 A night had ended with this fateful day
 The nightfall was the daybreak. All rejoiced.
 (Sharma, 2005, p. 94)

Book nine, titled 'LIGHT VERSUS FIRE', narrates the story of Ganesha and Kartikeya in which Lord Shiva sets a test for both Kartikeya and Ganesha. He asks them to complete a round of her who gives essential food and life will be married first. At this, Kartikeya makes a round of the earth, and Ganesha makes a round of his mother. When Kartikeya comes back and questions his father about why he made Ganesha the first, he says that the mother and not the earth is the essential giver of food and life. He speaks:

That mother gives us direct life and food.
 If only you had known this luminous truth
 Or had not lost its track in the blinding lust,
 If only you had pondered and had stayed,
 As smooth as carpet red, you could have traversed
 Much shorter space of time, the five months
 From Ashwin month to Kartik wherein i
 Persuaded Sena's father. He's willing now.
 (Sharma, 2005, p. 109)

Book ten is named 'THE UNIVERSAL BLISS', in which Mahanand Sharma narrates the story of demon Andhak's advances toward Parvati, to which Lord Shiva takes a serious note, and Lord Shiva with his *Ganas* (aids) attacks the demon and kills him. Thus, the end of the monster becomes universal bliss. The poet says:

The darkness ended. Followed light of truth,
 Of happiness, of justice mixed with ruth,
 With neither king nor subjects nor the grades
 Nor castes nor classes nor the Yawning gulfs
 Of income and the green-eyed jealousy,
 Nor falsehood nor the sins of burning sex,
 Nor hues chameleon-like with sweetness
 varnished.
 The universal bliss now reigned around. (Sharma,
 2005, p. 124)

Book eleven is titled 'THE CONSUMING TOUCH', in which the poet narrates the famous story of Bhasmasur; out of pride, Bhasmasur wishes to burn Lord Shiva with his curse by putting his hand upon His head. Still, Lord Shiva knowing his intentions well tries to make a scene, and He begins to dance. Bhasmasur starts to follow his steps, and when Lord Shiva puts His hand upon His head, Bhasmasur also puts his hand upon his head own head. As

the boon had been, Bhasmasur is burnt to ashes. The poet talks about this consuming touch as:

His body-twists like Shiva's subtle twists,
 His forward, backward steps like those of Shiv.
 In one attractive posture, then, Mahesh
 One palm upon His side-put, the other
 Upon His head, and so did Bhasmasur.
 No sooner had Bhasmasur touched his head
 Then flames enveloped all his monstrous frame-
 His head, his face, his trunk, his thighs, his legs;
 And that consuming touch which burnt so many
 Consumed his frame to ashes in a trice. (Sharma,
 2005, p. 134)

The last Book is the twelfth in a number entitled 'WORSHIP', where Arjuna and Keerat fight on the issue of ownership of a deer they killed. After a day of fighting, Arjuna bows before Lord Shiva and prays for his victory. Still, to his surprise, Lord Shiva was himself Keerat testing his archery, and finally, He blesses him with Invincibility. The poet says:

So said he, blessing Arjun-palms outspread,
 And vanished while the faithful worshipping
 Paarth
 Was halfway falling on his sacred feet.
 The deer killed was hopping around with joy.
 (Sharma, 2005, p. 142)

Thus, the poet Mahanand Sharma beautifully makes a rosary of mesmerizing stories of Lord Shiva and man's faith in Him. The language of the poet is also simple and spontaneous. Srinivasa Rangaswami rightly observes language of the poet and says:

Simplicity of language and lucidity of style are positive virtues in a narrator's art. They make for instant absorption and appreciation of what's presented. The poems included in this volume, marked by these qualities, are eminently readable. Added to it, is the author's penchant for picturisation, which places, it close to the cinematic. (Rangaswami, 1996)

The single rosary of his stories of Lord Shiva is enough to know about Lord Shiva and his miracles for the well being of humanity. Rasbihari Ghose is of the view, "Gracefully moving to form spiritual invocations to the last Book of the *Rosary*, Sharma maintains his hunger for a unique style which may find a very high realm of excellence in the future. Other than Indian epics, Milton and Dante, Rosary verses remind me of the numerous verses of Sri

Sankaracharya's Shiva Pancakshara Stotram, an example in the heritage of literature." (Ghose, 1991, p. 45)

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Food Security for Improving the Livelihood of Rural People

Nar Kumar Chuwan

Ph.D. Scholar, Central Department of Rural Development, Tribhuvan University, Kathmandu, Nepal
Email: narkumar.makalu@gmail.com

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Abstract— *This paper highlights different ways of agriculture farming emphasizing food security in order to improve the livelihood of rural people in Nepal as a fundamental aspect of rural development. It also reviews briefly the methods of farming going on in Nepal and also provides different types of impacts it has. It's been found that a more dependent population is just engaged the agriculture for their households' needs only and they are required to be motivated to engage in intensive agriculture. As all the regions of Nepal are having their own scheme of production, not much attention is given to food security. Food security programs incorporating local skills and agriculture inputs for higher productivity are important in order to improve the livelihood of rural people. The growing urgency of organic products can minimize the gaps between rural and urban areas from health, economic and socio-cultural perspectives.*

Keywords— *Agriculture, organic production, food security programs, rural development.*

I. INTRODUCTION

Nepal is an agricultural economy-based country. Inside the nation, the data has shown that 60.4% population is dependent on agriculture with a GDP contribution of 25.8% (Economic Survey, 2021). Most of the activities within all the land areas are touched by farming activities. The gained natural structure's beauty inside all these regions must be in intimate relation with the farming system all year round. From all the three geographical regions: Mountains, Hilly, and Tarai; the cropping, harvesting, and production are done in accordance to the agriculture's per time basis every year. The cultural technique of doing agriculture system depends upon the concerned society's terminology in Nepal. Differences within different groups farming methods are also letting for the production and storing of produced items. For more good production in the name of storing food items, within farming systems, the innovational terminology is needed. This part will support increasing the production part.

II. METHODOLOGY AND PURPOSE

In this paper, a review of literature and works has been conducted about the food security status in rural areas. Methodologically, secondary sources of the information from the documents published by the Government sector, Central Bureau of Statistics (CBS), and others are taken. The main purpose of this paper is to carry out a review on the improvement of the livelihood of rural people through the food security system.

III. RESULT AND DISCUSSION

a. Rural areas and Agriculture Pattern

Rural Development is a subset of the broader term "Development". The word rural development connotes the overall development of rural areas with a view to improving the quality of life of rural people. According to Robert Chambers (1983), "Rural Development is a strategy to enable a specific group of people, poor rural women, and men, to gain for themselves and their children more of what they want and need". Out of 460 rural municipalities (GoN, 2015), mostly all the rural areas are

very much attractive for doing good agricultural production.

The rural areas of each 7 provinces are rich in their own content with good agricultural land settings. 460 rural municipalities (GoN, 2015) are having their own unique agriculture activities needed for their local areas and nation development. Contents of wonderful seeds, seedlings, fodders, livestock, and fishery’s section are the good ones needed for required and surplus agricultural production. Organized and planned steps for food security of each and every rural area’s population will support more production of agricultural food materials.

For this, there has to be a change in the ongoing subsistence farming system towards intensive farming and commercial farming systems. Upon improvement firstly the pre-caring, pre-production, and post-production items within the agriculture sector must be started. As the data has shown that 60.4% population is dependent on agriculture with a GDP contribution of 25.8% (Economic Survey, 2021). In order to increase production, the agricultural diversity and varied climates must be having good parallel movement.

The villages of Nepal are still dominantly practicing a more traditional system of farming in comparison to urban and semi-urban areas followed by road networks. There must be an innovative change in this type of farming method considering the climate pattern, types of soil, and other geophysical factors. For this, firstly the technical section must be floored within rural areas by knowledge sharing through the workers of agriculture information center. Then only technically agricultural farming activities must be moving in by the hands of the skilled rural population. For this, the organic agriculture section must be taken in hand for making the surplus production needed for preserving the agriculture productions.

b. Rural areas and organic agriculture

In rural areas, it’s been found in some areas, organic farming is going on. The scientific model of organic agriculture production pattern is very much similar to the techniques needed for intensive or commercial farming. The utilization of gained natural prospects of some of the organic products will give a qualitative foundation towards

food having scheme. Some of the organic products within some places of Nepal are shown in the following table 1;

Table 1: Organic products in different places of Nepal

Places	Organic Products
Bajura	Sea buckthorn juice
	Olive oil
Dolpa,	Apples
Humla	Beans
Ilam	Organic tea
Jumla	Beans
	Walnut
	Marsi rice
Manang	Apples
	Buckwheat
Mustang	Apples
Sankhuwasabha	Cardamom
	Orange
Western Tarai	Lentils

Source: MoALD, 2019

Besides these places’ organic products, other places also produce organic products in Nepal. Furthermore, more jobs; locally or on a wage basis are under creation through organic agriculture. Meanwhile, they are more labor-intensive in nature. But, less use of pesticides and chemical fertilizer in this type of production is a good aspect of production from a health point of view. The produced agriculture productions are basically for self-use only rather than rural market flow. Not that much care towards the production of a high quantity of food items within short gaps is visible. Except some groups i.e. farmers are also having difficulties having food year-round. The youths and active people must be attentive toward the food cultivation, harvest, and securing phase. So that this type of method could also help retain youths in the farming profession. In order to harness the joint potential of this type of active group and organic agriculture we need to include the following programs;

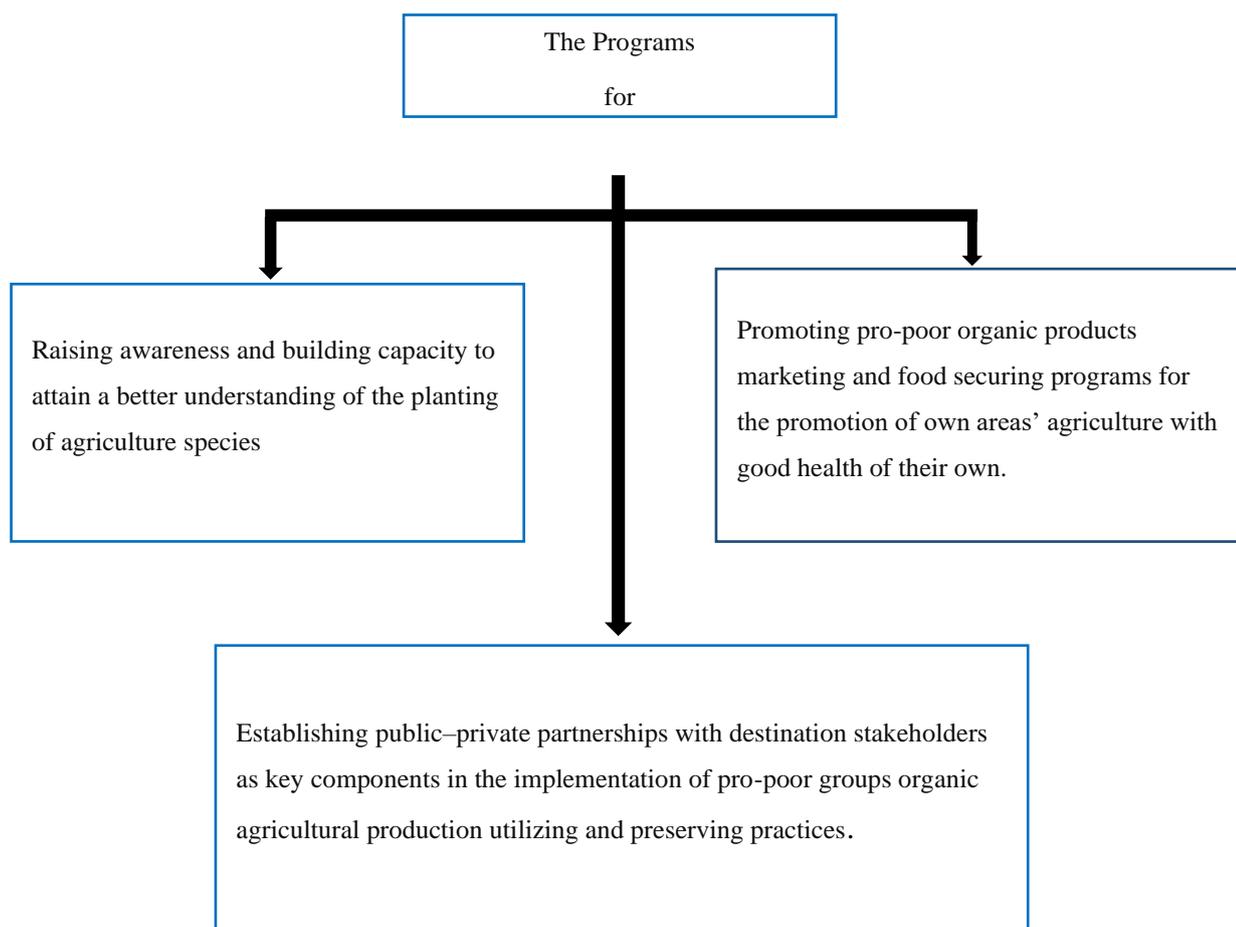


Fig.1: Programs between Active Groups and Organic Agriculture

A notable advantage of food security will be achieved by the use of the mentioned points in the figure. Other ways of difficulties faced for the economic activity portion will be combated in some manner from the good food security. Small-scale local enterprises will motivate people to utilize their raw materials for agricultural production. This part will play an important role in the direct economic linkage between skilled rural people and supplied agricultural items through the small-scale enterprises in some more developed areas.

c. Agricultural production situation

The production situation refers to the ideas launched by the locals within their agricultural lands. Nowadays, most people are in need of hygiene organic agriculture products for keeping their health safe, the body active, and good immune. This can lead to a change in the traditional system of farming to the intensive one. For this, firstly, the innovative activities within agriculture are to be implemented by the locals themselves with agenda-wise support from the agriculture information center. This will obviously help the active population basically youths for

increasing agriculture production which will lead towards good preservation of indigenous crops as well as assist in securing a food security system at a local level. The rate of contribution of different agricultural crops will increase and no people from any place in Nepal have to worry about having and preserving food. During the year 2021, some agricultural crops have shared their production according to the date expressed in table 2;

Table 2: Status of Agricultural Crops Production

Name of Crops	Production
Food crops (cereal crops)	44.9%
Cash crops	14.7%
Vegetables	17.2%
Industrial crops	13.7%
Fruits	10.7%
Spice crops	8.0%

Source: MoALD, 2020

Due to the cause of Covid- 19 pandemic agricultural production has declined, however, after post-pandemic, the production situation has been gradually improving from the previous ones. Meanwhile, as a good aspect, the pandemic pressurized the local youths to engage in agriculture for two reasons mainly. First, local youths returned back to their hometowns considering rural regions are safer than urban ones. Secondly, since they started to be unemployed due to long months of lockdowns enforced by the government, they had to back to their hometowns and get engaged in agriculture. In this situation, some of the organizations have also supported the local youths for use of new techniques in the name of innovation in the field of farming by providing agriculture inputs such as using axe, dah, secateurs, tractors, and billhook (HTE, 2020). This part obviously helped increase food production and eventually food security. So the population having problems with their own agriculture production might feel relief and betterment upon the farming seedlings. It also controlled the rate of reduction of food production and help people to be focused on food storage. It is supported for food security realizing its importance in own household, society, and nation.

d. Need of Food Security Program

It is known to all that in most of the areas (both rural and urban areas), the term food security is not well understood by people and is practically operationalized by the locals. Thus for sustaining the food security program within the rural areas and also implying towards the urban sector, some points have to be forwarded within the rural active population agriculture producers. The empowerment of local farmers can only sustain the food security programs. The active population that largely prefers to reside in urban areas is pessimistic about agriculture. The success of food security programs also depends upon how far local youths are driven towards the essence of food security and agriculture. This concept has the tremendous potential to attract investors in rural areas as well in terms of the operation of farmhouses and the agro-based industry as a profitable sector. For this, these are to be carried out by the same local active groups, and local offices relating to agriculture progress and societal development.

Table 3: Some Activities to be carried out by Local Active Groups

Activities to run by the agriculture producers
<ul style="list-style-type: none"> • Promotion of harmonious relation & understanding for food preservation
<ul style="list-style-type: none"> • Construction and utilization of cold storage by the locals
<ul style="list-style-type: none"> • Restoration of Culture upon food security doing portion
<ul style="list-style-type: none"> • Environmental preservation
<ul style="list-style-type: none"> • Community development

Source: computed by the Author

Good attention has to be given by the locals during and after the food storing process as well. This type of process will certainly lead the rural people towards a good amount of calorie full food consumption. It will certainly help to carry out other agro-industry-based works that could support the increasing economy in a good way. For example, the organization ‘Al-Ameen’ has also focused on the importance of distributing food baskets to displaced and vulnerable families ones. This organization Al-Ameen supports agricultural projects. Farmers are trained on agricultural best practices and are equipped with farming equipment (Al-Ameen, 2022). Also, another organization SCIAF, has done good activities for supporting the people with food items through a food security program. SCIAF addressed food insecurities through a range of supportive and sustainable agricultural activities. The program emphasized sustainable farming practices such as composting, use of animal manure, use of green manures, minimal tillage, crop diversification and rotation, use of open-pollinated varieties (OPV) seeds, and latterly agro-forestry. The programmer advocated sustainable practices over the unsustainable and damaging use of inorganic fertilizers, pesticides, and destructive practices such as the indiscriminate burning of crop residues (SCIAF, 2022). These types of supporting programs are very effective and useful from health, economic, and socio-cultural perspectives for any nation.

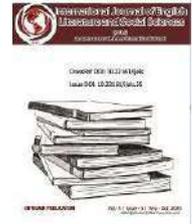
IV. CONCLUSION

Nepal has four hundred sixty rural municipal areas (GoN, 2015), which have high prospects of rural development by improving the livelihood of local people through agricultural development and food security programs. Food security programs driving toward agriculture development can establish a strong linkage with urban areas through

areas of the food supply segment. The trend of use of local seeds, saplings, and manure by local rural people with a bit of modernity will let the development process result-oriented and problem-solving in reality. As agriculture is Nepal's main economy, the best self-enrollment of rural people, returnees, and interested urban people within rural farming areas will let the agriculture sector develop especially in terms of food security, balanced organic food, and profitable farming. This type of scheme will be supporting for the minimization of unemployment of local people of the global south. For this, organized networks and economic interaction of all the rural groups in rural farmland areas are required to improve the livelihood of local people. In addition, good collaboration with urban centers is another important part of food security in rural regions. The agenda forwarded by ADS of MoALD in terms of food security and the rural livelihood of people will also be fulfilled if these sorts of steps are taken into consideration. Heading towards poverty reduction in Nepal too, good involvement of the economically active population in organic farming and intensive agriculture help to generate employment and promote entrepreneurship.

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The Future of the Literary Text in the Posthuman Condition

Dr. Samita Mishra

Faculty, M&H Dept., OUTR, Bhubaneswar, India

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Abstract— “Posthuman” does not mean after human or beyond human. It is only a reconfiguration of what it means to be human in the rapidly changing technological scenario. Though the Enlightenment concept of the human as autonomous, as a rational creature who by the use of the faculty of reason, can give any shape to the self as s/he wishes, has been discredited by Darwin’s theory of evolution, Marx’s dialectical materialism, and Freud’s psychoanalysis, yet the biological and the technological world had not infringed upon the human, thereby reducing all claims of autonomy to sarcasm, as they do in the present era. The posthuman denotes, Cary Wolfe says, “the embodiment and embeddedness of the human being is not just its biological but also its technological world (Qtd Seldon et al 284). N. Katherine Hayles in *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature and Informatics* (1999) contends that normal human beings become post-human by using prosthetic body parts adopting computer technologies. Donna Haraway has indeed conceived of the humans as cyborgs who are part human and part machine, the machine being a prosthetic extension of the human. In this age of Information Technology and social media, a natural corollary of the posthuman condition is *Digital Humanities: This essay explores how the post human condition and digital humanities impact the interactive composition and interpretation of the literary text.*

Keywords— *Posthuman, Enlightenment, Autonomous dialectical materialism, Prosthetic, Cyborg, Cybernetics, Informatics, Information Technology, Social media.*

The posthuman is a reconfiguration of the human. The doctrine that developed in the fifteenth and sixteenth centuries in Europe with the human at the centre was called Humanism. Humanism was based on human exceptionalism. The humans were believed to be the only creation of God blessed with a thinking mind, a reasoning intellect and a power to make sense of the world around them. The human was therefore considered superior to all other living and nonliving things. This hierarchy with the humans at the top (created as they are in God’s own image) and the rest of the animate and inanimate nature below, was not confined to the differences between the humans and the nonhumans. Among humans also there was a hierarchy on the basis of gender, race and colour. Women and the coloured people were not given full status as humans. Posthumanism is a reaction to this

exclusiveness of humanism and is born out of a realization that the human self does not live in isolation from or domination over the nonhuman lives and objects. Feminism, Ecocriticism, Animal Studies, New Materialism and Digital Humanism are all different forms of posthumanism that have variously made us reappraise the human subject.

High investment in the internet companies in the 1990s has brought about the digitalization of the world. Facebook and WhatsApp have made possible instant and wider communication. Google has made all kinds of information accessible to everyone. What is the impact of all these new developments in the study and teaching of the literary text? How best can the world wide web aid research and teaching of literature and what precautions be necessary for a literary scholar to be a humble votary of

literature, not a proud netizen dictating terms on the basis of information indiscriminately accessed through internet? The purpose of this article is to address these questions that the posthuman condition has hoisted upon us, reconfigured humans, cyborgs or otherwise.

Ecocriticism and Animal Studies have foregrounded the interdependence of humans, animals, and plants. Human activities in pursuit of money and power have caused deforestation, extinction of numerous species of plants and animals and poisoned the land, the water system, the air, in fact, the entire eco-system so irretrievably that the survival of the humans is in danger. New Materialism has taken clues from physics to prove that matter is not inert and static as it appears to the naked eye. A lot of commotion goes on within matter at the subatomic level. Posthumanism has, therefore, emphasized the need for humans to be humble and modest, to live in cooperation with the entire living and non-living world and to eschew the desire for domination and exploitation which humanism had fostered. All these developments have modified our views about what it means to be human.

Cary Wolfe points out that in the present times no definition of the humans is complete without recognition of their embeddedness in the technological world. The most important development in the technological world today is the rapidly advancing computer technology. Katherine N. Hayles has claimed that there is “no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals” (3). She has based this claim on Alan Turing’s “Imitation Game” proposed in a 1950 paper entitled “Computer Machinery and Intelligence.” Hayles describes the game:

You are alone in the room, except for two computer terminals flickering in the dim light. You use the terminals to communicate with two entities in another room, whom you cannot see. Relying solely on their responses to your questions, you must decide. . . which is the human, which machine.” (1)

As you can see only the on-screen responses, not the body. “‘intelligence’ becomes a property of the formal manipulation of symbols, rather than enaction in the human life-world.” If this game makes it impossible to distinguish between an intelligent machine and an intelligent human, then “machines can think” (3). Hayles, therefore, redefines the human subject as only another type of information system. The human body and consciousness are not purposefully designed by God for humans to dominate over nature. They are only accidental materialisation of certain informational codes. Computer

science even moots the possibility of a universal information code underlying all existing things. This reconfiguration of the human as just a kind of robotic intelligence is posthuman.

The ever-widening scope of computers has brought about digitization of all systems of knowledge production including those of literary studies. Digital Literary Studies come within the broader scope of Digital Humanities which are readily available through internet in personal computers, android phones, iPad etc. i.e., the machines which Katherine Hayles considers, prosthetic extensions of humans rendering them posthuman thereby Robert A. Busa, who is generally acknowledged as the founder of Digital Humanities, says

Humanities computing is precisely the automation of every possible analysis of human expression (therefore, it is exquisitely a ‘humanistic’ activity) in the widest sense of the word, from music to the theatre, from design and painting to phonetics, but whose nucleus remains the discourse of written texts. (1)

Busa’s automation is the outcome of computer-based Natural Language Processing. This ushered in a new concept of hermeneutics because the automatic processing of linguistic data was no longer based on purely subjective interpretation and it was, so to say, objective. What Busa called Humanities Computing later became Digital Humanities. It brought about a huge epistemological and cultural transformation through the transcription of the written text to an alphanumeric sequence. But the materiality of the written text i.e., their incredible linguistic and cultural diversity, their visual and pragmatic dimension do not accord well with the limited possibilities offered by information science. The basic assets of Digital Humanities for Literary Studies are broadly stated by Seldon et al.

These accrue especially to bibliographic study, the preparation of concordances and scholarly editions, archive searches, and statistical word or leitmotif searches through corpuses. The digitization of scattered, remote or out-of-print materials is an enormous boon. As is the scale and range of material, both written and visual, made accessible now at an unprecedented speed. Simultaneously literary scholars are brought to examine historical, geographical, social and economic records and to enter debates with researchers in other disciplines. (285)

The range and scale of available materials, the rapidity of access, the collaborative ethos across disciplines are the most tangible gains of digitization. But these clearly discernible advantages should not encourage us to turn a blind eye to the structural weaknesses of digitization. When a text is subjected to computational processing it has to conform to the codes of formal logic. How will computational processing do justice to the element of undecidability that informs the literary text? How would the complexity and ambiguity of such texts be represented in digital networks?

Johanna Drucker cautions: “If digital humanities were reduced to a single precept, it would be requirement to disambiguate knowledge representation so that it operates within the codes of computational processing” (5). In her opinion, the basic elements of digital humanities, namely, the statistical analysis of texts, creation of structured data and design of information architecture, are premised on a conviction that best solution to all hermeneutical puzzles is transparency or accuracy in the presentation of data. The so-called objectivity of computation culture overrules the supposed fuzziness of humanistic values based on subjective interpretation, is digital humanities. Drucker observes: Digital projects are usually defined in highly pragmatic terms: creating a searchable corpus, making primary materials for historical research available or linking such materials to an interactive map or timeline capable of displaying data selectively.” The “normalizing pressures of digitization” threatens to push to oblivion “the lessons of deconstruction end post-structuralism- the extensive critiques of reason and grand narratives, the recognition that presumptions of objectivity are merely cultural assertions of a particular historical formation” (7). The digital humanities community is also blind to “the rhetorical effects of design as a form of mediation” because of the “cultural authority of mathesis” in computational processing (6).

The fear that the objectivity required by digitization may spell the death of literature which is informed by complexity and ambiguity, that digitization cannot value the rhetorical effects of design as a form of mediation is proved to be unjustified in Roger Whitson and Jason Whittaker’s analysis of Blake’s poetry. They call Blake’s art “zoamorphosis”- an art that intentionally rouses its audience to participate in it. “Blake’s art is a net-worked form of creative collaboration” (4). Critics have observed that Blake’s artistic practice is marked by a radical commitment to create art that stirs the perceivers to transform their thinking and to achieve a higher form of consciousness. But Blake’s visionary goals are ironically circumscribed by the fact that his way of reproducing his

art by relief etching limited him to only a very few hand-made copies of each work in his own time. But today digital methods have enabled his work to rouse Digital Designers, Gamers and Tweeters. Whitson and Whittaker say that “folksonomies” and “mechonomies” i.e., collective and machine produced responses and systems of organization, respectively, are blurring the line between collective and individual reactions, humans and machines.

Blake’s works have not suffered under digital technologies. The authors have surveyed numerous nineteenth and twentieth century Blake editions to conclude that editors always took creative liberties with Blake’s work. To preserve Blake for future generations, editors liberally rewrote and edited arbitrarily selected works of Blake. While Blake’s works were originally composite forms of art – music, painting, and poetry working together-, editors reduced them to typography. These standard versions of Blake always diverged from the original handcoloured copper plate engravings. So, Blake has been appropriated by a typographical system that imposed its own norms on works which were especially designed to challenge and exceed the limits of typography. The print culture had been a hiatus to participatory and collaborative responses to works of art like Blake’s.

Whitson and Whittaker turn them to an analysis of Blake’s poem “The Tyger” to showcase the virtues of digitization and social networking in creative engagement with the poem. Readers have co-created the poem, by engaging in repetition through anthologies, critical debate, archiving and hermeneutics, rewriting, adaptations etc. (53-54). The ambiguity and rhetorical complexity of the poem, the irony of the tame tiger painted on the page and the fierce creature depicted in the poem has prompted endless hermeneutic debates. “The Tyger . . . zoamorph”, the authors assert, “extends through literature, drama, poetry, music, novels, visual culture and animation” (64). All attempts to impose a rigid conceptual system of meaning on the poem have failed. The text deliberately refuses to answer the question “Did he who made the lamb make thee?” (62). As a result, it has demanded endless readings. Mark Greenberg in his review of Whitson and Whittaker’s *William Blake and the Digital Humanities: Collaboration, Participation, and Social Media* observes “The instability and strangeness of Blake’s works engender equally strange, unstable responses, onward, outward without end”.

Who and what are William Blake and his works then? The answer lies in the reception to his works. Whitson and Whittaker point out “Blake is archived by billions of tiny acts of tagging, often by people and machines who don’t know Blake and could[n’t] care less

about his works . . . Blake survives because other actors invent new spaces for him by perceiving him differently” (159). Every new encounter creates a new Blake and the creative responses to his works are creatively recalled in the future expressions of all the perceivers. Our experience of a Blake plate or poem may be shaped by experience and the editors of his text, but it is energized by Blake’s ideas and aesthetics. Such countless and still continuing appropriations of Blake are necessary to spur the kind of imaginative response his work demands in essence.

Blake is reconstituted in a variety of new formats and situations in the online environment. Rich student engagement in archiving and preservation within the classroom and beyond is made possible through blogs and Twitter. Whitson and Whitaker advocate a new, networked, collaborative and transdisciplinary approaches to literary discourse. They conclude:

"literary studies should embrace the awareness of network culture and the elision of difference between human and non-human actors to engage in what Blake called *self-annihilation* . . . a literal dissolution of the self and the ego, driving a creative reorganization of past realities and developing a greater awareness of the networks that work together to engage the creative process" (172).

Blake’s survival is therefore not simply due to those who are inspired by him and respond, in accordance with Blake’s demand, with productions of their own, but also to his ideas and modes of expression as they play out across new modes of expression and transformation. The authors openly and boldly advocate death of the reading and teaching of literature in the traditional format and advance the birth of new, networked, collaborative and transdisciplinary approaches to literary discourse enabled by digital humanities. They exhort to literateurs:

"Let's cast off the filthy garments of our areas and see what hybrid beasts emerge from the interinstitutional collaboration of hundreds of different specialists working together to distant read and topic model millions of texts. Let's read all published books that still exist from the nineteenth century, and stop attempting to make broad sweeping historical arguments based upon six or seven novels. Let's remix and transform literature into experimental multimedia installations . . . Let's stop reading about the building of Golgonooza

in *Jerusalem* and start actually building it." (174-175)

Mark Greenberg hopefully reviews the book:” the networked and collaborative communications being enacted every day on the Internet augur more changes, lending a sense of possibility to this cry for change.” In his opinion the book is emblematic of how thoughtful teachers and scholars are engaging twenty-first century students and colleagues in the ongoing conversation about the eternally fresh William Blake.

The writers find digitization enabling because interactive communication technologies may overcome typography and the stasis of the printed page. Since the whole lot of writers, readers, critics and bloggers cocreate a literary text in the process of reading, discussing and adapting it, the best way to represent its complexity is to leave it unresolved. The text will thus be witnessing a more public life of adaptation and resetting and freed from the vagaries of the printed page. The digital media, therefore, helps to amplify the complexity of the literary text. The classroom pedagogy has also become more fruitfully interactive through methods like power point presentations which enable pupils to take down the lessons displayed on the screen and teachers to be more circumspect as the lesson flashed on the screen is subject to public scrutiny. The students are also able to use social media, blogs and twitter, for interactive participation among themselves and with their instructors.

The tools of digitization have really helped to develop an interactive and collaborative ethos. The awareness of network culture has been found enabling as it has played down the personal element in reading and dynamically charged the stasis of the printed page. But a problem still remains. The digital material, so eminently accessible through the websites carry an aura of omniscience, objectivity and dependability all about them. This often encourages unimaginative downloading of data, and kills the power of introspection which is a basic requirement for creative and critical judgement of literary texts. The SpecLab projects need mention here as experimental and fledgling projects for assessing how best classroom pedagogy can be fruitfully interactive through imaginative employment of networking culture. Drucker conceived of the SpecLab as a space for assessing the role and nature of interpretation and knowledge production in new socially networked, digitally rich environments. Drucker collaborated with Jerome McGann at the University of Virginia from 2000 to develop the “Ivanhoe Game” after three years. The game aimed at the creation of a digital pedagogic environment in which players could accept roles and act within the virtual story space of

Walter Scott's *Ivanhoe*. As described in the home page of the game the object of the game was: "to foster critical awareness of the methods and perspectives through which we understand and study humanities documents" (Quoted by Seldon et al. 286). The game was purposefully designed to develop a more imaginative form of critical methodology which is closer in spirit to original works of poetry and literature. The scope of the game was conceived in terms of the widest possible spectrum of interpretive activities: creative writing, critical analysis, scholarly gloss, visual response and representation in other media. McGann was happy to note that the game spurred his students on to acquire necessary historical and contextual knowledge to make their game more interesting and imaginative.

The planning of the *Ivanhoe* game is born from a double dissatisfaction of McGann and Drucker with the "confines of pre-digitized and an unimaginative digital literary study that fails to reckon in the structuring and restructuring creative role of interpretation." They aimed to go beyond, the early digital project of critical editing, corpus linguistics, translation and archive building. The new project will recover "the theorization of subjectivity and the critique of presence and objectivity introduced by post structuralism and deconstruct which were sacrificed to rationality and formal logic" (Selden et al. 289) demanded by computational method and assumptions. The *Ivanhoe* project is a practical application of Drucker's concept of "aesthesis" which refers to a theory of "partial, situated and subjective knowledge" (Quoted by Seldon et al.). The new developments in digital humanities conceive of a broad textual canvas across words and image, media and performance; it is therefore, a harbinger of the shape of things to come.

Johanna Drucker and Geoffrey Rockwell in *Introduction: Reflections on the Ivanhoe game* makes it clear from the beginning that *Ivanhoe* is both a game and a project to document discussion around play and literary criticism. They state:

The original impetus for *Ivanhoe*, as McGann points out in the opening section of his paper, was an exchange between Drucker and McGann in the spring of 2000 that posed a critical challenge: how might the rewriting of a literary text provide self-conscious insight into the literary work and into the processes of interpretation constituted by any and every act

of reading. Might we, literally, make that reading into a writing, an act of explicit reinterpretation? (vii)

Thus, the critical challenge the *Ivanhoe* project posed to itself was to provide "self-conscious insight into a literary work and into the processes of interpretation." Since every reading of a text is a recreation of the text, they wanted to remove the aura of privacy around reading and make it an act of "explicit reinterpretation" by recording it so that it is converted into writing.

The *Ivanhoe* project was intended to create a new approach to textual studies through the designing of an electronic instrument that would showcase the process of interpretation. The "newness" lay in part in its promotion of collaborative work, "use of distributed resources in virtual spaces" and new tools of analysis like visualizations based in computational capabilities (viii). Humanities studies have not fully explored collaboration for interpretive activities. Shared resources from geographically disparate centres create transformed conditions for editing and study. The *Ivanhoe* project would focalise developments from all these features to create an increased awareness of interpretation as a process. This is significant because "interpretation in its subjective and historical dimensions is the core activity of humanities" (viii).

Members of SpecLabi.e., Speculative Computer Laboratory such as Jerome McGann, Johana Drucker, Geoffrey Rockwell, Bethany Nowviskie, Nathan Piazza "played" *Ivanhoe* several times with separately constituted groups using specific literary works. They have played Sir Walter Scott's *Ivanhoe*, Mary Shelley's *Frankenstein*, Emile Brontes' *Wuthering Heights* and Henry James's *The Turn of the Screw* etc. the first "game" had only Drucker and McGann as players. They wrote down the outcome of Scott's *Ivanhoe* in a series of email exchanges. While reflecting on the project in the following months, they noticed the outlines of its hermeneutic significance. A "naïve game, played without rules or critical gloss, gave rise to a series of charged conversations." They created diagrams of the game's spaces as away to "conceptualize a theoretical model of interpretation" (viii).

Summer 2001 saw a more elaborate email game involving Steve Ramsay and Bethany Nowviskie in play with *Wuthering Heights*. A series of explosive discussions following the first and the second games expanded the project to a full-blown research project. From its inception as "a game of rework and rewriting executed without any explicit research agenda", the project soon found itself "infused with critical and theoretical investigations that proliferated on a burst of collective enthusiasm" (viii). As

a result, the SpecLab group had designed an interface, a theoretical and critical framework for the game as an investigation of literary studies and interpretation, and a set of rules by the end of summer, 2001.

Each new performance introduced many new developments in the Ivanhoe project. A search for funding led to considerations of the viability of Ivanhoe as a K-12 classroom tool in order to improve reading and writing skills. In late Spring 2002, a modified weblog (Blog) environment was designed by Bethany Nowvisky for use in playing the *Turn of the Screw* game. The new design made it possible to organise different activities considered to be essential. The blog environment also facilitated making moves in relation to a common source text, keeping a player journal and assessing each other's work. All these new developments only brought into sharp focus the overarching mission of the Ivanhoe project as a tool for interpretation.

The Ivanhoe project has completely overhauled study and teaching of literary texts. It has made it possible to convert reading into writing, so interpretation and rewriting of the text becomes collaborative. Instant communication within and outside the classroom with people across disciplines and varied geographical locations through blogs i.e., weblogs and evaluation of gamers while continuing their own games. This consciousness of networking involved in creation and interpretation of humanities documents marks a radical break in pedagogy and scholarship as far as literary texts are concerned.

It is possible to encourage such conflict-based collaboration among young men across disciplines in critical but creative engagements with literary texts because imaginative literature contains within themselves multiple versions of themselves, many lines of development that appear in latent or undeveloped forms. Charlotte Bronte's *Jane Eyre*, for example, had provoked widely divergent views from critics and creative writers. Sandra M. Gilbert and Susan Gubar in *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* celebrate Jane as a proto-feminist heroine who succeeds in achieving self-determination in an otherwise patriarchal and oppressive world. But Gayatri Spivak in *Three Women's Texts and A Critique of Imperialism* observes that Jane's journey from subservience to female self-determination, economic security and marriage on her terms could not occur without the oppression of Bertha Mason, Rochester's Creole wife from Jamaica. Bertha is robbed of human selfhood; she has no voice in the novel other than the demoniac laughter and bestial noises Jane reports. Bertha's ambiguous bestiality; her wild and violent nature dovetail with her mixed Creole

lineage and Jamaican birthplace. Bertha's half-human Creole savagery was evident when she set fire to Thornfield Hall and jumps to her death in an act of suicide preventing Rochester to save her from the burning building. This act of Bertha is fundamental to Jane's movement from the position of misbegotten orphan to one of legitimacy, fortune and marriage. Jane's journey to self-fulfillment and her happy marriage is achieved at the cost of Bertha's human self-hood and ultimately, her life.

Jane Eyre can also be read as a subversive text, a critique of colonial assumptions. Ironically the possibility of subversion is located in Bertha Mason. Bertha is described as degenerate, half-animal; a figure whose behaviour reflects the tempestuous chaotic and fiery environs of the West Indies. John McLeod, has therefore, said:

If Bertha exists to make possible Jane's proto-feminist journey from orphanhood to money and marriage, perhaps in this crucial passage she threatens to bring Jane's fictional world to crisis by threatening to escape containment within its descriptive confines." (160)

Jean Rhys rewrites *Jane Eyre* in her novel *Wide Sargasso Sea*. While the reader only knows Rochester's version of Caribbean life, in *Jane Eyre*, Bertha is reduced to shrieks and shouts. Bertha Mason changes to Antoinette in Jean Rhys's *Wide Sargasso Sea* and critically challenges the views of Caribbean people and places offered by Mr Rochester in *Jane Eyre*. Antoinette is not like Bertha, the madwoman at the attic. She is a victim of Rochester's schemes. She is able to tell most of the story in the last part of the novel. She contrasts her memories of Caribbean life with the grey surroundings of her attic cell. Bronte's *Jane Eyre* is thus recreated from the point of view of the mad creole wife Bertha Mason in Jean Rhys's *Wide Sargasso Sea*.

In a similar vein Chitra Banerjee Divakaruni's *The Palace of Illusions* is a deliberate rendering of *The Mahabharata* from the point of view of Panchali, the famous wife of the five Pandava brothers. *The Palace of Illusions* is a deliberate rendering of the Mahabharata from Panchaali's point of view. Divakaruni tells in the Author's Note that she wrote the book to "place the women in the forefront of the action". She would "uncover the story that lay invisible between the lines of the men's exploits". She would make Panchaali tell the story herself "with all her joys and doubts, her struggles and her triumphs, her heartbreaks, her achievements, the unique female way in which she sees her world and her place in it" (xv). Draupadi is conscious of sexual discrimination all through

her life. She has no name; she is only the daughter of Drupad. She is the “Girl Who Wasn’t Invited” (1). When her brother Dhri and she are first presented to Drupad, she realizes, “It was my brother he meant to raise up to show to his people. Only my brother that he wanted”. This initial rejection from her father remains lodged in her heart. She realizes that woman has a subordinate role in this society. Vyasa Rishi has only confirmed this when he tells her she will not be able to control anything in the future. She is married to five men against her will. She has to accept it in spite of the fear that “her unconventional polyandrous marriage bears the risk of being seen as an insatiable whore” (118). She says with a touch of bitterness, “I had no choice as to whom I slept with” (120). In the court of the Kauravas when Yudhishthir loses in the “games” Panchali realizes with a shock that she has been gambled away like a piece of property, “no less so than a cow or a slave”:

All the time I’d believed in my powers over my husbands. . . . But now I saw that though they did love me as much perhaps as any man can love - there are other things they loved more. Their notions of honour, of loyalty toward each other, of reputation were more important to them than my suffering. (190)

Women are subordinate to men and men have other values to prioritize than the sufferings of their wives. Panchaali, in this novel rebels against “the boundaries society has prescribed for women” (343).

John Updike flaunts two possible endings of the story in “Should Wizard Hit Mummy”. The father Jack tells his daughter Jo the story of Peter Skunk. Peter had a repulsive smell like all skunks. So, no children of his age would play with him. Peter was lonely and sad. He took the advice of the wise Owl and went to the wizard with a request to change his foul smell to that of the fragrance of rose. The Wizard obliged and Peter was happy because all children were now eager to play with him. But when Peter returned home his mummy scolded him for not smelling like a skunk at all. She went with Peter to the wizard and got Peter’s original offensive smell back. She told Peter that no one should change one’s identity simply because others do not like it. Jo was not happy with this end to Jack’s story. She felt Peter was right in changing his smell because he now had so many friends to play with. The Wizard should not have heeded Mummy. He should have hit Mummy. The title of the story “Should Wizard Hit Mummy?” suggests a possible change to the story, leaving the readers to interpret the story as they like with justifications of their own.

The posthuman condition has elided the difference between human and nonhuman actors. The computer has

become an inalienable part of humans today. What the computer presents, the users accept as unalterable fact. But this unimaginative acceptance would blunt their sensibilities and powers of judgement. Classroom pedagogy should take advantage of network culture to promote an interactive, collaborative and creative interpretation of literature taking into account the immense historical and contextual material accessible through the net. The example of Jean Rhys and Chitra Banerjee Divakaruni suggests how critical reading of a text can take a creative turn. Updike’s story ends with a grumbling Jo listening to Jack’s justification of Mummy’s highhandedness. Properly handled in the network culture it can generate nice interpretations from various angles among students and teachers. *The Palace of Illusions* and *Wide Sargasso Sea* are chosen because they are literally rewritings of canonical texts. But the example of Whitson and Whittaker’s study of Blake and the example of the organization of various games involving literary texts have shown the new ways of learning using computer-based tools, but replacing the prioritization of objectivity in digitizing with subjective interpretation at the core of knowledge production.

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Literature on ‘Literary Mode’: Tracing Generic Markers in *Oedipus Rex*, *Othello* and *Duchess of Malfi*

Gopika Nair U.I

Department of Comparative Literature and India Studies, English and Foreign Languages University, Hyderabad, India
scarletterosa.100@gmail.com

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Abstract— *“Literature is a matter of intentionality; the mode of appropriation by our consciousness. A text has only literary potential, which must be activated by the reader for literature to happen” (Barthes). In his essay, From Work to Text, Barthes argues that the relation between the writer, reader and observer is changed by movement from work to text. A work assumes the quality of text on performing the event of reading. Extra conceptual resources of language is the primary feature on the basis of which a literary work can be identified. Literature works on the basic principle of extra conceptuality. It is the system by which a word can get multiple interpretations, in contrast to the concept of conceptuality, whereby a specific word is attributed to an abstract concept by means of shared convention.*

Keywords— *Duchess of Malfi, Generic Markers, Genre, Literary Mode, Oedipus Rex, Othello.*

I. INTRODUCTION

Through this paper, I would like to focus on the word ‘literary’ and how a unique utterance actually becomes ‘literary’. I would also be dealing with questions like ‘what forms the literary system?’, ‘what does the text borrow from the literary tradition?’, ‘what is established in the literary system that creates a horizon of expectation?’, and also trace the history of change in literary conventions by tracing the travel of generic markers across time and space.

II. LITERARY MODE AS EXPERIENCED THROUGH LITERATURE

A literary mode as a concrete phenomenon emerges and is experienced through the event of literature. The phenomenon of literature binds together in an experiential whole the performativity of the literary work as it relates to the appropriative stance of the reader. So literature is characterized by a dialogic institutionality; it is not logically or formally structured, but concretely conceived only through the relation between reader and text, i.e. experientially.

Mode doesn’t imply prescriptions for content and form. A literary mode indicates particular and concrete ways of being made present in and through speech utterance, rather than linguistic structures related by isolated manipulation of symbols. In literature and other artistic media, a mode is an unspecified critical term usually designating a broad but identifiable kind of literary method, mood or manner that is not tied exclusively to a particular form or genre.

“Literature is more of a functional term than an ontological term” (Syeed). There is no god-given difference between a literary and a non-literary text. The difference lies only in the event of reading the texts, pragmatic and non-pragmatic. The essence of literature lies in the relation between the text and the reader and thereby in the act of reading. It requires an active reader for the event of reading to take place. The essence of literature is determined by the aim of the author, the performativity of the text and the appropriate stance of the reader. Thus, it would be right to say that performativity is itself a marker of literature. Performativity is how the text is put together. Mode, genre, form, generic markers and thematic elements are all about the performativity of the text meaning how the text enacts the metaphor.

A literary work happens when the author deliberately makes a certain choice of words and addresses the readers through different formal configurations called genres. The mode of address and the tone of the work is determined by the particular arrangement of thematic and generic conventions.

III. LITERARY GENRES AS HISTORICAL CATEGORIES

According to a critic, "a genre is any group of works selected on the basis of some shared features". Ralph Cohen details in his essay 'History and genre' some of the defining features of a genre and how genres are open categories without fixed absolute features. According to him, genre has been defined in terms of meter, inner form, and intrinsic form, radical of presentation, single traits, family traits, institutions, conventions and contrasts. Genre concepts in theory and practice arise, change and decline for historical reasons. Further he adds, since each genre is composed of texts that accrue, the grouping is a process and not a determinate category. Genres are open categories. The processes by which genres are established always involve the human need for distinction and inter relation.

According to Derrida, 'Literature' can be considered a genre which include novel, elegy and so forth. It is a genre that includes other genres that define it; again, a genre can intermix genres as a novel can contain poems, proverbs, sermons and so forth. For Derrida, no generic trait completely or absolutely confines a text to a genre or class because such belonging falsifies the constituents of a text.

Genres do not exist by themselves; they are named and placed within hierarchies or systems of genres and each is defined by reference to the system and its members. In Frye's opinion, "genre is determined by the conditions established between the poet and his public". Further he points out that, "Generic distinctions are among the ways in which literary works are ideally presented, whatever the actualities are". Similar is the opinion shared by Frederic Jameson as well. According to him, "genre is a literary institution, is a social contract between a writer and a particular public whose function is to specify the proper use of a particular cultural artefact". Like Frye, he argues that genres exist in performance significance, but he notes that genres do undergo changes, as texts free themselves more and more from an immediate performance situation; it becomes ever more difficult to enforce a given generic rule on their readers.

According to Jauss, "the new text evokes for the reader the horizon of expectations and rules of the genre familiar to him earlier texts, which as such can then be varied,

extended, corrected but also transformed, crossed out, or simply reproduced. Variation, extension and correction determine the latitude of a generic structure, a break with the convention on the one hand and mere reproduction on the other determines its boundaries".

It can be briefed that genre is how the literary event or literary work is shaped. Genres are open systems that are made by critics to fill certain ends. Each genre is related to and defined by others to which it is related. Every type of classifications are historical assumptions constructed by authors, audiences and critics in order to sense communicative and aesthetic purposes. Such groupings arise at particular historical moments and are subjected to repeated definitions or abandonment.

Moreover, genres are historical and thus it has to be placed in the literary history of the language. According to Jauss, "The relationship of literature and reader has aesthetic as well as historical implications. The aesthetic implication is seen in the fact that the first reception of a work by the reader includes a test of the aesthetic value in comparison with works which he has already read". A literary work is not an object which stands by itself and which offers the same face to each reader in different periods. Thus a literary work is to be understood as creating a dialogue and philological scholarship has to be founded on a continuous re-reading of texts and not on mere facts. The historical context in which a literary work appears is not a factual, independent series of events which exists apart from the reader.

According to Sisir Kumar Das, Literary history is the "record of texts produced in different periods as well as of the simultaneous existence of texts produced in different periods". Further, he adds that "it is also possible to look at it as a history of reception and survival of texts and authors, as well as of genres and themes". Literary history may be identified as a narrative of relations between the residual, dominant and the emergent tools as described by Raymond Williams. Literary history includes the generic, thematic conventions and also different signs that the writer create or borrowed from other languages or medium of expression. Literary history gives an account or a record of the different conventions and their role in the generation of individual literary works, thereby detailing how the works differ or share similarity from the conventions that comprise the literary tradition in the language. Literary history traces the journey of form and content present in a literary tradition, which further gives the tradition a concrete shape. Literary tradition is peculiar to the language in which it is written as it includes the linguistic and thematic conventions available across time in that language. The history of a literary period, where some

themes and forms are dominant, is a record of the changes that arises as a result of interactions between the residual and dominant elements of the literary form in a literary work, forming a record of a part of the general history of a society and people. Thus the real object of literary history is not what the individuals think or do, but the outcome of their thought and action, that is the text themselves and the relations between them. Literary historiography details the history of change in literary conventions.

As detailed by Sisir Kumar Das in his essay titled 'The Idea of Literary History', Literary history is a 'story of change', which may or may not cause any perceptible disorder within a literary system. In literary history, the texts themselves represent the past and what is dealt within the domain of historiography is the relationships between the works that cannot simply be explained within a unilinear temporal scheme as history is multiple.

The historiographer further makes it clear that "changes can be 'internal', i.e. certain rearrangement of items or innovations within the systems leading to a noticeable difference and thus opening up the possibilities of introducing something that did not exist before ". This can be explained by detailing about genres which are identified using certain generic markers that may vary across time and space. Markers are residual and thus they may arise out of the horizon of expectation of readers. Either they will be confined by the horizon or they will break the horizon of expectation. Even in Aristotle, generic markers are not absolute; they indicate stages through which a genre passes. Moreover, the traits that are shared do not necessarily share the same function. Trait sharing may be, but need not be the way to characterize a genre. A genre doesn't exist independently; it arises to compete or contrast with other genres to complement, augment or interrelate with other genres. A generic marker is made of something which is an element of the text, which is residual. But residual doesn't occur in itself. It interacts with elements that are contemporary to the new text.

IV. IDENTIFICATION OF 'TRAGEDY' AS A GENRE ON THE BASIS OF GENERIC MARKERS

This paper tries to identify the genre on the basis of generic marker, because there is a difference between the uses of marker in each case. A marker becomes necessary both for the similarities and also for the differences, so that the text can be located in a particular structure of feeling. For my purpose here, I focus on 'tragedy' as a genre and has tried to identify the travel of two generic markers of the genre, 'Anagnorisis' and 'Peripetia', across time and space locating them within a particular structure of feeling

(which is influenced by the residual, dominant and emergent elements) and the horizon of expectation that is predicated on an informed reader and that an uniformed reader finds out through reading.

According to Sisir Kumar Das, "the evolution of Greek genres are the finest examples of internal changes that happens in a literary system". Aristotle in his treatise titled 'Poetics' has mentioned that both tragedy and comedy originated in improvisations: ". . . the one originated with the authors of the Dithyramb, the other with those of the phallic songs". Further he adds, "Aeschylus first introduced a second actor; he diminished the importance of the Chorus, and assigned the leading part to the dialogue. Sophocles raised the number of actors to three, and added scene-painting." (Poetics, IV) Here, Aristotle emphasizes the role of many in the formation of the new genre without denying the role of individuals.

Tragedy is a diachronic literary system that has been written across different time periods absorbing and leaving out different cultural elements with which it has been in contact. Thus 'what is tragedy' becomes more of a cultural system. Tragedy is constructed based on how tragedy is perceived at the time of its writing. Thus, it has some kind of relation with what a particular culture considers evil and what they consider noble. So, it is from that structure of feeling that a connection is made between form and content. Structure gives form to the content. Both of these taken together either have used the generic markers in one way and they break the convention of generic marker.

According to Aristotle, tragedy evolved from the satyr dithyramb, an ancient Greek hymn, which was sung along with dancing in honour of Dionysus that includes practices like sacrifice of goats where a song ritual called *trag-odia* was sung. Indeed, Dionysus became known as the god of theatre and perhaps a different connection was made with regard to drinking rites which resulted in the worshipper losing full control of their emotions and in effect becoming another person, similar to actors while they were performing.

Performed in an open-air theatre such as that of Dionysos in Athens and seemingly open to all of the male populace, the plot of a tragedy was almost always inspired by episodes from Greek mythology and thus dealt with moral right and wrongs. Moreover, no violence was permitted on the stage and the death of a character had to be heard from offstage and not seen. The early tragedies had only one actor who would perform in costume and wear a mask, allowing him the presumption of impersonating a God. It is believed that later, Thespis innovated the idea of an actor speaking to the head of the chorus, a group of up to 15 actors who sang and danced but did not speak. The first

of the great tragedian poets was Aeschylus, who added a second actor for minor parts. The second great poet of the genre was Sophocles, who added a third actor to the proceedings and employed painted scenery. The last of the classic tragedy poets was Euripides, known for his clever dialogues, fine choral lyrics and certain realism in his text and stage presentation.

Aristotle in his treatise titled *Poetics* derived his theory on tragedies by looking at the plays that were already staged in Athens and thus he was not giving 'rules' per se. He gives a generalized opinion on tragedy and derived theories regarding the different quantitative parts of tragedy and other features of tragedy. According to him, "Tragedy is an imitation of an action that is serious, complete and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear affecting the proper purgation of these emotions." (Poetics, IV)

Every tragedy in his opinion must have six parts that determine its quality, namely, Plot, Character, Diction, Thought, Spectacle and Song. Similarly, every tragedy has to have quantitative parts, namely, Prologue, Episode, Choric song; the last being divided into Parosmia and Stasimon. Then he divides the plots into two kinds; simple or complex depending on the absence or presence of Anagnorisis or Peripetia respectively. According to Aristotle, a perfect tragedy would be following a complex plan in which the change is accompanied by reversal or by recognition or both.

"Recognition, combined with Reversal, will produce either pity or fear; and actions producing these effects are those which, by our definition, Tragedy represents. Moreover, it is upon such situations that the issues of good or bad fortune will depend." (Poetics, XI)

Thus, it is clear that Recognition or change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortune and Peripetia or Reversal, the change in which the action veers round to its opposite are important features of a tragedy and thus they represent the generic markers in the genre of Tragedy.

In the following sections, I will be tracing the travel of the two generic markers as it is used in three tragedies, namely, *Oedipus Rex*, *Othello* and *Duchess of Malfi* by Sophocles, Shakespeare and Webster from Athenian age, Elizabethan Age and Jacobean Age respectively.

V. TRACING GENERIC MARKERS IN OEDIPUS REX OR OEDIPUS THE KING

Sophocles was one of the most famous writers of tragedy in ancient Greece. His work is not only a record of Greek theatre but also provides an insight into many of the political and social aspects of ancient Greece, family relations to details of Greek religion. *Oedipus Rex* or *Oedipus the King* is the first play in the trilogy of *Oedipus* followed by *Oedipus at Colonus* and then *Antigone*.

The play *Oedipus the King* follows the story of King Oedipus of Thebes as he discovers that he has unwittingly killed his own father, Laius and married his own mother, Jocasta. Oedipus was raised by different parents, for his parents feared the prophecy that he would kill his father and marry his mother. As an adult, Oedipus is told by an oracle that the plague on his people will end when the murderer of Laius is caught and exiled. Oedipus visits a prophet Thesias who tells him he is the murderer. Believing he is innocent, Oedipus is angered. His wife, trying to calm him down, tells him of Laius's murder. Oedipus upon hearing the story, suspects he may have been the murderer. A messenger arrives to tell Oedipus his father Polybus has died. Oedipus rejoices that he has not murdered his father, but still fears he may marry his mother. The messenger, hoping to ease his fears, tells him that Polybus and his wife were not his real parents. Rather than easing his fears, the messenger reveals the dark truth to Oedipus; he has fulfilled the prophecy. With all now finally revealed, Oedipus curses himself and his tragic destiny and stumbles off, as the Chorus laments how even a great man can be felled by fate. A servant enters and explains that Jocasta, when she had begun to suspect the truth, had run to the palace bedroom and hanged herself there. Oedipus enters, deliriously calling for a sword so that he might kill himself and raging through the house until he comes upon Jocasta's body. In final despair, Oedipus takes two long pins from her dress and plunges them into his own eyes.

"In *Oedipus*, the messenger comes to cheer Oedipus and free him from his alarms about his mother, but by revealing who he is, he produces the opposite effect." (Poetics, XI) In *Oedipus the King*, the Recognition is coincident with the Reversal of situation. Recognition or Anagnorisis is the change from ignorance to knowledge, producing love or hate between the persons destined by the poet for good or bad fortunes and Peripetia or Reversal of situation is the change in which the action veers round to its opposite. In the story the messenger says, "You and Polybus were not related." Here, by revealing the true identity of Oedipus, the messenger actually pushes Oedipus into the dark hands of fate. Oedipus cries out in pain, "It was Apollo. He brought on these troubles-/ the awful things I suffer. But the hand/ which stabbed out my eyes was mine alone/ In my wretched life, why should I

have eyes/ when nothing I could see would bring me joy?" On realizing that he has done what he feared, Oedipus has no other choice but to pull out his eyes. In Sophocles' time kinship was valued, so when kinship is violated tragedy happens.

VI. TRACING GENERIC MARKERS IN OTHELLO

William Shakespeare is regarded as the greatest dramatist in the English Language who composed his works during the Elizabethan age. *Othello* is one of his well known plays written during his third period of writing which was supposed to be a period of sadness and philosophical contemplation in his life.

Othello takes place in 16th century Venice and also in Cyprus. Othello who is a noble black warrior in the Venetian army marries a beautiful white woman called Desdemona who is the daughter of a prominent senator named Brabantio. When he eventually finds out, he who was of high opinion on Othello turns completely furious and decides to disown Desdemona. Meanwhile, Iago who has a secret jealousy and resentment towards Othello because of his suspicion that Othello has been cheating with his wife Emilia and that a lower ranked soldier named Cassio has been put in high ranks has added fuel to the fire within him. Waiting for revenge, Iago plans to plant suspicion in Othello's mind that Desdemona was having an affair with Cassio. He initiated a planned street fight for which Cassio is blamed and is then dismissed from his post by Othello. Desdemona takes up Cassio's case with her husband, which only increases his suspicions. While all of this is happening, Iago manages to find a handkerchief from Desdemona that was given to her by Othello. Iago somehow manages to leave the handkerchief with Cassio and creates a situation for Othello to see it. Finally on seeing it, Othello concludes that the possession is proof of their affair. Due to sexual jealousy, he orders Iago to murder Cassio and he decides to strangle Desdemona. However, after immediately killing her, Othello realizes the truth through Emilia. Othello becomes aware of Desdemona's innocence and Iago's treachery. Othello then goes to the senate to detail about Iago's treachery and to reveal the crime committed by him.

In this play, the Reversal of the situation happens when in Act III Scene iii, Othello decides to kill Desdemona believing Iago's words. Othello spits out thus, "Let her be damned-that immoral woman, let us withdraw for a space. I shall retire and supply myself with some quick method of killing this beautiful devil. Henceforth, you will be my lieutenant." On taking such a decision, Othello has made a move to reverse his life from what it could have been. The

climax and thereby the recognition of the character happens in the final scene when Othello becomes aware of Desdemona's innocence and Iago's treachery through Emilia. He exclaims, "O, what a fool I have been! What a fool I have been!" However, once he committed the murder and thus there is no going back. He was obliged to inform the senate of his deeds and thereby he is to be punished.

VII. TRACING GENERIC MARKERS IN DUCHESS OF MALFI

John Webster is a major literary figure who composed plays, mainly revenge dramas during the last decade of the 16th century and early decades of the 17th century. The age was known for pessimism which had its causes in both political and religious spheres. *Duchess of Malfi* was constructed around the conflict of the stoical protagonist with the Machiavellian antagonist.

The Duchess of Malfi, the central figure in the tragedy despite being warned by her brothers to not remarry, has resolved to marry her steward Antonia. Even though she keeps the marriage secret, Bosola the spy appointed by her brothers finds out the truth during the advanced stage of her pregnancy by giving her an apricot, which in turn could initiate labour pain in a pregnant woman. Even though Antonia tries to cover the delivery from the members of the palace, the horoscope that had mistakenly fallen from his hands finds place in Bosola's hands and thus he confirms that a son is born to the Duchess. He sends information to the brothers. The brothers being furious about the happenings threatens to kill the duchess and her husband who brought dishonour to their family. Ferdinand, one of her brothers, gives her a dagger thereby that she should kill herself. The duchess, apprehending the danger, secretly arranges for the Antonia to Ancona and gives out that he has been dismissed from service for misappropriation. However, suspecting her actions, Bosola praises Antonia for his noble qualities and thus gains the confidence of the Duchess. Seeing that Bosola is an admirer of Antonia she reveals her marriage to him and Bosola thus informs the brothers about the reality. Later, Bosola under the instruction of Ferdinand tortures and murder the Duchess. However, Bosola refuses to reward Bosola as he is unable to bear the sight of his sister's dead face. He is filled with deep repentance and becomes mad. Later follows a series of killings in which only the son of the Duchess and Antonia survives to inherit the estate and properties.

In the *Duchess of Malfi*, the Reversal of situation happens when Ferdinand and Cardinal happen to know about the Duchess's marriage to Antonia as it is mentioned in the

first scene itself that the brothers had warned the Duchess not to remarry and bring dishonour to their family. The climax or the recognition happens when Ferdinand is unable to see his dead sister's face which leads him to refuse reward to Bosola and thereby leading to a number of killings.

It is clear that while all the three tragedies have the presence of the markers 'Anagnorisis' and 'Peripetia', they undergo a change with respect to the Structure of Feeling and Horizon of Expectation of the audience. To detail the Structure of Feeling as seen in different time periods, it demands knowledge of the worldview at that time period along with the location and time in which the author was located and the expectations as set by the audience during the time period.

VIII. ANALYZING OEDIPUS REX, OTHELLO AND DUCHESS OF MALFI

In the essay titled 'Marxism and Literature', Raymond Williams describes 'Residual' as "having been formed in the past but it is still active in the cultural process, not only and often not at all as an element of the past, but as an effective element of the present." These residual elements also occur in works that share a literary culture as seen in Greek myths. A literary period is a time period in which certain thematic and formal elements are 'dominant'. But this doesn't prevent differences in aesthetic aims and poetic practices by individual writers. The differences arise out of the difference in the structure of feeling of the time in which the work is written. The Structure of Feeling is the "practical consciousness of a present kind, in a living and inter relating continuity." According to Buchanan, it refers to "different ways of thinking vying to emerge at any one time in history."

The play *Oedipus the King* is replete with oracles and mysteries surrounding the life of people and determining the fate of every character in the play. Human beings are portrayed as mere victims in the hands of fate and in this play, tragedy happens when the characters deviate or violate the path of kinship. Oedipus kills his father and marries his mother and all this happens despite his attempts to not fall under the hands of fate. He moves away from his place fearing that he might fulfil the prophecy. But the playwright has shown that man cannot escape from the clutches of fate and that he has to undergo the ordeal whatever his position in the society is.

Talking a bit about the Ancient Greek society in which this play was written, it can be seen that religion in ancient Greece was more direct, personal and present in all areas of life. People looked for signs from the gods in everyday life and to interpret these signs as indicators of future

events. Moreover, there were many rites which were open to be known only by the initiated that performed them. Priests who orchestrated different religious ceremonies and delivered prayers were common in the age. Thus the poet has made a choice of words and themes in his play deriving a relation with the Structure of Feeling of his time. The Recognition and the Reversal of situation in the play both happens when the character identifies his true kinship and thereby the realization that he has violated the rule of kinship.

Moreover, the plays of the Athenian age consisted of larger-than-life themes. Man was seen as totally subservient to fate and thus men believed in oracles. The larger-than-life experiences is further explained by the use of masks. The mask is known to have been used since the time of Aeschylus and considered to be one of the iconic conventions of classical Greek theatre. The mask transformed the actor as much as the memorization of the text. Moreover, the mask serves as a resonator for the head, thus enhancing vocal acoustics and altering its quality. The masks also helped in creating large scale panic especially since they had intensely exaggerated facial features and expressions. They enable an actor to reappear in several different roles, thus preventing the audience from identifying the actor to one specific character.

The earliest Greek theatres consisted of a large open space with stepped seating. According to 5th century BCE Greek pottery decoration the stage was built around one metre above the ground and steps at the front. Keeping in mind the location in which the audience are seated, it is clear that the audience would have enjoyed the play by hearing dialogues and by looking at the costumes and masks that revealed the identity of the characters.

The play *Othello* and *Duchess of Malfi* was written during the Elizabethan period and Jacobean Age respectively. During the time of Shakespeare and reigns of Queen of Elizabeth I and King James I, English ideas and sex and gender, the legal rights of women and the social expectations of femininity all played a significant role in the way that theatre was performed, the stories it told and who told them. In addition to other legal restrictions on the rights of women, there was considerable social pressure on women to behave according to specific social roles. Women were expected to be subservient, quiet and homebound, with their primary ambitions entirely confined to marriage, childbirth and homemaking.

In *Othello*, tragedy happens when Othello suspects his wife Desdemona to have an affair with his lieutenant Cassio. The Reversal of situation or Peripetia happens when he believes Iago's words and decides to kill

Desdemona for having cheated him and Recognition happens after the death of Desdemona, when he comes to know about the truth from Emilia. In *Duchess of Malfi* tragedy happens when the Duchess remarries her steward. The Reversal of situation or Peripetia occurs when her brothers come to know about her secret marriage to Antonio, her steward and Recognition happens when Ferdinand is unable to see the dead face of his sister and thereby refuses to reward Bosola for what he did thereby resulting in mass killings.

The cause for tragedy as put forward by the playwrights is related to the Structure of Feeling of the period which carries in it the elements absorbed from the world view and the poet's personal experiences in relation to his society. *Othello* was written during the 16th century when the Elizabethan ideals were at its maximum and when he was facing a period of dismay and failure. Private misfortunes weighed heavily upon his heart and he gave vent to his feelings of sorrow in his plays. His son was dead. His father died probably soon after he had written his *Twelfth Night*. His friend had deserted him. It is quite clear that the poet bade farewell to the tales of mirth and love, ceased to care for the stir and movement of history, for the pomp of wars. He was now feeling depths of sorrow in his heart and he tried to ventilate those feelings in his dramas. Most of the works written during the period deal with the dark side and the gloomy passion of human life and character and it has therefore been surmised that they are the outcome of a period of gloom and sorrow in the poet's life. He paints the vices and follies of men and women, their sins and passions, their sorrows and misfortunes, their weaknesses and strength, treacherous friends and open enemies, base flatterers and sincere friends and the cruel fate and avenging conscience that overtakes and kills them.

The characters in *Othello* are themselves a reflection of Elizabethan ideals. Elizabethan renaissance is known for exploring the moral drama of men in that time. Elizabethan tragedy dealt with heroic themes usually centering on a great personality who is destroyed by his own passion and ambition. *Othello* is portrayed as a general who hails from a royal family and there was this blood of kings and princes running through his veins who was doomed to fail because of the sexual jealousy in him. Iago represents the Elizabethan man who strives to succeed in life and Desdemona represents the ideal Elizabethan woman who is gentle, quiet and loving destined to lead a married life. Further, the characters face the tragic suffering because of the passions in them which can be rooted back to the Elizabethan ideals as well as to the poet's experiences.

Shakespearean tragedies are tragedies of character. The suffering and calamities of the hero in a Shakespearean tragedy are not a supernatural visitation. They proceed from some weak traits in the character of the hero, from ruin to ruin and ultimately envelop him in disaster. A tragic hero in Shakespeare is the author of his own woes, who through some flaw in his own character, brings the hornet nest about his ears. This presents a striking contrast to the Greek tragedy in which the hero is the scape-goat of a mocking destiny.

Moreover, the Elizabethan audience was popular with the peoples, because all sections of the community were interested in it. The audiences came from all sections of London life. They were often noisy and unruly with the young lords just as likely to show off as the rougher members, but in the mass, they had vigour and a variety of taste that would never have been found in a more select audience paying higher prices. Crowded into the tiny playhouse, close enough to the actors to be able to touch them, Shakespeare's audience roared their delight when they were pleased and quickly showed their disapproval when they were not pleased. This finds mention when it comes to the themes of plays written. The plays were written such that they could cater to the likes and interest of the audience.

In the case of *Duchess Malfi*, written during the reign of James I, the pessimism of the age finds way in the construction of the play. The Age of Webster comprising the last decade of the 16th century and early decades of the 17th is an age of transition. By this time the Renaissance impulse has exhausted itself, the Elizabethan zest for life has gone and the Elizabethan exuberance and optimism has been succeeded by a mood of apprehension, disillusionment and defeat.

The pessimism that runs throughout the play and the brutal torture and murder done to the Duchess roots back to a number of political and religious causes. There was a widespread feeling of uncertainty and instability, in the latter years of the reign of Elizabeth caused mainly by the memory of the crisis of the past three accessions and of the series of plots to assassinate the Queen throughout her reign. And this combined with the knowledge that there was no obvious heir to the throne after her death. The situation reached the zenith in the rebellion of Essex. Then it was generally recognized that James was the probable heir. However, his personal unpopularity added to the feeling of uncertainty and danger even greater than that of the last years of Elizabeth. Similarly there were religious causes also for the mood of fear and anxiety which overtook the nation during the early years of the 17th century. The Puritans and Jesuits fought with each other.

The extravagance and immorality of the Court under James I, his ignorance of the English tongue and the consequent failure to communicate with the people, his uncouth appearance and awkward manners, his theory of the Divine Right of Kings advanced as a justification of his despotic rule and the fact that his Queen was a Catholic all contributed to his unpopularity and antagonism of the people. "The times were out of joint and pessimism and satire are the natural results of the dissatisfaction with the existing order." Thus the literature of the age too was filled with themes of decay, dissolution, disease, sickness and death.

IX. CONCLUSION

The relation between any two periods of a literary history is not fully investigated with the acknowledgement of the co-existence of inherited texts and contemporary texts alone because every period is distinct with the presence of at least the residual, emergent and the dominant elements within it. Tragedy is a diachronic tradition that has been written across time thus maintaining the concept of 'tragedy' and thereby the two generic markers that make a tragedy to be a residual element. Considering the ages in which Sophocles, Shakespeare and Webster have written the plays, it is clear that the Structure of Feeling and the Horizon of Expectation was totally different in each period. While in Sophocles' period, it was the violation of kinship that made tragedy happen, it was the violation of Divine right to kingship and violation of moral and gender norms that led to tragedy in Shakespeare's age. Similarly it was the innate pessimism and melancholy in Webster's period that led to tragedy.

Shakespeare and Webster use the generic markers from Aristotle's prescription of tragedy but the form changes according to the Structure of Feeling of the time. Even though all three plays are in dramatic mode, tragedy is constructed based on how tragedy is perceived at the time and also based on other value systems like kinship and Kingship which are either part of the dominant culture or deviant from it. Generic markers work just like thematic elements as residual, emergent and dominant. Thus it can be said that even while the generic markers of the tragedy, namely, 'Anagnorisis' and 'Peripetia' was present in all the three plays, the cause or the situations in the three plays varies according to the Structure of Feeling of the period and the Horizon of Expectations of the audience.

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Misinterpretation and Misrepresentation of Women's rights in Islam: An Islamic feminist study of Malala's *I Am Malala*

Seharish Javed

Department of English, OPJS University, Churu, India

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Abstract— *It is a widely accepted fact that women around the world have been subjugated, dominated and denied their rights in one way or another. But Muslim women in particular have been walking on a double-edged sword of Modernism and Islam. Some Islamic scholars have come to terms to a new branch of feminism: Islamic feminism. Many activists have worked for the rights of women within the frame work of Islam. One such voice is that of Nobel peace laureate Malala Yousafzai.*

Keywords— *Feminism, Islam, Islamic feminism, Malala Yousafzai, Women rights.*

The rights of women in Islam is one of the most controversial topics when it comes to the relevance of Islam in the contemporary era. Since the Qur'an was revealed in ancient Arabic, and it contains some verses that can only be understood in the context of the times they were revealed, it becomes really important to understand the historical background of such revelations. At present, numerous verses have been misunderstood and misinterpreted which has directly impacted the interpretation of the core concepts of Islam or the Quran, and, which in turn has resulted in the continuous discrimination of women against men. That is why feminists in the West consider Islam to be a religion that oppresses women.

However, such ideas of the western feminists have enraged many scholars who have been working for gender equality but considered that the problem was not religion, but rather a misapplication of its ideas in the context of Islam. As a result, Islamic Feminism developed as a new wellspring of feminism. The term Islamic feminism began to surface in the 1990s in various global locations. Iranian scholar and anthropologist Ziba Mir-Hosseini has exposed the rise and use of the term Islamic feminism by some prominent writers, both male and

female, especially those who were writing in the Teheran women's journal *Zanan*, founded by Shahla Sherkat in 1992. After the surfacing of this term, it was used by many Muslim writers and scholars for example Saudi scholar Mai Yamani used the term in her 1996 book *Feminism and Islam*, Nilüfer Göle, in *The Forbidden Modern*, used the term Islamic feminism to describe a new feminist paradigm emerging in Turkey, South African activist Shamima Sheikh has frequently employed the term Islamic feminism in her speeches and articles. By the mid-1990s, Muslims had established and disseminated an increasing amount of evidence of Islamic feminism around the world. As of today, the word is generated in a variety of locales around the world.

The current movement of Islamic feminism emerged in the eighteenth century. Iranian poet Tahiri was the first modern woman to tackle Qur'anic exegesis. In reality, Islamic scholars who were passionate about women's equality in Muslim nations began to research Islam's feminism in Egypt. The rise of nationalism in former colonial countries such as Egypt, Tunisia, Algeria, Libya, Morocco, and others also heightened Islamic intellectuals' awareness of the need to restore lost traditions and bring society back into line with their

religion. These Islamic intellectuals fought not just to increase awareness of their people's nationality, but also to include gender equality within Islam. Egypt's Qasim Amin, a physicist, had fought for equal possibilities in space and the women's revolution. He was a strong advocate of women's rights, particularly the right to education. He believes that women should be educated in order to educate the next generation. His activities inspired more scientists to rethink the practices that have been carried out in the name of Islam and utilized as a tool of oppression against women. Nabawiyya Musa, Malak Hifni, NashifBek, Ashghar Ali Engineer, Fatima Mernissi, Amina Wadud, Leila Ahmed, Margot Badran, and others fought alongside Muslim thinkers to establish female equality in Islam.

According to Margot Badran, Islamic feminism emerged out of critique of both patriarchal Islam(ism) as well as of secular feminism. According to the Iranian feminist Ziba Mir-Hosseini who initially supported the Islamic revolution in Iran, Islamic feminism appeared at the time of an accelerating Islamist movement. She, in *Marriage on Trial: Islamic Family Law in Iran and Morocco*, says that the Iranian state, "perhaps unintentionally has created new spaces for debate on women's rights within *Sharia*". She sees the advent of Islamic feminism in Iran as a paradox or as the "unwanted offspring" of Islamic Islamism. With the rise of Islamism, the rights of women under Muslim law were available to dispute in a public debate. Mir-Hosseini claims that as the Islamic Republic of Iran has developed, Muslim female activists have come to the conclusion that patriarchal law has made *Sharia* rules Islamically unfair. Iranian women have begun to question the legitimacy of the state's monopoly on *Sharia* interpretation and application in public and private areas of life. Islamist women in Iran, on the other hand, do not support the government; instead, they try to wring rights from it using the same Quran that the government uses.

Mir-Hosseini in *Stretching the Limits: A Feminist Reading of the Sharia in Post-Khomeini Iran* asks:

To what degree, and how, may *Sharia* texts renegotiate women's constraints? ... It's possible, perhaps inevitable, that *Sharia* "feminist" will be spoken again... This is because, while in power, *Sharia* guardians must reconcile their objectives and rhetoric, which call for the preservation of the family and the restoration of women's "true and elevated" standing in Islam. The resulting tension – which is inherent in *Sharia* practise but is amplified by its association with the contemporary state – provides the door to new

interpretations of *Sharia* law on a scale never seen before in Islamic law history. (22)

Similar voices came from other Muslim countries who believed that the *Sharia* as imposed by the states is altogether different from the *Sharia* as declared by the Prophet (s.a.w.). Turabi claims in the same booklet, "Women played an important role in the Prophet's public life and were instrumental in the election of the third Caliph. Women were not denied their place in public life until much later, but history was far from ideal." (06) It asks for a "modern Quran interpretation" based on research freedom rather than historical constraints.

The central argument of Islamic feminists is that the Quran upholds the ideal of equal rights and justice for all human beings, but patriarchal attitudes, rituals, and practices in today's Muslim countries contaminate the practice of equality between women and men. They are attempting to interpret religious scriptures from a female perspective, and can be considered interpreters based on Islam's teachings of equality between men and women in both the private and public realms.

The African-American scholar Amina Wadud in her book *Quran and Women: Re-reading the Sacred Texts*, asserts female equality with men at the time of creation and in terms of religious piety or *taqwa*. She concludes that Muslim feminists "adapted" their belief that Islam should be "contextualized" in order to promote gender equality alongside their faith. Both men and women have fought *Sharia* law restrictions affecting women, such as strict covering, separate schooling, isolation, polygamy, and concubinepractice, since the 19th century. In the course of addressing these social problems, Muslim women have begun to urge legal change, construct girls' schools, and criticize cover-up and polygyny.

Malala Yousafzai, the youngest ever Nobel Peace Prize recipient, was born on July 12, 1997, in the northwest district of Pakistan, Khyber Pakhtunkhwa Province, to a Sunni Muslim family of Pashtun ethnicity. Malalai of Miland is a well-known Pashtun poet and warrior from southern Afghanistan (meaning "grief knocked"). Her last name, Yousafzai, comes from a large Pashtun tribal confederation in Pakistan's Swat Valley, where she grew up.

She attracted the world's attention for her battle for women's rights. Malala was inspired by Mohammed Ali Jinnah and Benazir Bhutto, and aspired to be like her father, Ziauddin Yousafzai, a humanitarian and social activist. His daughter was inspired to go to school and advocate for females' educational rights. She spoke freely on the need of girls' education, and even when the Taliban occupation in Swat Valley, Pakistan, had obliterated all

prospect of girls' education, she rallied for their right to attend school. That's why an extreme group shot her on the left side of her skull, critically wounding her. Rather than weakening her, this experience strengthened her, and her commitment to her purpose was strengthened. The goal was to give girl children a free, safe, and high-quality education. She established a charitable organization. Malala took the bullet for girls' education and is hailed as a model of bravery. She is a role model for women refugees and women all over the world.

She has energized and enthused the feminist movement all around the world. She co-authored the story of the girl *Who Stood Up for Education and Was Shot by the Taliban* with Christina Lamb in her memoir, and she still works to attain her goals today. The story of Malala is that of power, bravery and victory of good over evil. she has stood up for the rights of women, especially the right to education. But the beauty of her stand is that she has demanded those things within the framework of religion and that is how her approach resonates with that of Islamic Feminists.

The story begins with Malala being shot in her school bus by masked men. She has captured the instances where her father stood up to certain clerics regarding girl's education. When those men pointed out that women are not supposed to receive education, her father quoted from the Quran that both men and women have been asked by the Almighty to educate themselves and learn whatever good they can. Similarly, on another occasion, there arose a conflict regarding her father's school. A mullah named Ghulamullah watched girls coming and going from the school each day. He "called himself a mufti", which meant he was an Islamic scholar and authority on Islamic law. He reached out to the property owner and accused Ziauddin of running a *haram* (forbidden) school. He blamed that the receptionist at the school is a male and that the girls entering the schools should be in *purdah*. He went to the owner and offered him to give the building to him to open a *madrassa*. But the owner refused the offer and told Malala's father to watch out for him. The mufti gathered several elders and influential leaders and brought them to Malala's house. To Malala's father, the man argued, "A girl is so sacred she should be in *purdah*, and so private that there is no lady's name in the Quran, as God doesn't want her to be named". But her father points out that Maryam's (Mary's) name is mentioned in the Quran, to which mufti finds himself speechless. Her father questions his scholarship in Islam by pointing out that he never responds to his greetings. To Ziauddin's surprise, he replies that he thought he was an infidel, but he could notice all the Qurans in his house. Her father finally gives the solution to the mufti's problem by saying that he will have the girls enter from another entrance which appeases

everyone except the mufti, but he leaves. The hypocrisy of it all was that the mufti's niece attended the school.

Conclusion: Malala through her memoir touches the issues of Muslim women not only from Afghanistan, but from all around the world. She talks about the importance of modest dressing, praying five times a day and following the religion but at the same time, she points out the discriminations done to women by the misinterpretation of various verses from the Quran. The solution, therefore, resides in one word: Education. Unless and until women educate themselves and learn what actually the word of God is, they will always be subjugated and exploited by power hungry and dominating patriarchs.

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Pandemic and Resilience— An Analysis of *Love in the time of Cholera and the Plague*

Saranya R¹, Dr. Evangeline Priscilla B²

¹Research scholar, VIT- Vellore, India

saranya.r2020a@vitstudent.ac.in

²Assistant Professor, VIT- Vellore, India

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Abstract— *The article proposes to provide an insight into Pandemic Literature revealing the impact of pandemic on society as well as the remarkable human resilience. Human history has witnessed a number of pandemics like cholera, plague, and the current covid-19. The word 'pandemic' is derived from the Greek words 'pan' and 'demos'. Pan means all and demos means people or crowd. Pandemic is an infectious disease widespread over a large part of the world. Resilience is the human ability to recover quickly from adverse circumstances. Love in the Time of Cholera by Gabriel Garcia Marquez is a classic piece of pandemic literature. The author says that lovesickness is a literal illness. The story takes place in the backdrop of a cholera outbreak. The marked effect of cholera on people's life and the remarkable human resilience are highlighted in the article. The protagonist's outburst in the end of the novel shows the surge of resilience. The analysis of The Plague by Albert Camus, the noted French writer throws light on helpless human beings unable to change their destinies. The writer's absurdist point of view is revealed. The novel begins with the onslaught of plague in the Algerian city of Oran. Besides the sufferings of people, the change of human attitudes and the trait of resilience are also depicted by the author.*

Keywords— *Absurdist, Cholera, Forever Destinies, Lovesickness, Literal Illness Surge, Plague, Pandemic, Resilience.*

Pandemic literature highlights human predicament during periods of pandemic and provides insight into political developments, impact in the socio economic fields human altitude and human relationships in the wake of pandemics. It also brings out remarkable instances of human resilience despite prolonged sufferings. Pandemic is an infectious disease widespread over a large part of the world. Throughout human history there have been a number of pandemics like cholera, plague and the current COVID-19. Pandemics have provided grist to the mill for many creative writers. The first pandemic in the world history is the Justinian plague [541-544]. It was followed by the Black Death [1347-1352] and the Bubonic plague in 1894. Seven cholera pandemics can be identified and the first one is believed to be originated

from India in 1817. Certain pandemics had recurring bouts in the various parts of the world.

However, human determination helped us survive the pandemics. Though subjected to untold miseries during the repeated occurrence of the pandemics the human beings have displayed remarkable resilience. People in various parts of the world faced the adverse circumstances with a laudable determination and outlived the calamities. Resilience is the human ability to recover quickly from the adverse circumstances. It is significant to note that many people developed certain desirable traits and practiced healthy habits during the pandemic. More quality time was spent with families. Hobbies like gardening and reading books were zealously pursued. Lovers of literature turned to books for the healing touch.

There has been a prolific production of pandemic literature down the ages. 'The Decameron' by Boccaccio, 'The Plague' by Albert Camus, Emily St John Mandel's, 'Station Eleven', John M Barry's 'The Great Influenza-The Story of the Deadliest Pandemic in History' Mary Shelly's 'Last Man', Thomas Mullen's 'Last Town on Earth' and Gabriel Garcia Marquez's *Love in the Time of Cholera* bear ample testimony to the resounding success of pandemic-related themes in world literature. Gabriel Garcia Marquez was the Colombian writer who was awarded Nobel prize in literature in 1982 for his novels and short stories with a remarkable blending of realism and fantasy. Born in 1927, in the small town of Aracataca, he spent his childhood with his maternal grandparents in Northern Colombia, between the mountains and the Caribbean Sea. The ghost stories told by his grandmother were a source of inspiration for him to create his fictional world of magical realism. He started his career as a short story writer and a journalist.

His literary output consists of *One Hundred Days of Solitude*, *Love in the Time of Cholera*, *Chronicles of a Death Foretold*, *Love and other Demons* and *No one writes to the Colonel*. *Love in the time of Cholera* was first published in 1985 in Spanish and the English translation by Alfred A. Knopf came out in 1988. It is a classic example of literature, which explores love as an emotional and mental plague in the backdrop of the Cholera pandemic. There is a subtle hint that love is a literal illness and a plague that could be compared to cholera. The novel is set in the period from 1875-1924 and the locale is Northern Colombia. The world war and cholera threatened people and the impact of these threats upset the normal life.

Narrated in the background of a cholera outbreak the novel turns the spotlight on the devastating effect of the pandemic on the lives of people. At the same time the remarkable human trait of resilience is highlighted. The protagonist Florentino Ariza's outburst at the end of the novel 'FOREVER' shows a surge of resilience. *Love in the time of Cholera* is a unique love story. It also deals with other themes like old age, lovesickness, death and resilience. Magical Realism has been effectively used in this novel. The story takes place in the midst of Pandemic as well as civil war violence. Comprising six chapters, the setting of the first and last chapter are in the twentieth century. The main characters are Florentino Ariza and Fermina Daza who fall in love, in their early youth. A secret affair develops to which Fermina's aunt Escolastica provides help to exchange love letters. The threat to the course of their love comes first from Fermina's father Lorenzo Daza who forces his daughter to stop meeting Florentino forthwith. There are many vicissitudes in the life

of the protagonists and Fermina Daza gets married to Dr. Juvenal Urbino. Urbino is committed to eradicate cholera and safeguard human lives. This marriage does not douse the flames of love in Florentino's heart. He is determined to wait and it is a classic case of human determination. Urbino's love was on the material plane and Florentino's love was on the spiritual plane.

The beginning of the novel witnessed the death of Dr. Juvenal Urbino after his attempt to retrieve his pet parrot by climbing a mango tree. After the funeral the evergreen hero and lover Florentino asserts his deep love of Fermina, the widow, in spite of the passage of time and ravages of time. Florentino has to continue his determined wait for Fermina to realize the quality of his love. Finally, Fermina gives in to the matured love of Florentino and the consummation takes place after an unbelievably long period that crosses five decades.

The pet parrot is a symbol of temptation, danger and death and the initial chapter explores these themes. The next four chapters throw light on the intense love affair of Fermina and Florentino and its bitter-sweet memories. In the last chapter Florentino Ariza attains heights of glory. Despite their advanced age the lovers consummate their union successfully. The determination and resilience of Florentino finally carries the day. There is a universal pandemic in the backdrop and the 'quarantine' period for the lovers is fifty-one years nine months and four days. Eventually Florentino Ariza emerges as the great symbol of resilience. There is a breakout of cholera and the impact of war as the backdrop of the extraordinary love pursuit. The endurance of the protagonist is astonishing. There is the projection of great human suffering in the novel. When the protagonist is on board his vessel, he gets the distress signal from another vessel and he is committed to help those in distress.

Dr. Urbino and Fermina land up in their wedlock also as a result of the spread of the infection. Dr. Urbino shows determination and resilience in fighting the pandemic. Urbino is a noteworthy character but he pales into insignificance when compared to Florentino Ariza who is eternally bound to his love Fermina, despite the relentless passage of time. It is Florentino Ariza who turns out to be the everlasting symbol of love, determination and resilience. In the second chapter he avers 'There is no greater glory than to die for love'. His patience and endurance are really remarkable. From his low stature in society he rose to the position of the President of the River Bank Company of the Caribbean, in his strong resolve to be worthy of Fermina. After the death and funeral of Fermina's husband Urbino, Florentino declares his undying love to Fermina. 'Fermina' he said 'I have waited for this opportunity for more than half a century, to repeat

to you once again my vow of eternal fidelity and everlasting love’.

The end of the novel has encapsulated the wonderful resilience and determination of the protagonist. The vessel carrying the lovers also carries cholera patients and display the Cholera flag. Landing permission is denied when the lovers return to their homeland as there are strict quarantine rules in force. Florentino instructs his captain ‘Let us keep going going going back to La Dorada’ The captain asks his boss ‘Do you mean what you say’ Florentino replies ‘From the moment I was born I have never said any thing I did not mean’. Florentino is determined and intrepid. The captain finally asks ‘For how long..... this goddamn coming and going’ Florentino asserted ‘**FOREVER**’. This answer he had kept ready for fifty-three years seven months and eleven days and nights. The love story of Florentino Ariza and Fermina Daza against the pandemic background will ever remain green in our memory as a tale of undying passion and resilience.

Pandemics have a great impact on human beings. Everyday life is upset. Fear and gloom over take people. However, people turn to literature, which has consoling and healing effect. Pandemic literature projects the sufferings and attitudes of people during pandemics. It also provides insights into the pandemic and offers some kind of consolation. The work that comes to mind most readily when we think of literature concerning pestilences, is *The Plague* by Albert Camus. The novel turns the spotlight on the plight of humanity in the Algerian town of Oran following the outbreak of bubonic plague. The writer comments on changes in human attitudes and focuses on the selfless commitment of Dr. Bernard Rieux who stays back in Oran condemning himself to ‘exile and imprisonment’ to treat the victims of the deadly pest. The novel *La Peste* was published in 1947 and the English version came out in 1948. The novel explores the deadly onset of plague in the 1940s after the Second World War in the Algerian town of Oran. When we trace history we come across three major instances of epidemic, plague in AD 541, 1347, and 1894 respectively. The three cases had different origins and ways of spreading. The first, Justinian plague afflicted the entire Mediterranean basin and Europe and the Byzantine Empire and persisted up to AD 549. In 1347 there was the devastating global epidemic of bubonic plague, which was also known as Black Death. The third outbreak began in China and in 1894 it reached Canton and then spread to Hong Kong and the Indian sub-continent and other parts of the world.

In the first part of the novel, the city of Oran is described. It is a humdrum city with a monotonous life. Dr. Bernard Rieux, the major character in the novel had an extraordinary experience on 16 April. He noticed a dead

rat outside his door. He felt something soft under his foot. This incident gives the first sign of an impending calamity to us, it was followed by numerous rats falling dead in different places and the streets were full of dead rats. Soon the infection spread to human beings and many people fell ill. Nobody was prepared to believe that it was the plague because they thought this disease had disappeared long ago from the world. However, reality dawned on them slowly as the city was placed into isolation and life was subjected to sudden, drastic changes. Quarantine was enforced and human contact was restricted. Camus gives us a vivid picture of the changes in society in the wake of the deadly pestilence. People became close to the family because of quarantine. At the same time the healthy people avoided the sick. In the early days of the epidemic, people of Oran are indifferent to one another suffering.

He insisted that stringent sanitation measures should be taken to counter the spreading pandemic in Oran. He believed in a personal as well as a social code of ethics. It has to be noted that his wife was away in a sanatorium, a hundred miles away when he rendered selfless service to the people of Oran during their worst crisis when Rambert, the journalist came to know of this, he also decided to team up with the brave doctor in the struggle against the plague. Before coming to know about the doctor being separated from his sick wife, Rambert was obsessed with getting back to his object of love in Paris. It was the doctor’s selfless actions, which motivated Rambert.

Jean Tarrou is another associate of Dr. Rieux who organized the sanitary groups, which enabled the people in Oran to come to grips with the deadly disease. He is described as a good-natured person who smiles a lot. He felt that the plague is everybody’s responsibility. Unfortunately, he becomes one of the last victims of the plague. However, he puts up a valiant struggle before his death. It can be seen that there were certain occasions when Dr. Rieux experienced fatigue and was almost on the verge of despondency. What is significant to note is that he revived soon and displayed remarkable resilience.

The novel was first published in 1948, three years after the Second World War ended. France was occupied by Germany from 1940 to 1944, this cut off France from the outside world just as the city of Oran was cut off from the rest of the world in the wake of the plague. Some readers have identified the allegorical reference to the German occupation in the novel. But the novel can be interpreted in many different ways. The plague may be regarded as the presence of dark evil forces. It may simply be a symbol of the human predicament. Whatever may be signified in the novel, the various characters have to gird up their loins and face the lion in its own den.

There are various choices in front of them. They can accept the situation with a kind of religious resignation. They can selfishly continue to seek their own selfish, personal interests and ignore what is going on around them. They can also exploit the situation purposely and try to make profit out of it. They can stand united, committed to the noble cause of humanity and work hard to fight the pandemic. The plague progresses with its ravages on the city of Oran. Each major character has his own specific approach to the grim scenario. Dr. Rieux and Tarrou stand out from the rest with their unique approaches. Dr. Rieux set up an auxiliary, five hundred bed hospital for the victims of plague. Working long hours, he was subjected to severe strain. On every occasion, he bounced back with resilience.

By the end of January, the plague showed signs of retreating. However, Tarrou is infected and he dies after putting up a brave fight. Joseph Grand, the government clerk also needs special mention. When plague affects the city severely, Joseph Grand acts as the general secretary of the volunteer corps. Dr. Rieux calls Joseph Grand as a true embodiment of quiet courage that motivated the sanitary groups.

The climax of the novel takes place when the gates of Oran are reopened, announcing the victory over plague. Dr. Rieux has narrated the story to teach us that though we cannot conquer death, we can fight diseases and go forward. The plague is a matchless tale depicting the scourge of plague, the predicament of the affected, empathy, determination, and resilience of certain persons dedicated to the cause of humanity. Dr. Rieux is the epitome of resistance, solidarity and resilience in the novel. He disguises himself almost till the end of the novel, referring to himself in the third person. The identity of the narrator is revealed only towards the end and this style provides objectivity. Dr. Rieux conveys the message that there is more in human nature to be admired. *The Plague* is an excellent example of pandemic literature, which vividly portrays human predicament and human resilience.

Both the works are classic pieces of pandemic literature. The authors depict the sufferings of people as well as the commendable human ability to bounce back to emotional stability in spite of stress-filled times. The analyzed pandemic fiction gives an educative experience of exploring the workings of the human mind and identifying the undertones of human capacity to rise to the occasion whenever the situation demands it. Pandemics should not dishearten us. We have to emerge stronger in the post-pandemic phase.

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Tabish Khair's *The Thing About Thugs*: Approaching a Postcolonial Study from the Perspective of Oriental Phobia

Dr. Farhin Jahan

Assistant Professor (Senior Scale), Department of English, Ganga Devi Mahila College, Patliputra University, Patna, India
Email id: farhinjahan15@gmail.com

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Abstract— *The ideas of civilized versus uncivilized or west versus non-west, created with the aid of using the European Enlightenment, had been recognized, elevated and remodeled with the enlargement of European colonialism. Stereotypes of outsiders had been generated with the aid of using the colonial establishments of European nations and a few traits inclusive of laziness, aggression, violence, greed, sexual promiscuity, bestiality, primitivism, innocence and irrationality had been thrown at those businesses termed as 'others.' Postcolonialism, with the aid of using the tough colonial manner of wondering and writing literary works, attempts to head past the binaries of the colonizer or the colonized. It tries to reconstruct, reshape and redefine the colonized 'self.' Some of the postcolonial theorists bear in mind the colonized because of the colonial differences. Tabish Khair, one of the most important new writers in the Indian subcontinent, specializes in the topics associated with otherness, identification and discontent in colonized cultures. This paper, with the assistance of postcolonial and mental research of the colonized immigrants and their discontent, tries to investigate the ideas of oriental phobia in Tabish Khair's novel, The Thing About Thugs (2010). It additionally attempts to discover the theoretical and narrative reflections of postcolonialism inside the novel.*

Keywords— *Aggression, Colonialism, Identity, Oriental phobia, Postcolonialism, Psychology.*

I. INTRODUCTION

The records of mankind suggest the ever-presence of colonialism around the sector in exceptional dimensions. With the usage of their progress to their colonized topics, each colonial power advanced new strategies to talk and dominate the colonized country. However, the colonized human beings normally felt that the colonizers had been taking benefit of them materially, financially and culturally. Colonialism, we understand, has ambitions to conquest and dominate different civilizations. Starting with the fifteenth century and accomplishing its height within the overdue nineteenth century, colonialism became to be taken into consideration as a day and herbal procedure in their guidelines with the aid of using the western nations. The majority of civilizations throughout

the globe, in the nineteenth century, had been dominated by the aid of using European nations. The colonizers, to grow the wealth of the west, using the assets and power of the colonized lands, and colonized human beings, even running for their masters, oppressed, assimilated with the aid of using the hegemonic subculture or even enslaved them. The colonizers legalized their deeds with the aid of placing ahead of the argument that the colonized human beings lived savage life and will simply be rescued with the aid of a civilizing challenge of colonialism. They took into consideration different cultures as inferior and second to colonialism because of its simplest manner to make certain the highbrow improvement of those barbaric human beings with the aid of changing their tradition, subculture, lifestyle, or even faith with the western ones.

Frantz Fanon, in *The Wretched of the Earth*, reputedly suggests the dynamics of colonialism: "Colonialism hardly ever exploits the whole of a country. It contents itself with bringing to light the natural resources, that it extracts, and exports to meet the needs of the mother country's industries, thereby allowing certain sectors of the colony to become relatively rich. But the rest of the colony follows its path of under-development and poverty, or at all events sinks into it more deeply" (Fanon 159).

The colonizers, to maintain their colonial guidelines, used assimilation, among their numerous progressive strategies, as one of the maximum vital types of equipment to make the colonized human beings undertake and appreciate their subculture. They persisted in their efforts with the aid of making the colonized human beings give up their local cultures. However, for a maximum of the colonizers, the scene began converting at the start of the twentieth century. Most of the colonies began to rebel and combat for their independence and India, under the management of the Great Mahatma Gandhi, provided an unparalleled instance of becoming independent in 1947.

But maximum academics of the social sciences do still no longer bear in mind that colonialism is absolutely over. Some former colonies inclusive of India, Canada, and a few African nations are politically unfastened however, we can sense those nations' social, cultural and mental exploitation even today. This is usually known as neocolonialism. Some of the previous colonies, specifically Canada and New Zealand, tried to face up to imperial dominance and compete with their financially robust neighbours. They, nevertheless, sense their colonizers' stress and do now no longer locate themselves in a role to disclaim their robust ties with them. However, "they could additionally be visible concurrently as neocolonial of their guidelines and attitudes in the direction of their respective indigenous human beings, or of their trials to conceal white rule with a display of putting up with ethnic distinction" (Huggan 22).

Postcolonialism, in the feeling of colonial difference, places a couple of demanding situations to the colonial manner of wondering and generating literary works to oppose such perspectives. The foundation of the postcolonial examination is fashioned with the aid of using the psychology of the colonized, their integration into the society, feel of otherness and discontent. To attend to the mental harm to the colonized, a few pre-eminent works had been produced with the aid of using postcolonial theorists. One of the maximum vital works of this type was *Black Skin, White Masks* by Frantz Fanon wherein he asserts, "On that day, completely dislocated, unable to be abroad to the other, the white man, who unmercifully imprisoned me, I took myself far off from my own

presence, far indeed, and made myself an object. What else could it be for me but an amputation, an excision, a hemorrhage that spattered my whole body with black blood? But I did not want this revision, this thematization. All I wanted was to be a man among other men, I wanted to come lithe and young into a world that was ours and to help to build it together" (Fanon 1112-113).

Fanon, here, appears to be suggesting that the colonized did now no longer bear in mind themselves as a human subject, but instead as an item being recognized as inferior with the aid of using a positive group. He reveals colonialism referring now no longer simplest to a political and financial change but additionally to a mental one. Postcolonialism, from the start of the twentieth century to its 2nd half, became used to represent a scenario after independence. However, it, in the overdue 1970s, commenced for use in the shape of a political and ideological term. The binaries of the colonizer and colonized, imperial and neighborhood, have grown to become out to be the primary attention of postcolonial research. Bill Ashcroft, in his *The Empire Writes Back*,• rightly shows the premise for postcolonialism, "Term postcolonial might provide a different way of understanding colonial relations: no longer a simple binary opposition, black colonized vs. white colonizer; Third world vs. the west, but an engagement with all the varied manifestations of colonial power, including those in settler colonies. The attempt to define the postcolonial colonies by putting barriers between those who may be called 'postcolonial' and the rest, contradicts the capacity of postcolonial theories to demonstrate the complexity of the operation of imperial discourse" (Ashcroft et. al 200).

This operation of imperial discourse creates a floor for the emergence of a counter-discourse, postcolonial discourse. This new discourse, with the help of focusing on the studies of the colonized, tells the tale of colonial deeds. Native subculture, in the societies of former independent colonies, begins gaining importance. Postcolonial researches concentrate on this subculture fighting to redefine the neighborhood subculture. Thus, postcolonial research shapes new views in social sciences, particularly in literature. Before the emergence of postcolonialism, Europe became the primary conventional centre for writing. But, postcolonialism has modified the scene and made the entire globe the centre for writing. Hans Bertens says that "in recognition of this new situation, in which writing in English from the former colonies- including India, Pakistan, Sri Lanka and other Asian colonies – has proved itself as a vital and as important as the literature written in England itself; we now usually speak of 'literature in English' rather than of

English Literature if we want to refer to English language writing" (Bertens 195).

Indian writing, with the departure of British imperial forces in 1947, began out uniquely reshaping its method to global literature. A quantity of historical and spiritual texts of India inclusive of the *Ramayana* became discovered, translated and reinterpreted. These findings reshaped Indian literature and fashioned a supply for innovative writing. However, it needs now no longer be flawed that India absolutely recovered itself from the defects of colonialism. Cultural and ideological independence, we understand, approaches something greater than political independence and postcolonial awakening. Society should, nevertheless, be feeling the imperial outcomes.

Tabish Khair, an Indian literary creator who settled in Denmark, employs a postcolonial discourse in his works. Blending his local subculture with the followed western one, Khair is thought for developing multicultural and anti-colonial fiction. He, as a creator, with the use of the cultural clashes and discontents the characters face even as residing in the West as immigrants or interacting with the colonial subculture, attempts to mirror the unique voice of postcolonial characters, and his novels, in particular, withstand the hegemonic voice of the Western subculture. Khair, each in his poetry and prose, in the main, concentrates on a number of the extensively debated troubles associated with Postcolonial Literary Theory, particularly otherness, identification and discontent. He, specifically in his fiction, affords sharp and clean characters tormented by disorientation in Western subculture and the trouble of otherness as colonized topics. His novels, on this feel, gift an appropriate foundation for reading and knowledge of the psychology of the colonized immigrants and their discontent.

Published in 2001, Khair's *Babu Fiction: Alienation in the Contemporary Indian English Novels*, almost like a few distinguished Indian English authors like Salman Rushdie and V.S. Naipaul, employs an in-depth complaint about the idea of alienation in Indian English novels. The term 'Babu' in the name of his book refers back to the local human beings of India belonging to the center and higher class talking English fluently. He additionally offers the term 'Coolie,' the opposite of the term 'Babu,' regarding the local human beings of India belonging to decrease training and residing in rural areas. In the postcolonial atmosphere, each of those phrases mirrors an exceptional sort of alienation in Indian English Fiction.

Khair, in his different book *The Gothic, Postcolonialism and Otherness: Ghosts from Elsewhere*, affords an in-depth evaluation of the idea of 'otherness' beginning from the 18th Century

gothic works to postcolonial Indian English writings. He, in this book, suggests his choice for, with a colonial perspective, revisiting the 18th Century of gothic fiction and reading the idea of 'otherness' in a moral manner. He places a query mark earlier than the change of perspectives in the knowledge of the idea and visits numerous sorts of 'others' like racial, social and political. This 'racial or colonial different,' each in gothic and postcolonial literature, seems to be the primary supply of horror and fear. Khair, too, is of the view that the idea, nevertheless, with the use of marginalizing the exceptional, generates fear. He factors out that "this study suggests not only points of departure and revaluation in the fields of postcolonialism and the study of gothic fiction but also our political engagement with present-day global realities" (Khair, 2009: 18).

Literature Review:

The literary idea of postcolonialism, not like a number of the literary theoretical movements, does now no longer talk to a monologic one. It carries a couple of techniques in itself particularly the ideas of Gayatri C. Spivak, giving delivery to ethnic feminist research; Homi K. Bhabha's cultural complaint and theories concerning the postcolonial environment; and Edward W. Said's method to postcolonialism focusing on the relation among East and West. Postcolonial principle, with the publication of Said's *Orientalism* in 1978, has discovered a systematic foundation. Said in the main, together with the hegemony of the West, specializes in the inequality among East and West. Leela Gandhi, even as introducing Said's *Orientalism*, considers it as "the first book in a trilogy devoted to an exploration of the historically imbalanced relationship between the world of Islam, the Middle East and the 'Orient' on the one hand, and that of European and American imperialism, on the other" (Gandhi 09).

There has, for the duration of records, continually been an imbalanced dating among East and West. Said, consequently, particularly specializes in the introduction of an Orientalist principle that accepts the Eastern subculture and literature without marginalizing them. He shows that "Anyone who teaches, writes about, or researches the Orient – and this applies whether the person is an anthropologist, socialist, historian, or philologist – either in its specific or general aspects, is an Orientalist, and what he or she does is Orientalism" (Said 10). An Orientalist, thus, needs to, in preference to emphasizing the variations, focus on the universality and not unusual place factors among East and West. Said describes 'Orientalism' as "a style of thought based upon an ontological and epistemological distinction made between 'the Orient' and (most of the time) 'the Occident'" (Said 10-11).

II. ORIENTAL PHOBIA IN THE THING ABOUT THUGS

Set in overdue Victorian London and posted in 2010, *The Thing About Thugs* takes its beginning in a Bihari village in colonial India. To broaden his phrenological studies of lower back domestic in England, Captain T. Meadows searches for neighborhood guys with cranium deficiencies and, in the procedure, comes across Amir Ali, an uncovered member of a Thug cult. Amir Ali, to get away from his own circle of relatives and enemies, modifies his identification and pretends to be a Thug.

Thugee, in the sizeable lands of India, is meant to be a conventional manner of robbing remote rich vacationers by winning their trust and providing them shelter. Its custom travels through generations. The colonial forces use it as a possibility with the intention to legalize their declaration of the colonized as being not as good as them. They, to show their superiority, use the so-known strategies of phrenology and its outcomes on human behavioural attitudes. Hence, Captain Meadows brings Amir Ali to England to peer the outcomes of phrenological studies on his Thugee lifestyle. Here, Amir Ali reveals himself as being stuck on the internet complete with racism and prejudgement. For his survival in this white-ruled globe, he has no alternative left however to play the function of the inferior and manages to do that until the higher-magnificence human beings, due to a chain of murders taking place in the centre of London, target him for the assassin due to his Thugee heritage and coloured skin. To show his innocence, Amir Ali has to remedy the thriller of the crimes himself.

Every member of society, naturally, in a few manners or different, suggests ethnic/racial, gender and sophistication identities. This happens not only because of structural locations but also due to some other factors such as “the heritage of slavery, the presence of colonized minorities and the composition of past and current immigration flows” (Gimenez, 2001: 27). This very truth is liable for making all normal social members of the family necessarily raced, classed and gendered.

Clearly representing the stereotypical discourse of colonialism, *The Thing About Thugs* additionally presents an anti-colonial perspective. Race, in this book, has been provided in the main as a gadget of oppression. The colonizer-colonized relationships, due to the insufficiency of the nineteenth Century medical trends for creating a difference between biology and subculture, are constructed upon racial variations. Someone, thinking about the scenario of the protagonist of the novel, Amir

Ali, can freely count on that the colonizers used racial and organic variations to legalize their deeds and show Western subculture's superiority over the colonized ones. Cristina M. Gamez-Fernandez and Om Prakash Dwivedi say “[...] Khair suggests that imperialism historically constructed Thugee as well as pseudo-scientific dogmas which could intellectually justify racism, and therefore oppression” (Gamez-Fernandez and Dwivedi, 2014: xix-xx).

The novel, *The Thing About Thugs*, in the beginning, refers to this very truth. Being now no longer inquisitive about the manner, criminal or illegal, John May's amassing of the skulls, Lord Batterstone, a member of the Society and the villain of the novel, buys skulls with deficiency. He actually will pay for the skulls and desires their guidance in this sort of manner that he can gift them to his Society. His foremost hobby lies in especially fashioned skulls and he, for that, is prepared to pay excessive amounts: “But I need them, the top of the Thing before the next meeting of my Society, ready to be exhibited. Do you understand? Ready to be exhibited and demonstrated, and as exceptional as you have made me believe” (Khair, 2012: 18). It becomes simple through the subsequent chapters of the novel that we come to understand John May, himself digging the graves and later on, himself killing human beings for the sake of their ill-fashioned skulls, gathering those skulls from freshly useless human beings.

It is clear, from the above-cited lines from the novel, that the skulls are stated as ‘the Thing’ and additionally constitute the left out identification of the owner. There are numerous examples, for the duration of the novel, that mirror the colonizer's attitudes toward the colonized. People belonging to the decreased magnificence, in particular from so many countries and in most cases from the colonies, are handled as gadgets in preference to individuals. These human beings are used, analyzed, or thrown away while taken into consideration useless. Thus, the connection among those aspects receives complex because the feelings and thoughts of the colonized require the delight and reputation of the colonizer. However, in most cases, it is now no longer feasible to satisfy the colonizer. We can locate one of the maximum putting examples of it once more at the start of the book. Lord Batterstone reaches an opium den of an antique Indian immigrant lady whose “hair is matted and clumpy as if under it the bend was uneven and indented” (Khair, 2012: 14). Her bodily description itself exhibits the motive for Lord Batterstone's presence over there. He, now no longer for the sake of care but for the research of her cranium, holds her arm and probes her hair. Khair factors out, “Perhaps she takes it for a caress.

She certainly tries to make the appropriate noises, smiling seductively. But the man is not caressing her. He probes her skull with knowing fingers and if she had been able to look up, she would have been struck by the oppression on his face. Then suddenly, the gentleman pushes her away” (Khair, 2012: 15).

Amir Ali, the protagonist of the novel, additionally stocks the equal fate. Because of his inferiority owing to his improperly fashioned cranium, Amir Ali, as a phrenological studies subject, is introduced to London with the help of Captain Meadows. While speaking to Captain Meadows, the protagonist appears to be comfortable getting destined to be a criminal: “[...] I serve you now and hasten to tell you all you wish to hear. But unlike many other approvers, I came to you on my own, and in my face and in my voice, and wonderfully from my skull, as you still lay recovering in Patna, you read, with the acuity that all sahibs are blessed with, the truth of my narrative” (Khair, 2012: 22). However, race discrimination and colonial knowledge, in the novel, are contemplated now no longer simplest with the aid of using phrenology, however, Khair additionally factors out race and class distinctions. The reputation of racial attitudes, each with the help of using the colonizer and the colonized of the time, has been asserted using exceptional dialogues and monologues in the novel. It became a famous notion at that point that human beings and races couldn't be modified or tamed. Major Greyper, in his communication with Captain Meadows, states the hopelessness of the interest in civilizing the colonized. Captain Meadows takes Amir Ali as an ex-Thug who regrets his beyond cruelties and attempts to be a civilized guy. But Major Greyper, criticizing Captain Meadows' agreement with Amir Ali, stresses the hazard of preserving him in his residence. Major Greyper, on the, cease of the communication, regarding Amir Ali, says, “Leopards and spots, you know, leopards and spots” (Khair, 2012: 69).

Lord Batterstone, too, does, now, not have exceptional attitudes toward different races. He, for the sake of using bringing up so-known medical and spiritual examples, attempts to persuade his Society approximately the inferiority and cruelty of Asian human beings. He asserts himself to be a ‘man of science’ (Khair, 2012: 63) and does now no longer need to have a look at troubles, just like the Mosaic estimate of introduction or the amphibian ancestors of man. However, he strongly opposes the concept of having a little distinction between men and animals, and additionally races of men. He continually justifies his view of the principle of evolution for animal species and approves no evidence for human evolution in science. He reveals those thoughts irreligiously and ‘unscientifically placed men at the end of a chain

of animals’ (Khair, 2012: 63). He reveals God's mild workmanship in the introduction of human beings and denies the concept of a Caucasian sharing the ancestor with a decreased-class Negro. He reveals the mind and its natural features a piece exceptional in each race. Races do now no longer share the same quality and a number of them are fated to be inferior. The civilizing procedure of those races, due to an organic barrier, is nearly impossible. He says, “But just as God did not give the same soul to all men (more murmurs of dissent here, which made Captain Meadows hopeful) ...some are saved and some are not and some, it is argued, do not have souls...just as God did not create all beings equally, it stands to reason that the marks on the skull are as permanent as souls and not liable to be erased by education, or wealth” (Khair, 2012: 65).

Not to speak of only the higher-magnificence, race discrimination, in *The Thing About Thugs*, may be discovered at all levels of society. Even the decreased-magnificence running human beings, too, discriminate in opposition to different colonized races. For instance, Nelly Clennam, the cook in the residence of Captain Meadows, presents her obvious hate for Amir Ali because of his race and Thug heritage. She takes Amir Ali as a risk to all servants in the residence. She claims to preserve cheating and merciless human beings like Amir Ali far from the environment of harmless and sincere human beings. Since those human beings are the supply of corruption, she regards their reputation as irreligious and says that ‘it would be said by many that to harbour a nigger, a lordey, a cannibal in the kitchen was not only a danger but an act of verging on the unchristian...’ (Khair, 2012: 33).

The novel, numerous times, emphasizes this sort of rating in the decrease-magnificence of human beings in society. The novel affords strict discrimination even amongst servants and their deep emotions of racial oppression. Race and heritage of the decreased-magnificence running human beings were handled as determinants in their slumbering area in the residence. Amir Ali, in his letter to Jenny, the other servant in the residence, points out the issue, “And it is the bare scullery, on its hard, damp floor, that there is space for the likes of us: the thug from nowhere, the charwoman from somewhere. The better servants sleep in the kitchen or pantry, don't they?” (Khair, 2012: 48).

III. DISCUSSION

We can, with the aid of using that specialize in the connection among the colonizer and the colonized and reading the racial and sophistication discrimination, spread the colonial stereotypes and identities. We have come to

understand the colonial discourse reshaping the identification of the colonized as barbaric, ignorant and strange, and thinking about this identification as being outdoor the western subculture and global. This attention to the colonized creates each otherness and additionally a risk to western hegemony.

The novel affords a pretty complicated relationship between the colonizer and the colonized. Khair continuously points out this relationship and that, in most cases, in the dialogues between Captain Meadows and Amir Ali. The tone of Captain's sentences virtually shows his deep feeling of superiority and he, at the outset of the novel, definitely represents the colonial prejudices.

Amir Ali meets Captain Meadows at a 'Firangi hospital' in his homeland, Patna, and claims himself to be a Thug due to the Captain's liking to 'hear the account of a real Thug and take him to Firangeestan' (Khair, 2012: 21) for his book underwriting procedure. Amir attempts to persuade Captain of him being an actual Thug and states, "I still wonder at the wisdom of Soloman that sahibs possess, made you listen and recognize that what I said was nothing but the truth" (Khair, 2012: 22). Thus, from his first actual assembly, Amir accepts his race's inferiority. Let's see Captain's solutions together along with his very best feeling of superiority: "It is indeed true, Amir Ali, said I, but it was not the wisdom of Soloman that I exercised; it was the guidance of Reason, which is a God unknown to your race, for then the others came and spoke their lying stories to my face, all I did was listen, and Reason told me not to believe them" (Khair, 2012: 22). However, the novel does now no longer present Captain Meadows because the simplest individual owns colonial prejudices. Daniel Gates, too, displays robust prejudices toward the Orient. He shows that "the Orientals are a sensitive and excitable race, and mental exaltation is not only very common, it usually borders on insanity" (Khair, 2012: 126). Western Orientalists bear in mind the Orient subculture as ignorant, weak, barbaric, and in want of being dominated by the advanced subculture of the Occident. The Occident, taking the assistance of the worldwide monologic atmosphere, attempts to outline the Orient with a slender factor of view, and thus, bends the reality.

Knowledge, no doubt, gets affected and created by cultures. The power of subculture, wherein a bit of information is created, comes to a decision on the acceptability of that information. Global information, thus, is primarily based totally on the Occidental subculture. Hence, it appears very difficult, in a colonial atmosphere, to outline the reality. It is likewise pretty difficult to hint at the borders between reality and false, credible and non-

credible. This truth additionally receives validity even as defining identification. Two matters need to be taken into consideration even when comparing information associated with the Orient; its credibility and carrier to colonial deeds. Amir, for this very motive, says that "truth and credibility are two different things most of the time" (Khair, 2012: 24).

Edward Said and different critics of Oriental research, in colonial and postcolonial discourse, in most cases, bear in mind a mystified photograph of the Orient. The West continually suggests its hobby of conceptualizing Eastern cultures with distinguished and romantic themes. Their foremost goal at the back of this tendency appears to photograph the Orient as something associated with the beyond and records. The Westerners get glad to peer the Orient cultures getting caught in the beyond and having no enterprise with modernity and the civilized West. The Occident, on this feel, corroborates its superiority over the Orient due to the fact the current and civilized West is the past evaluation of the underdeveloped and uncivilized Orient (Said 35).

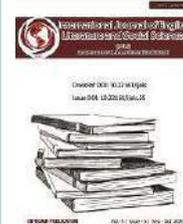
IV. CONCLUSION

This quick examination shows that Tabish Khair, as an academician and creator, correctly gives a couple of views associated with migration troubles and correctly displays postcolonial discontent in *The Thing About Thugs*. It is really well worth noting his splendid portrayal of the complicated dating between the Occident and the Orient. He, with the aid of using developing immigrant characters starting from the nineteenth century to the twenty-first Century, has traced the roots of the cutting-edge disconnected and divided global order and additionally displayed, although symbolically, his very own studies of being an immigrant withinside the West. Thus, his novel turns into a vital supply of knowledge about the immigrants' concerns, their loss of integration into society, and discontent. Khair, withinside the gift novel, has portrayed the colonial deeds of Victorian England and unmasked the racial and spiritual prejudices of the time. He has, at an equal time, shed light on the postcolonial discontent with a colourful narrative fashion and the introduction of various characters.

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A Research on the Service Status and Countermeasures of WeChat Public Account of “Weiyuan Waiyuan”

Qian Yang

School of Foreign Languages, Zhejiang University of Finance and Economics, Hangzhou, People’s Republic of China

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Abstract— *As an important social media, WeChat Public Account of universities plays a prominent role in many aspects, including campus information service and culture transmission. However, some problems have appeared in the service of universities’ public accounts. In order to better the service status of WeChat Public Account and improve the user’s satisfaction, this research takes WeChat Public Account of “Weiyuan Waiyuan” of the School of Foreign Languages in Chuzhou University as an example to analyze the status quo of its service through questionnaire, interview and literature analytical method. The corresponding solutions are proposed to solve the existing problems. The survey results show that “Weiyuan Waiyuan” plays a certain role while having three problems: (1) Unimproved content; (2) Low user interaction; (3) Being unitary. In view of the above problems, the author puts forward targeted suggestions: (1) Perfecting the content; (2) Improving quality of service; (3) Adopting proper editing skills. The findings of this study will help the WeChat Public Account of “Weiyuan Waiyuan” to serve students and teachers better.*

Keywords— *Campus WeChat public account, service status, countermeasures, Weiyuan Waiyuan.*

I. INTRODUCTION

With the bloom of the Internet and the popularization of mobile terminals, increasing dependence on social media has become a primary feature of current society, which makes social media a major carrier of culture transmission and an important access to information.

1.1 Background

According to CNNIC’s (China Internet Network Information Center) 44th China Internet Development Statistics Report, as of December 2020, the number of China’s Internet users has reached 988 million and the

penetration of Internet has reached 70.4%.

As an important kind of social media, WeChat was created in 2011 and it has been followed by many users with its powerful “instant messaging” function until now. In 2012, WeChat users reached more than 200 million. Based on WeChat’s great development, WeChat Public Account was established, which triggered a widespread attention among the public. Compared with other social media, WeChat Public Account has more distinct functional advantages, including the timeliness of information transmission, the diversity of content, the

interactivity of users and other features.

Since 2013, with the expansion of influence on WeChat Public Account, the number of users has been increasing. Also, colleges and universities have actively followed the trend of times. At present, more than 2000 universities in China has their own official WeChat Public Accounts. After the official website and official Weibo, campus WeChat Public Account has become another important platform for university culture construction.

However, the quality of WeChat Public Accounts in many colleges and universities are imbalanced. First, as a window of distributing information, campus WeChat Public Account is of great significance for shaping the image of colleges and universities. Nonetheless, some campus WeChat Public Accounts neither improve the influence of universities nor show the unique culture of colleges and universities to people. Secondly, students are the main users of campus WeChat Public Account, however, many student users hold negative attitude towards the service status.

This paper takes “Weiyuan Waiyuan” – an official WeChat Public Account of School of Foreign Languages in Chuzhou University as the research object. The researcher conducts an in-depth study on its service status and existing problems. Through investigation and data analysis, the researcher puts forward corresponding suggestions and provides practical case for WeChat Public Account at other universities.

1.2 Purpose and Significance of the Study

From the theoretical perspective, WeChat Public Account has developed for 9 years. Because of WeChat Public Account’s convenient dissemination of information and economic characteristics, colleges and universities increasingly realize the important role of WeChat in campus construction. However, the operation of WeChat Public Accounts is still in the exploratory stage, there are many problems that need to be optimized. As an important way for universities to serve students, service quality of WeChat Public Account directly affects user satisfaction. Therefore, it is necessary to analyze the user’s satisfaction of WeChat Public Account and put forward relevant countermeasures. Based on the service status of “Weiyuan

Waiyuan”, this article summarizes effective improvements by combing empirical investigations on user satisfaction, which will have a good guiding on the operation of “Weiyuan Waiyuan”.

From the practical perspective, this paper discusses the service status and existing problems of “Weiyuan Waiyuan”, and puts forward some corresponding suggestions, which is useful for “Weiyuan Waiyuan” to improve itself and better service its users. Meanwhile, this study can emphasize the importance and influence of “Weiyuan Waiyuan”.

This paper is divided into five parts.

The first chapter gives a brief introduction of the background, significance and structure of the research thesis.

The second chapter is literature review about the research on social media and WeChat Public Account of Universities.

The third chapter introduces the method of the research, including the aims of the study, participants, instruments, research procedures and data analysis.

The fourth chapter is about the results of the research, including current situation, existing problems and suggestions for “Weiyuan Waiyuan”.

The fifth chapter is the summary of the article, including the main findings and research limitations.

II. THEORETICAL STUDIES OF CAMPUS WECHAT PUBLIC ACCOUNT

The author takes “Social Media” as the keyword and finds that the research at home and abroad on social media mainly focuses on the concept, features and value of it. Adding another keyword “campus WeChat Public Account” on the basis of above results to make a new research, the author finds the findings mainly focus on the aspects of service status and countermeasures of WeChat Public Accounts in universities.

1.1 Theory of social media

Social media refers to tools and platforms that used by people to share opinions, insights and experiences with each other.

With regard to the definition of social media, different scholars define social media differently: the German scholars Kaplan and Haenlein (2010) explain that social media is a general term for a series of online medias and conclude that social media is an application that is based on web 2.0 and Internet. Based on a deep understanding of social media, You (2012) puts forward the term "platform" and points out that social media should be a media platform. With the development of social media, Tian and Hu (2013) of Peking University believe that social media is a network form allowing individuals and organizations to create and exchange production content, in which users can communicate interactively.

As for the features of social media, Quan-Haase (2010) mentions some important attributes of social media such as participation, openness, dialogue, communication and connectivity. Based on the developments of social media, he adds another element, networking, which is an important breakthrough in the understanding of social media.

2.2 Theory of campus WeChat public account

The service status of WeChat Public Account of universities has both positive and negative aspects.

For the advantages of WeChat Public Account in universities, Feng (2016) points out many specific features of WeChat Public Account, including high refinement of language, convenience of using, large base of users and others. She states WeChat Public Account has become one of the important ways for college students to obtain information. Zhou (2019) also holds a positive attitude to the functions of Public Account in culture transmission of universities. Taking Zhejiang University's Official WeChat Public Account as an example, she states that there is a close relationship between the WeChat Public Account and the construction of campus culture, especially when the WeChat Public Account serves as a new information window in campus.

However, most of researches is related to the shortcomings of the operation of WeChat Public Account. Taking WeChat Public Account of Xinyang Normal College as an example, Zheng (2019) points out some disadvantages, such as lacking interaction, lacking spirit of

service and imperfect managerial system. Meanwhile, by listing some examples of colleges, Bai (2020) discusses the existing problems from aspects of design, form and quality of the WeChat Public Accounts in these colleges. Gao (2020) thinks that the university's Public Account should actively carry out series of actions like "self-help", then achieving the aim of expanding influence of campus WeChat Public Account.

For proposing countermeasures towards WeChat Public Account, researchers mainly focus on the macro perspective and micro perspective to improve status.

From a macro perspective, analyzing user satisfaction is closely related to optimizing the operation of social media. Combining with the results of satisfaction analysis, it will be useful to improve the operation of WeChat Public Accounts. In a satisfaction-related study, Rauniar (2013) builds a satisfaction model by studying online social media such as Facebook, YouTube and Twitter, arguing that media value, content, timeliness, perceived privacy are positively link with user satisfaction. Efosa, Raisinghani and Samuel (2016) study and collect data on the impact factors of satisfaction by interviewing students at a large public university in North America. Later, they conclude that the ease of use and practicality of social media play an important role in the continued use of social media. At the same time, they argue that the comparative advantages, compatibility and information quality of social media have a positive impact on the usefulness of social media.

From a micro point of view, it is also very important to put forward concrete optimization proposals by relating the service status of WeChat Public Accounts in colleges and universities. Wang (2018) does a comparative study of the articles' popularity of WeChat Public Accounts from five undergraduate colleges in Fujian Province. Then from the aspect of content production, user analysis and communication characteristics, he explores effective ways to enhance the influence of universities. Yang (2019) takes Sichuan Agricultural University as an example, starting from the Use and Gratification theory, creatively puts forward joint alumni, official public IP visualization and other measures to enhance the influence of the Public Account. Wang (2020) analyzes the title of papers in Public Account and summarizes some editing skills. She

also provides some available advice to assist the operating editors of WeChat Public Account.

On the whole, the previous research has laid a good foundation for the research of campus WeChat Public Accounts, and provides an important reference for this thesis. However, most of the domestic research on the WeChat Public Account mainly focuses on theoretical analysis. Empirical research on the WeChat Public Account is lacking. At the same time, the domestic researches mainly investigate from a unit of college or university, ignoring the personalized development of the public account in secondary schools of universities.

Therefore, this paper takes "Weiyuan Waiyuan" as an example to carry out an empirical research. Through questionnaires and literature review, the researcher explores its existing problems and puts forward targeted measures, which is of great significance for promoting the service quality of "Weiyuan Waiyuan" and enhancing the influence of School of Foreign Languages.

III. RESEARCH DESIGN

Based on the theoretical studies, the design of quantitative study will be introduced in terms of research purpose, objectives, participants, instruments and procedures in this chapter.

3.1 Research Purpose and Objectives

This study investigates the service status of WeChat Public Account of "Weiyuan Waiyuan", summarizes the main problems and proposes countermeasures for them. To be more specific, the study aims at analyzing the service status of WeChat Public Account of "Weiyuan Waiyuan",

figuring out the existing problems in the operation of WeChat Public Account of "Weiyuan Waiyuan" and proposing corresponding solutions.

The researcher puts the aims into three specific questions:

(1) What is the current service status of "Weiyuan Waiyuan"?

(2) What are the problems existing in "Weiyuan Waiyuan"?

(3) What suggestions can we provide to solve these problems?

3.2 Research Participants

The participants are students from all grades of School of Foreign Languages in Chuzhou University by sampling. Altogether 200 questionnaires are distributed. Because some questionnaires are incomplete, 179 valid questionnaires are collected finally. The following table details the user characteristics from two categories: gender and grades.

Table 1 shows the profile of the participants. There are 37 male users and 142 female users. The rate of male and female users is close to the rate of male and female students in School of Foreign Languages of Chuzhou University. Among the 179 participants from four grades, 43 of them are junior students, and 57 of them from senior students. And, the number of participants from freshman and sophomore are 37 and 42, accounting for 20.67% and 23.46 % respectively.

Table 1 Profile of the participants

Category	Content	Number	Percent (%)
Gender	Male	37	20.67
	Female	142	79.33
Grades	Freshman	37	20.67
	Sophomore	42	23.46
	Junior	43	24.03
	Senior	57	31.84

3.3 Research Instruments and Procedures

The instruments used in this study are questionnaire, interview and literature analytical method.

Based on the mode of “Questionnaire on the satisfaction of students using WeChat Public Account” designed by Feng (2016), the researcher designs 14 questions and divides these questions into five dimensions: (1) the basic personal information; (2) user cognition; (3)

usage satisfaction; (4) usage expectation; (5) user loyalty. Among them, Questions 1, 2 are about the basic personal information. Questions 3, 5, 6, 13 concern about user cognition. Questions 4, 7, 8, 9 are about usage satisfaction. Question 10, 11, 14 are about usage expectation. Question 12 is about user loyalty. All the questions and choices are designed for specific research objectives. A brief description of different objectives is given in table 2.

Table 2 Questionnaire design

Design objective	
Personal information	Gender Grades
User cognition	Importance Interested themes Preference Improvements
Usage satisfaction	Overall satisfaction Timeliness Originality Authority
Usage expectation	Titles and covers Sending Forms Suggestions
User loyalty	Frequency of interacting

The validity and reliability are proved from two aspects. First, the source of the questionnaire is reliable. It is designed from the “Questionnaire on the satisfaction of students using WeChat Public Account” by Feng (2016), School of Information Management, Central China Normal University. And the author modifies some questions and description to suit for the users of “Weiyuan Waiyuan”. Besides, the author examines the questionnaire’s construct validity through a popular statistic software (SPSS22.0), according to the test result from SPSS 22.0, it turns out the KMO is 0.811 and the Bartlett is 326.672 (df is 230, p is 0.000). So the questionnaire has good construct validity. And the reliability coefficient of this questionnaire is 0.7853.

Therefore, the questionnaire has good internal consistency.

The second instrument is personal interview, which is intended to get some suggestions of student users on the optimization of “Weiyuan Waiyuan”. The interviewees are all users of “Weiyuan Waiyuan”. Through selecting 2 student users from each grade of the School of Foreign Languages of Chuzhou University, all 8 student users are interviewed by telephone interview. The main contents of the interview are as follows:

- (1) Have you noticed any problems in the operation of “Weiyuan Waiyuan”?
- (2) Do you have any suggestions to optimize “Weiyuan Waiyuan”?

The third instrument adopted in the study is literature analytical method, which refers to the collection of data needed for research. The researcher screens the background information of "Weiyuan Waiyuan" and sorts out the useful data, such as: the number of users, reading volume and other interactions.

This research utilizes the questionnaires, interview and literature analytical method to analyze the service status and existing problems of "Weiyuan Waiyuan". Then, corresponding suggestions are put forward. To achieve this, this research has the following procedures.

Step 1: Preparatory work (From February 18th to February 20th).

The researcher completes the design of the questionnaire, which is based on mode of the "Questionnaire on the status of students using WeChat Public Account" by Feng (2016). Then, 200 paper questionnaires are printed out and ready for distribution.

Step 2: Distributing questionnaire (From February 21st to February 28th).

In order to learn about the users' feedback deeply, the researcher invites students of different grades in School of Foreign Languages of Chuzhou University to fill the questionnaire. Before the participants fill in the questionnaire, the researcher primarily explains the purpose of the questionnaire to the students and asks them to answer questions honestly. In the end, a total of 200 questionnaires are collected, including 179 valid copies, with the recovery rate of 89.5%. The survey is conducted anonymously to ensure the authenticity and accuracy of the survey results.

Step 3: Interviewing. (From March 1st to March 5th).

By randomly screening 2 student users in each grade, the researcher identifies 8 interviewees, and contacts all interviewees in advance to clear the purpose of the interview. Then, the researcher reaches an agreement with all interviewees on when and where the interview would take place. Finally, the researcher conducts the interviews as scheduled.

Step 4: Data collection (From March 7th to March 8th).

After all the questionnaires and interviews are

finished completely, all of the data are analyzed with the help of the statistical software Microsoft Office Excel 2013.

3.4 Over Results

The researcher finds out the current situation of "Weiyuan Waiyuan" by making some descriptive statistical analysis from two parts. One is the analysis of some basic current situation of the WeChat Public Account through literature analytical method. The other is the analysis of the questionnaire and interview results. The participants are users of "Weiyuan Waiyuan". After collecting questionnaires, the author finally obtains 179 valid questionnaires. On this basis, all data analysis is made through Microsoft Office Excel 2013. The detailed results and discussion of the study are presented in the fourth chapter.

IV. DATA ANALYSIS AND DISCUSSION

All the data collected and processed will be analyzed and discussed in this chapter. the current situation of "Weiyuan Waiyuan" in writing have been classified into two types and analyzed respectively.

1.2 The current situation of "Weiyuan Waiyuan"

Since its launch in 2016, "Weiyuan Waiyuan" has served many student users, operating in the form of pushing some important news and notice to students with simple text and pictures. During these five years, "Weiyuan Waiyuan" has accumulated some practical experience. At present, there are 1,003 students in School of Foreign Languages in Chuzhou University, among which 880 are users of "Weiyuan Waiyuan". The use rate of "Weiyuan Waiyuan" is as high as 87.74%. The high proportion of using indicates that "Weiyuan Waiyuan" has effectively built a bridge between School of Foreign Languages with students.

As of right now, "Weiyuan Waiyuan" has pushed more than 200 tweets covering a variety of themes. The text analysis of the public account mainly includes four aspects: analysis of themes, frequency of updating, editing skills and influence. The researcher collects all articles that are pushed from September 1st to December 31st of the

year 2020 to have an analysis. The analysis of each aspect is shown below.

(1) Analysis of themes

Over a four-month period, 44 articles were pushed in total and the content mainly covers 7 kinds of themes, including series of notice, holidays, activities and events, reading for you, weekly words, summer social practice, and alumni.

According to table 3, it can be seen that the themes are unevenly distributed. The theme of weekly message accounts for the highest proportion, occupying 34.09%. The second highest proportion of theme is notice, accounting for 20.46%. However, According to the results, the researcher discovers that the topics of articles on "Weiyuan Waiyuan" are mainly about the internal affairs of the School of Foreign Languages. The operator ignores the subjectivity of students, and the topics related to study and employment are not covered during this period.

Table 3 Distribution of themes among the existing articles from September 2020 to December 2020

Category	Number	Percent (%)
Notice	9	20.46
Holidays	3	6.82
Activities and events	5	11.36
Reading for You	6	13.64
Weekly words	15	34.09
Summer social practice	5	11.36
Alumni series	1	2.27

(2) Analysis of frequency of updating

The situation is not optimistic in frequency of updating. During the four-month period, 44 articles were pushed in total. The updating of "Weiyuan Waiyuan" basically remains at the frequency of one article every three days. In fact, compared with the phenomenon of some high-quality WeChat Public Accounts, which push one article per day, or more than one article per day, the frequency of updating of "Weiyuan Waiyuan" is very low.

(3) Analysis of editing skills

Editing skills refer to the choices of title, cover, and forms of pushing (presentation). Through the analysis of articles that are pushed from September 1st to December 31st of the year 2020, the researcher finds that the editing skills is relatively simple. What's more, through interviews with 8 student users, 6 of them think that the titles of these articles are too vague and straightforward, and the covers of articles are also relatively random. Also,

the forms of pushing are relatively single, the main presentation forms only include text and pictures.

(4) Analysis of influence

The influence of WeChat Public Account is closely related to the users interaction. To be more specific, the influence can be analyzed by the average amounts of users' reading volume, comments, thumb-ups, relays and collections.

From the results in table 4, the researcher finds the general interaction of "Weiyuan Waiyuan" is not very good. Also, the average amount of each type of interaction is very low. Student users of "Weiyuan Waiyuan" is 880, while, the highest amount of average reading is only 186 during the four months, which just accounts for 21.14%. What's worse, the amounts of average thumb-ups, comments and relay are few and the average amount of collection is none. All data reflect that the impact of "Weiyuan Waiyuan" on users is not very strong.

Table 4 User interaction of “Weiyuan Waiyuan” from September 2020 to December 2020

	Total number of articles	Average reading volume	Average thumb-ups	Average comments	Average relays	Average collections
September	9	129	3	2	0	0
October	7	144	6	3	1	0
November	16	186	9	3	0	0
December	12	177	8	6	0	0

4.2 Existing problems of “Weiyuan Waiyuan”

Through the analysis of current situation and user expectation on “Weiyuan Waiyuan”, the researcher finds some problems existing in the service status of “Weiyuan Waiyuan”. Briefly speaking, they are unimproved content, low user interaction and being unitary.

4.2.1 Unimproved content

(1) Unimproved distribution of theme

The core purpose of “Weiyuan Waiyuan” is to meet the needs of users. According to Usage and Satisfaction theory, Quan-Haase (2010) states that the purpose of users’ contact with the media is to meet their own needs and expectations. Therefore, in order to provide good service, the operator needs to understand the interest and

expectations of users. In order to get clear about the users preference and improve the themes of “Weiyuan Waiyuan” correspondingly, in question 5 of the questionnaire, the author asks “what kind of themes are you interested in”. The results are shown in table 5.

As shown in table 5, the topic of employment is the main interest of users, accounting for 74.86%. Future study is the second choice, accounting for 65.92%. Character interviews, campus news and activities account for the same proportion, occupying with 39.11%. For student users, the content about study and work is closer to them, and it is closely related to their development after graduation, which is one of the subjective factors leading to the high preference of student users for study and employment.

Table 5 Themes that students are interested in

Category	Number	Percent (%)
Future study	118	65.92
Employment	134	74.86
Character Interview	70	39.11
Campus news and activities	70	39.11
Life tips	37	20.67
Excellent works	40	22.35
Others	3	1.68

However, according to the analysis of themes of “Weiyuan Waiyuan” (see Table 3), the researcher finds

that the theme distribution of “Weiyuan Waiyuan” should be changed corresponding to match the users’ preferences.

In table 3, notices and weekly words are distributed in a high proportion. However, for the theme on study and employment that student users are most interested in, there is no article on these two topics among all articles that are pushed from September 1st to December 31st. This reflects that the expectation of users on WeChat Public Account cannot be clearly grasped, leading to the inability to better serve students.

(2) Unimproved quality of content

Being detail-oriented is a quality of content that “Weiyuan Waiyuan” should focus on. According to foreign scholar Bailey (1983), there are three main dimensions that comprehensively affect users’ final satisfaction. Therefore, questions 7 to 9 are designed with 3 kinds of

evaluation: update timeliness, originality, and authority. The researcher adopts Likert scale to investigate. According to the results, the average value of each item is calculated and divided into 5 intensity levels. (very weak <3.2, weak 3.2~3.4, general 3.4~3.6, strong 3.6~3.8, very strong > 3.8)

The timeliness of articles is closely related to the updating frequency of “Weiyuan Waiyuan”. By analyzing the current situation, the researcher finds that the updating frequency of “Weiyuan Waiyuan” is low. In order to further explore the updating frequency and timeliness of “Weiyuan Waiyuan”, the researcher conducts a user satisfaction survey on the timeliness of “Weiyuan Waiyuan”.

Table 6 User’s satisfaction with timeliness

Category	Score	Number	Percent (%)	Intensity Value
Quite satisfied	5	19	10.61	
Satisfied	4	33	18.44	
Neither satisfied or				
dissatisfied	3	62	34.64	2.96
Dissatisfied	2	52	29.05	
Quite dissatisfied	1	13	7.26	

According to Table 6, the timeliness of official accounts is very poor. 29.05% of the users have a positive attitude towards timeliness, while 36.31% of the users are not satisfied with its timeliness. The final strength is so weak with only 2.96. However, in the age of information, this requires that the operational team must be sensitive to the hot news and speed up the frequency of updating.

The situation is not optimistic in originality and the intensity value is not ideal (2.86). 35.19% of the users are not satisfied with the originality of “Weiyuan Waiyuan”. According to the research on the current situation and

users’ expectations of themes that are shown in table 3 and table 5 individually, the researcher finds that the themes that users are interested in often require more originality, however, the pushing rate of these themes is very low. While, for notices and weekly words that do not require much originality, the push frequency is very high. Maybe, it is one reason for user s’ negative attitude towards originality.

Table 7 User’s satisfaction with originality

Category	Score	Number	Percent (%)	Intensity Value
Quite satisfied	5	12	6.71	
Satisfied	4	28	15.64	

Neither satisfied or				
dissatisfied	3	76	42.46	2.86
Dissatisfied	2	49	27.37	
Quite dissatisfied	1	14	7.82	

From Table 8, the final intensity value is relatively strong (3.62). 60.34% of the users think that “Weiyuan Waiyuan”, as the official social media of the School of Foreign Languages in Chuzhou University, has a strong authority. However, 21.22% of the users still think the authority of the official account is not reliable. Now, in the era of media, users are concerned with the quality of

operational team and many domestic platforms invite social media influencers to share products. These people are often called KOL (Key Opinion Leaders), which is defined as a person who has expertise in a specific field. That suggests that “Weiyuan Waiyuan” should organize a professional team and quote influential experts in the field to improve the user’s conviction.

Table 8 User’s satisfaction with authority

Category	Score	Number	Percent (%)	Intensity Value
Quite satisfied	5	46	25.70	
Satisfied	4	62	34.64	
Neither satisfied or				
dissatisfied	3	33	18.44	3.62
Dissatisfied	2	34	18.99	
Quite dissatisfied	1	4	2.23	

4.2.2 Low user interaction

Compared with traditional media, one of the important features of WeChat Public Account is that it is easier for users to interact with each other. Furthermore, the frequency of interaction is directly related to user loyalty. According to the study of current situation on user

interaction (See table 4), the researcher finds that the interaction is not ideal. In order to further understand the interaction behavior of users, in question 12 of the questionnaire, the researcher asks “How often do you interact with articles”. Results are shown as follow.

Table 9 User’s frequency of interaction

Behaviour	Never	Occasionally	Sometimes	Often	Always
Thumb-up	49.16%	31.28%	18.44%	1.12%	0
Comment	84.91%	10.61%	4.48%	0	0
Relay	92.34%	6.31%	1.35%	0	0
Collect	98.32%	1.68%	0	0	0

It can be seen from the survey, most users do not interact with “Weiyuan Waiyuan” frequently. Among the four types of interaction, thumb up is the most common one. 1.12% of the users have the habit to thumb up,

49.72% of the users have thumb up now and then, and 49.16% of the users never engage in interaction. As for commenting, replying, and collecting, most users never do. And the frequency of comments, relays, and collections is

very low. In general, the situation of user interaction is not good. Gao (2020) states that the existing service of WeChat Public Account cannot interact well with users. Especially in colleges and universities, most of the operating teams are composed of students. Due to their lack of professional skills and energy, it is difficult for them to interact with users in a timely manner. For example, users often leave messages without timely reply. From this, the researcher can safely draw the conclusion that the low frequency of interaction is not conducive to motivating users.

4.2.3 Being unitary

(1) Unitary titles and covers

According to the analysis of literature review, Wang (2020) points out that the title and cover can highlight the theme of one article. The users can quickly clear the theme of the article according to the title, and then choose whether to read the article or not. He emphasizes that the

proper use of title and cover can effectively increase the reading volume of articles.

However, through the analysis of current situation, the researcher finds that articles of "Weiyuan Waiyuan" are named with very official and straightforward titles, also, the covers are lack of aesthetics. It can hardly attract readers' interest. To further study users' preferences for titles and covers, in question 10, the author asks "What kind of titles and covers do you prefer".

According to table 10, 91.62% of the users have high expectation on the title and cover, 49.16% of the users think an interesting title is very necessary and 42.46% of the users want to have attractive covers. And only 8.38% of the users have no requirements. According to users' performance, it suggests that the editor and operator of "Weiyuan Waiyuan" should be sensitive to humorous title and pictures, which is helpful to meet the users' expectation.

Table 10 User's expectation on titles and covers

Kinds	Number	Percent (%)
Interesting titles	88	49.16
Attracting covers	76	42.46
No specific requirements	15	8.38

(2) Unitary presentations

According to the study of current situation, the researcher finds that "Weiyuan Waiyuan" has only two main forms: text and pictures. Actually, presentation is another influencing factors of users satisfaction. Most articles pushed from "Weiyuan Waiyuan" lacks the use of video and audio, which makes reading boring. But the manifestation of articles also has an important impact on the user experience. So the writer asked the users about their favorite presentation. The results are shown in table 11.

According to the data in table 11, compared with text (3.91%) and graphics (12.85%), the multiple combination of presentations is the most popular inclination, which accounts for 36.87%, since it combines the advantages of each type. The preference of audio and video are close, accounts for 22.91% and 23.46% individually. Compared with the unitary presentation, the application of multiple presentation modes will enhance readers' interest in reading and make the content full of fun and readability. A unitary presentation is easy to make readers feel aesthetic fatigue, which will cause users to lose interest to further read the content of the WeChat Public Account.

Table 11 User's preference of presentations

Ways	Number	Percent (%)
Text	7	3.91
graphics	23	12.85

Audio	41	22.91
Video	42	23.46
Multiple combination	66	36.87

4.3 Suggestions for improving "Weiyuan Waiyuan"

Based on the questionnaire and interview result, the author summarizes all the suggestions proposed by the students concerning about the countermeasures of the above mentioned problems. The specific suggestions are as following.

4.3.1 Perfecting the content

The content of the article is one of the important standards to evaluate the quality of WeChat Public Accounts. Through the analysis of the current situation and existing problems of "Weiyuan Waiyuan", the researcher puts forward three specific suggestions to improve the content.

(1) Being comprehensive

As the official WeChat Public Account of School of Foreign Languages in Chuzhou University, "Weiyuan Waiyuan" needs to show its comprehensive and three-dimensional display of School of Foreign Languages. Therefore, the themes of articles should be more comprehensive, which should involve scientific research, teaching, competitions, cultural activities, employment and other themes as far as possible. In addition to improving the quality of content, it can also better the image of the School of Foreign Languages.

(2) Operating on students-centered

Meeting the needs of users is an important element of WeChat Public Account, and the main group faced by the official WeChat Public Account of colleges and universities is students. Therefore, "Weiyuan Waiyuan" should guide itself by students-centered, starting from the people and things that students pay attention to, then pushing articles arousing the emotional resonance of the audience. For example, increasing the number of professional learning articles, information of postgraduate's study, news about recruitment fairs and so on. It is essential to attract the attention of students so as to meet the needs and enhance the viscosity of users.

(3) Enhancing timeliness and originality

As mentioned earlier, scholar Bailey (1983) states that timeliness and originality are two main factors that affect user satisfaction. The principle of timeliness means that the value of any information has its timeliness, and the value of WeChat Public Account will be greatly reduced if the information is not timely. At the same time, the low frequency of pushing articles will make the WeChat Public Account miss the best time of pushing important information. Therefore, "Weiyuan Waiyuan" should enhance the frequency of updating to ensure the timeliness. For example, during the fight against COVID-19, "Weiyuan Waiyuan" can release a series of articles based on real-time information of fighting against the epidemic.

Originality means that the core ideas and major chapters of an article are completed by the author's independent thinking. However, users' satisfaction with the originality of "Weiyuan Waiyuan" is low, which requires that the operational team should strengthen the control of the original content by encouraging the authors to create independently, so as to increase the proportion of the original content in "Weiyuan Waiyuan". What's more, operational team of "Weiyuan Waiyuan" can try the UGC (user-generated content) content production model, that is to say, encouraging users to create by themselves and share the works with other users on the platform, which is helpful for "Weiyuan Waiyuan" to enhance its originality and build a sense of user participation.

4.3.2 Improving quality of service

(1) Setting up professional teams

The operation and promotion of WeChat Public Account is a systematic project. In order to achieve good dissemination effect, operating WeChat Public Account by a professional team is very necessary. At present, most of campus WeChat Public Accounts is operated by students of schools' propaganda departments. While, the traditional propaganda model is difficult to adapt to the needs of the new media environment quickly. Therefore, colleges and

universities should organize a professional team that satisfy capabilities like writing, shooting, typography and others.

(2) Strengthening user interaction

Wang (2018) points out that user interaction is of great significance to both users and WeChat Public Accounts. Strengthening user interaction can not only narrow the distance between WeChat Public Accounts and users, but also increase users' sense of identity. At the same time, colleges and universities can also continuously optimize the platform construction through users' feedback.

Therefore, "Weiyuan Waiyuan" should strengthen the interaction with student users. Two specific suggestions are proposed by the researcher. First, "Weiyuan Waiyuan" should improve the feedback mechanism of platform and reply to users' messages and comments in time. Secondly, "Weiyuan Waiyuan" can take various forms of interaction, like online interaction or message interaction. In such a way, users can obtain sense of value and existence, which is conducive to cultivating the sense of ownership and enhancing the collective cohesion of School of Foreign Languages.

4.3.3 Adopting proper editing skills

The improvement of the editing skills refers to improve the effect from the visual, auditory and other sensory conditions. It mainly includes two parts, one is improving the choice of titles and covers, the other is presentations.

Zhou (2019) points out that if the improvement of content is an important way to retain the users, then the improvement of editing form is the fundamental way to attract the user. The title is the first impression for readers to choose whether to read articles. Therefore, the title of articles should be eye-catching. For example, increasing the use of exclamation points to gather users' curiosity. As for covers of articles, adding some modern features is easy to attract students' attention. For example, we can choose the pictures of emoji as covers, which can greatly increase the click rate of articles. For presentation, too simple presentation does not meet the psychological needs of contemporary college students. In fact, the use of audio and video can not only increase the readability of articles

but convey a complete message more than words. Therefore, it is suggested that the editor should pay attention to the combination of multiple forms, which will improve the users' reading experience and increase their satisfaction.

V. FINDINGS AND IMPLICATIONS

After analyzing and discussing the results of questionnaire and interview, based on the above given results and discussion, some critical findings and implications are to be illustrated in this chapter.

5.1 Major Findings

Taking WeChat Public Account of "Weiyuan Waiyuan" as an example, this study analyzes the current situation and existing problems in its service status through the instruments of questionnaire, interview and literature analytical method.

First of all, the content of articles is problematic. Through the research on the existing themes and quality of articles of "Weiyuan Waiyuan", the researcher finds that the problems are mainly reflected in the uneven distribution of the themes, and the lack of timeliness and originality of the articles. Based on the survey and analysis of the users' preference of the themes and users' satisfaction on timeliness and originality, this paper puts forward corresponding measures to improve the content of "Weiyuan Waiyuan".

Second, "Weiyuan Waiyuan" has a low user interaction. The survey finds that the frequency of user interaction is low, and the operator's reply is also not timely. To solve this problem, it is suggested to set up a professional team and strengthen user interaction.

Third, the phenomenon of being unitary is serious. After the in-depth investigation of the title, cover and presentation of articles, it is found that the title, cover and presentation of the article all have the problem of simplification. To solve these problems, some suggestions are proposed, including using interesting titles and covers to attract users and adopting proper editing skills.

5.2 Implications of the Study

This thesis makes an empirical study of the current situation and existing problems of "Weiyuan Waiyuan",

and has proposed some countermeasures for the improvement of the operation and service. Due to the limited time and limited knowledge and ability of author, this paper still has some limitations.

Firstly, as for the scope of the study, only 179 valid questionnaires are collected from undergraduates in Chuzhou University, so the sample chosen is not large enough.

Secondly, due to the time limit and the author's limited knowledge and ability, it is not possible to cover all existing problems. The summary may not be comprehensive and all-round. In addition, through the analysis of service status of "Weiyuan Waiyuan", it is concluded that the existing problems of campus WeChat Public Account are one-sided. Further research on this issue is needed in the future.

VI. CONCLUSIONS

This paper, taking tweets of "Weiyuan Waiyuan" as research subjects, explores the current situation and finds some questions and proposes suggestions.

First of all, the content of articles is problematic. Through the research on the existing themes and quality of articles of "Weiyuan Waiyuan", the researcher finds that the problems are mainly reflected in the uneven distribution of the themes, and the lack of timeliness and originality of the articles. Based on the survey and analysis of the users' preference of the themes and users' satisfaction on timeliness and originality, this paper puts forward corresponding measures to improve the content of "Weiyuan Waiyuan". Second, "Weiyuan Waiyuan" has a low user interaction. The survey finds that the frequency of user interaction is low, and the operator's reply is also not timely. To solve this problem, it is suggested to set up a professional team and strengthen user interaction. Third, the phenomenon of being unitary is serious. After the in-depth investigation of the title, cover and presentation of articles, it is found that the title, cover and presentation of the article all have the problem of simplification. To solve these problems, some suggestions are proposed, including using interesting titles and covers to attract users and adopting proper editing skills.

Meanwhile, although the author has tried hard to

make the research design as reasonable as possible, some limitations in the study cannot be neglected. One is limited resources. Great effort has been made in collecting typical research data, but only 179 valid samples have been collected in this study. Therefore, the data should be expanded to achieve more insightful findings. On the other hand, due to the limitations of the author's academic ability, this study can be analyzed from a more professional and comprehensive perspective. Even though there are still shortcomings in this paper, the author hopes that it can play a role in promoting the construction of campus WeChat public account, and other researchers are expected to make up for the above shortcomings and continuously improve the study.

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Morpho-Syntactic Properties of Kisukuma Nouns

Glory Goleha Kitwili, Nestory Nyamwala Ligembe(PhD), Moses Kariuki Kiura(PhD)

Department of Languages and Linguistics, St Augustine University of Tanzania, P.O. Box 307, Mwanza, Tanzania

*Email: glorykitwili@gmail.com

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Abstract— *The study focused on identifying the morphological properties found in Kisukuma nouns which make nouns different from other Bantu languages. The study was guided by distributed morphology theory developed by Halle and Marantz (1993). The study was purely qualitative approach whereby data were collected through questionnaires, documentation review as well as focused group discussion. Ten respondents who were the native speakers of the Kimunantunzu dialect of Kisukuma age of forty-one to eighty were chosen. The study found that the interrelation between morphology and syntax in Kisukuma nouns can be analyzed without ignoring the morpho-syntactic properties. Moreover, it was found that the agreement properties are triggered by the nouns. That is to say, nouns determine what other elements could co-occur with them and bring a meaningful sentence or phrase. Also affixes are very important in forming nouns in Kisukuma just like in other Bantu languages. The researcher recommends that more interrelation studies to be investigated on the other levels of linguistics as well as distinction among the dialects of Kisukuma.*

Keywords— *Noun, verb, adjective, distributed morphology, demonstratives, morphology, syntax, morpho-syntax.*

I. INTRODUCTION AND BACKGROUND OF THE STUDY

A study in the morphology and syntax of Bantu languages has a long tradition, dating back to the 19th century. The earliest studies tended to focus on morphology, and in particular on the noun class system and verbal morphology. Considerable analytical work is contained in early descriptive grammar. The first comparative work includes Bleek (1862) and Meinhof (1906) which is the companion volume to his comparative phonology (Meinhof 1899). Both comparative grammar work provides detailed discussions of Bantu noun classes and lay the foundation of the widely adopted Bantu noun class numbering system. Meeussen, (1967) remains the most comprehensive account of Proto-Bantu morpho-syntax to date.

Booji (2007) says that there are four issues that have to be dealt with when we consider the relationship involving morphology and syntax. First, is the differentiation of the

empirical domains of these two modules of the grammar: when is it a multi morphemic sequence word, and when is it a phrase? Second, morphology and syntax interact in two ways: syntactic constructs may form parts of complex words, and syntax in its turn governs the use of morphological case marking on words. And the third domain of investigation is how morphological operations may affect the syntactic valence of words. Finally, languages may have syntactic alternatives to the morphological expression of grammatical and semantic content, and we might therefore want to know more about the division of labour between morphology and syntax in this respect.

On the other hand, Croft (2019) adds that morpho-syntax refers to the combination of morphology and syntax. The syntax is the analysis of the internal structure of utterances/sentences, more specifically, how words are put together. Morphology is the analysis of the internal structure of words, including prefixes, suffixes and other

internal changes to words, that generally have a meaning (elusive as that meaning sometimes is). Therefore, morpho-syntax is the analysis of the internal structure of utterances, both above the word level and below it. Why combine morphology and syntax? This is because grammatical constructions involve both. The following are the examples of the English Numeral Modification construction;

- 1) English Numeral Modification:
 - One tree
 - Two tree-s
 - Three tree-s

Therefore, the levels of linguistics work together as a system. They should not only be considered as independent levels but also as depend on each other at some point hence, the researcher chose to look at the interface between morphology and syntax specifically the morpho-syntactic features of nouns in Kisukuma. This problem is accentuated by the fact that the present studies in Kisukuma lack some important morpho-syntactic issues which this study covers. 1.3 Statement of the Problem.

II. STATEMENT OF THE PROBLEM

Bantu languages have attracted the attention of many scholars in Africa and in Tanzania in particular and other parts of the world. Linguists have studied and documented Bantu languages for example Nyakyusa, Sukuma, Chagga, and many others. The studies have covered different perspectives in morphology and morpho-syntax and other levels of linguistics. Different scholars (Mangula 2012, Mbuki 2019, Luhende 2018, Batibo 1976 and Katamba and Stonham 2006) have discussed different aspects on morphology and some of them discuss the interface between morphology and syntax, semantics and phonology and so forth. Different aspects on morphology are word structure, types of morphemes, morphemes and features, words: form class, structure class, word formation processes as well as the interface between morphology and syntax and covered areas like morpho-syntactic properties of English loanwords in Kisukuma. Therefore, the levels of linguistics work together as a system. They should not only be considered as independent levels but also as depend on each other at some point hence, the researcher chose to look at the interface between morphology and syntax specifically the morpho-syntactic features of nouns in Kisukuma. This problem is accentuated by the fact that the present studies in Kisukuma lack some important morpho-syntactic issues which this study covers.

III. RESEARCH OBJECTIVES

The study was guided by the following objectives;

- i. To analyse the morphological properties of Kisukuma nouns
- ii. To investigate the agreement properties of Kisukuma nouns

IV. SIGNIFICANCE OF THE STUDY

This study is beneficial as it expands the linguistic knowledge on the interface between morpho-syntactic features of nouns in Kisukuma. The current study is a reference material for scholars who have interest in learning more about this field. In addition, the study is beneficial to the researcher because it broadens linguistics knowledge particularly in morphology and syntax by investigating different issues related to nouns in Sukuma language. Also, the study of morpho-syntax in Sukuma language provides a useful contribution to Bantu linguistics.

V. LITERATURE REVIEW

This section consists of the theoretical literature in which different theories related to this topic are discussed to develop a theoretical gap. Empirical literature is also presented according to the study objectives. Finally, the researcher combines the two above to identify the gap which is filled by this study i.e. the research gap

5.1 Theoretical Framework

The study was guided by the theory called Distributed Morphology Theory. This theory supports the connection between the levels of linguistics namely semantics, morphology, syntax and phonology. Distributed Morphology (DM) was introduced by Halle and Marantz (1993). The theory proposes a radical departure from previous morphological models: all the operations attributed to morphology are distributed among several components and do not belong to a single module. According to this theory, all word and phrase formations occur within a unified computational model as a result of the syntactic combination of heads. The internal structure of words is visible to syntactic operations.

5.2. Empirical Literature Review

This part discusses the related literatures basing on the objectives of the study. The first part discusses the morphological properties of nouns in which noun class system is discussed and other morphological properties including derivation and inflection. The second part discusses the agreement properties of nouns in which noun agreement with other constituents in the syntactic structure is discussed.

Morphological Properties of Nouns

Noun Class System

Noun class system is well known to be recognized in Bantu languages but there are other non-Bantu languages that also have the noun class system such as the Australian language Dyirbal (Dixon, 1972) which has four noun classes. Three of the classes in Dyirbal are associated with one or more basic concepts while class IV is a residue class covering everything else. The three noun classes include:

- i. Class I – male humans, nonhuman animates;
- ii. Class II – female humans, water, fire, fighting;
- iii. Class III – non-flesh food.

According to Nurse and Philipson (2003), noun class systems are a strong areal feature in Africa. Heine (1982) reports that two thirds of the approximately 600 African languages he surveyed have noun classes. In all branches of Niger-Congo, except Mande, the simple noun can usually be analysed as consisting of a stem and an affix, normally a prefix (Welmers 1973:159). This is especially true for Bantu where nouns are categorized into numerous noun classes on the basis of the prefixes that they take.

For example, Mpobela (2012) gives the structure of the noun in Runyambo that is made up of an augment (AUG) except for a few classes. It is followed by a prefix (NCP) and a root. Also, she adds that Runyambo nouns can be changed into adjectives and adverbs.

Thanasoula (2013) says that Lushese classifies nouns into 15 nominal classes marked by prefixes before the nominal root. Nouns may be also marked by augments, which are pre-prefixes composed by sole vowels. The vowel of the class marker determines the vowel quality of the preceding augment. In addition to their semantic motivation, the noun class prefixes express number since they are divided into singular and plural classes.

Mpobela (2012) gives the structure of the noun which is very important in this study as it helps to show the difference between nouns and adjectives and adverbs. Therefore, the basic structure of the noun is (AUGMENT) + PREFIX + ROOT + (SUFFIX). Therefore, Mpobela 2012, Demuth 2000, Maho 1999, Nurse and Philipson (2003) are of the view that traditionally, Bantu languages are assumed to have 15 to 21 noun classes as far as Proto-Bantu noun classes are concerned.

Table 1 Proto Bantu Noun Class Prefix

NC	Welmers's PB (Welmers 1973)
1	<i>mo-</i> ; (<i>1a</i> \emptyset)
2	<i>va-</i> ; (<i>2a va-</i>)
3	<i>mo</i>
4	<i>me</i>
5	<i>le</i>
6	<i>ma-</i> ; <i>ma</i>
7	<i>ke</i>
8	<i>vi-</i> ; <i>8x li</i>
9	<i>ne</i>
10	<i>li-ne</i>
11	<i>lo</i>
12	<i>ka</i>
13	<i>to</i>
14	<i>vo</i>
15	<i>ko</i>
16	<i>pa</i>
17	<i>ko</i>
18	<i>mo</i>
19	<i>pi</i>
20	<i>yo</i>
21	<i>yi</i>
22	<i>ya</i>
23	<i>ye</i>

Source: Based on Nurse and Philipson (2003)

It should be noted that original Bleek–Meinhof numbering appears in parentheses where it differs from current numbering; subclasses are also included; [*va*] corresponds to IPA [βa] Nurse and Philipson (2003). Also, to be reminded the prefixes are the proto Bantu noun classes so they may change depending on the language in use due to various reasons like phonological but the study won't discuss that.

On the other hand, Mpobela (2012) adds that one of the best-known features of the Bantu languages is their noun class system. All nouns are assigned to a noun class, where the number of noun classes varies between 12 and 23. This leads to the need of this study which tends to investigate among other morphological properties, the number of noun classes in Kisukuma and the place of all nouns including the derived nouns into the noun class system in Kisukuma.

Luhende (2018) opines that Bantu languages are assumed to have 21 noun classes as far as Proto-Bantu noun classes are concerned. This is not the case in Sukuma where only 18 noun classes have been retained. Morphologically, a prefix is affixed to the noun stem, one for a singular and the other for a plural noun. Thus, all the nouns with the same prefixes are assigned to the same noun class. This study will discuss this morphological property of which Luhende discussed the English loan words while the current study will discuss all Kisukuma nouns whether borrowed or inherent, basic and derived.

Noun class systems are typically found in languages with a fusional or agglutinating (not an isolating) profile. Noun class agreement is often a major criterion for distinguishing nouns from other word classes. In a language where noun and adjective have similar morphology, an adjective can usually take any noun class marking whereas a noun is normally restricted to one class.

Bollaert (2017) explain that noun class systems have the following definitional properties. One is that some constituent outside the noun itself must agree in noun class with a noun. Agreement can be with other words in the

noun phrase (adjectives, numbers, demonstratives and articles.) and/or with the predicate of the clause or with an adverb. That is, noun class can be realized in a number of morpho-syntactic (depending on the agreement rules in the language) and its scope can be a noun phrase and/or a clause. Noun classes are defined syntactically. They constitute a closed obligatory grammatical system (which often arises as the result of grammaticalization of some other noun categorization device. Noun classes are realized with affixes or with clitics, and in most cases, there is a limited, countable number of noun classes. The agreement properties will be discussed in detail in table 2

The second property is that noun class membership is assigned on semantic-and sometimes also morphological and phonological-principles. Each noun in the language belongs to one (or occasionally more than one) class (es). This feature of one noun belonging to more than one noun class is discussed in Runyambo by Mpobela (2012) who argues that in Runyambo, nouns can belong to up to 11 classes. She gives the example of the root “-ntu” as in the table 2.

Table: 2. The root “-ntu”

NC	AUG	Prefix	Noun	Gloss
1	<i>o-</i>	<i>-mu-</i>	<i>omuntu</i>	Person
2	<i>a-</i>	<i>-ba-</i>	<i>abantu</i>	People
7	<i>e-</i>	<i>Ci</i>	<i>ecintu</i>	Thing
8	<i>e-</i>	<i>Bi</i>	<i>ebintu</i>	Things
10	<i>e-</i>	<i>N</i>	<i>enyintu</i>	Things (pejorative)
11	<i>o-</i>	<i>Ru</i>	<i>oruntu</i>	Thing (pejorative)
12	<i>a-</i>	<i>Ka</i>	<i>akantu</i>	Person/thing (diminutive)
13	<i>o-</i>	<i>Bu</i>	<i>obuntu</i>	People/things (diminutive)
		<i>Tu</i>	<i>utuntu</i>	Things (diminutive)
14	<i>o-</i>	<i>Bu</i>	<i>obuntu</i>	Humanity
16	<i>a-</i>	<i>Ha</i>	<i>ahantu</i>	At a place

Source: Mpobela (2012)

Van de Verde (2019) adds that one of the quintessential typological properties of the Bantu languages are their pervasive system of noun classes and noun class agreement. This is undoubtedly the aspect of their grammatical structure that is most discussed in the literature, if only because every grammar sketch of a Bantu language contains a section on noun classes.

Demuth (2000) also agrees that Bantu noun class systems can be roughly characterized in the following typological

terms: First, noun classes tend to be realized as grammatical morphemes rather than independent lexical items. Second, they function as part of larger ‘concordial’ agreement systems where nominal modifiers, pronominal and verbs are all morphologically marked with the same noun class (gender) feature. Kunkeyani (2007) argues that nouns of Bantu languages are classified grammatically according to prefixes whether overt or null, and the concordial agreement associated with them. Third, although productive semantic classes have been

reconstructed for Proto-Bantu, much of the semantics of current Bantu noun classes is no longer productive, and in some languages the number of classes has been morphologically reduced. Nonetheless, noun class systems are grammatically productive in most Bantu languages, and semantically productive to some degree.

Mbuki (2019) says that the morphological structure of nouns serves to analyse the structure of a noun in a given language. Therefore, many Bantu languages like Runyambo, Mashami, Sisumbwa, Nyakyusa, Nyamwezi and Kisukuma just like other Bantu languages have a stem and affixes in nouns. For example, the noun affixes in Kisukuma may include: determinants, locative derivation, size derivation, classifiers and others. As seen in the noun class system above, Bantu nouns consist of Augment/pre-prefix, noun class prefix and a root which are discussed below.

Noun Class Prefixes (NCP)

In English language (Zapata 2000), prefixes are bound morphemes that are added at the beginning of the word. For example, un- in 'unnoticed', a- in 'amoral', and sub- in 'subway'. It should be noted that prefixes are represented by the morphemes followed by a hyphen (-) which indicate that there are another element/s next to it including a root. Katamba (1993) and Katamba and Stonham (2006) add that a prefix is an affix attached before a root or stem or base like re-, un- and in-: re-make, re-read, un-kind, un-tidy, in-decent and in-accurate

For example;

- 3) un+ happy (adj.) = unhappy (adj)
 re+classify (v) = reclassify (v)
 by+ product (n.) = by-product.

According to Dixon (1972), noun classes constitute an obligatory grammatical system, where each noun chooses one from a small number of possibilities. Ways of marking noun class include a prefix to the noun (and usually also to other constituents in the noun phrase, or in the sentence, that show concord with it), as in Bantu languages; an obligatory article. However, Sagna (2008) asserts that the prefix in a noun is an overt morphological marker that in most cases indicates the class membership of a noun and is thus referred to as a "noun class marker". Noun class markers function as inflectional markers to express the grammatical category of number by coding singular, plural and also collective. They also have derivational functions illustrated by the semantic variations resulting from the combination of different noun class markers with the same root. Such a function of noun class markers is widespread across Niger-Congo languages (Grinevald and Seifart, 2004, Mufwene, 1980).

- 4) *u-ssanum/ u-ssanum* 'rich person/ rich people'
e-vven/ si-vven 'oar/ oars'
iu-ppu/ mu-ppu/ ba-ppu 'bird/ birds/ collection of small birds'

As for Katamba (2003), the noun class prefixes commonly come in pairs of singular and plural. It would be a stretch to say that every singular class has its definite plural class, as some nouns do not have a plural, or some nouns can form their plural in multiple classes, but there is a tendency towards it. Such pairs can also be called genders. The extent to which these genders form semantic units varies. To give an example, classes 1/2 hold human creatures and classes 3/4 typically hold nouns referring to trees and plants, but on top of that the latter also hold a disparate set of other nouns. Lastly, the noun class system regulates the concordance of noun phrase modifiers and verbs.

Noun Derivation Processes

Schadeberg (1990) elaborates that Bantu languages are rich in morphology, inflectional as well as derivational. The line between the two kinds of morphological processes is usually easy to draw. The derivation of nouns from verbs involves several productive processes, some of which are so widespread that they have been reconstructed for PB. The process involves two parts: the derivation of a nominal stem from a verbal base B by the addition of a final suffix F, and the assignment of the derived nominal stem to a nominal class (or gender).

Alexiadou (2014) asserts that nominal derivation (nominalization or noun derivation) is a process that derives a noun from another word category, normally a verb or an adjective. Thus, it is a category changing operation which can take place with or without inducing a change on the form of the source element. Across languages, both morphological types of nominalizations are possible. For instance, in English we have, on the one hand, nominals derived from, for example, verbs via the addition of a derivational affix as well as so-called zero derived nominals that lack any overt morphological change.

Appah (2003) defines nominal derivation as the process or result of forming a noun from words (verbs, adjectives and other nouns) phrases or clauses. Therefore, the term nominal derivation make room for both category changing derivations like those that involve verbs and adjectives and non-category-changing derivations like the derivation of nouns from other nouns. In the body of the work, 'nominalization' and 'nominal derivation' will be used interchangeably to refer to the process by which nouns are formed.

Bauer (2002) comments that derivational patterns commonly change the word-class of the base lexeme. For example, nouns can be derived from verbs, adjectives from nouns, and so on. For such cases, the terms denominal ('derived from a noun'), deverbal ('derived from a verb') and deadjectival ('derived from an adjective') are in general use. Mpobela (2012) argue that derivation is the process of forming words whose meanings or categories are distinct from the source roots or stems (Kahigi 2008; Radford *et.al* 1999). Derived words may be formed through prefixation, suffixation, circumfixation, infixation or confixation. This becomes derivation when these morphological processes change the word class or meaning. One of the functions of derivational morphology is to change the syntactic category of a word. Lardiere (2006) argues that even if one does not know the lexical category of a word, the derivational category can often provide highly reliable information about its syntactic category. He gives the examples; *x-ize* is a verb while *x-ation* is a noun in English. The selection of derivational affixes is restricted that some of the affixes can be attached to certain word categories and be restricted to others.

Bauer (2002) adds that since creating new words for new concepts is one of the chief functions of derivational morphology, and since we have a greater need for naming diverse nominal concepts, languages generally have more means for deriving nouns than for deriving verbs and adjectives. MacCarthy (2002) asserts that nouns derived from adjectives and from verbs are extremely numerous.

Deverbal nouns (V- N)

The derivation of nouns from verbs involves several productive processes, some of which are so widespread that they have been reconstructed for PB. The process involves two parts: the derivation of a nominal stem from a verbal base B by the addition of a final suffix F, and the assignment of the derived nominal stem to a nominal class (or gender).

Infinitives

Nurse and Phillipson (2003) assert that from a morphological point of view, infinitives are nouns by virtue of having a nominal prefix, but they also have verbal characteristics such as the possibility to include an OCd (object concord as well as a limited range of inflectional morphemes in pre-stem position (motional *-ka-*, negative markers). The infinitive stem has the F **-a*, and is thus the same as the default stem used in verbal inflection. In some languages, the infinitive has a conjoint form with F **-á* linking it syntactically to a following complement. The negative infinitive sometimes has a different F which it shares with certain negative tenses. Infinitives are generally assigned to class 15, nominal prefix (NPx) **ku-*, less commonly also to class 5, nominal prefix (NPx) **i-*. Some languages attest both (Forges 1983, Hadermann 1999). Other noun classes (9, 14) are also sometimes employed. The use of the prefix **ka-* after verbs of motion may derive from the motional *-ka-* rather than from class 12. The homophony between the nominal prefix (NPx) of class 15 and the locative class 17 raises the question whether the infinitive with **ku-* derives from the locative. Whatever the answer may be, the infinitive has in many languages displaced the original small set of non-verbal nouns from class 15 (**ku_bóko* 'arm', **ku_gulu* 'leg', **ku_tui* 'ear', **ku_jápa* 'armpit'). This study was expected to look on the case of Kisukuma nouns how the infinitives are handled and other parts of the body are handled as well.

Deadjectival nouns (A- N)

In Bantu languages nouns of quality are freely derived from adjectives and from nouns denoting kinds of people (generally classes 1/2) by placing the stem into class 14 (Noun class prefix **bv-*). And the noun of quality are constructed from the derived adjective for example **bv-játo*, 'boat', **bv-táa* 'bow', **bv-joga* 'mushroom', **bv-tíko* 'night'. Derived adjective are also found in the non Bantu languages as the example 6 illustrate

Castelo (1966) gives examples from Taglog;

5)	Simple Adjective		Derived Noun	
	<i>murà</i>	unripe/immature	<i>ka-murá-an</i>	raw/immaturity
	<i>lumà</i>	old	<i>ka-lumá-an</i>	oldness
	<i>buháy</i>	alive	<i>ka-buháy-an</i>	aliveness
	<i>taló</i>	lost	<i>ka-talú-han</i>	loss
	<i>banál</i>	religious	<i>ka-banál-an</i>	religiousness
	<i>tamád</i>	lazy	<i>ka-tamár-an</i>	laziness
	<i>múra</i>	cheap	<i>ka-murá-han</i>	cheapness

Denominal nouns (N-N)

Nouns are derived from nouns by shifting them from one class (gender) to another. Nouns are derived from adjectives by assigning them to a specific class. It is this derivational or “autonomous” use of noun class assignment which most clearly shows (some of) the semantic content of Bantu nominal classes (Nurse and Philippson 2003). For example;

- 6) **ki-bánjá* (cl. 7/8) clearing prepared for building
 **mbánjá* (cl. 9/10) chief’s village
 **lu-bánjá* (cl. 11/10) dwelling-place, courtyard, family; meeting, affair, law court, guilt
 **i-bánjá* (cl. 5) debt

As other Bantu languages the formation of noun from other word categories such as verb, adjective, as well as noun themselves use the class prefixes as well as they must be kept in the appropriate class that they may belong to and of cause this vary from one bantu language to another therefore this study was expected to look on the Kisukuma derived nouns from other word categories in relation to the noun class distribution.

Diminutives and Augmentatives

In Bantu languages, augmentatives and diminutives are marked by affixes that are the heart of inflection but they cannot be marked by derivational affixes in many African languages (Anderson 1982). He also claims that, the formation of diminutives and augmentatives in Bantu languages is the derivational use of inflectional affixes. On the other hand, Bauer (2004) claims that diminutives and augmentatives have been shown in many ways not to be typical of derivation nor inflection. He goes further into giving the reason for that as he says; “diminutives in many languages are more productive than is typical of derivational morphology yet with proliferation of possible markers which is otherwise more expected in derivational morphology”.

Nurse and Philippson (2003) agree that diminutives are widely formed by assigning nouns to classes 12/13 (nominal prefix (NPx) *ka-/tu-*), in the NW also to classes 19/13 (nominal prefix (NPx) *pi-/tu-*). Classes 12 and 13 have very few nouns inherently assigned to them, and these have no obvious semantic feature of ‘smallness’ (example; **ka-nua* ‘mouth’, **ka-já* ‘home’, **tu-bii* ‘excrements’, **tu-ló* ‘sleep’). Also the study examined on how the diminutives are constructed and assigned to classes in Kisukuma nouns constructed.

Augmentatives are widely formed by assigning nouns to classes 5/6 (NPx *i-/ma-*) or 7/8 (NPx *ki-/bi-*). In some eastern languages, there is also an augmentative class *gu-*.

In Nyamwezi (F22), animals shifted to the “augmentative” gender 5/6 are individualized. Augmentative and diminutive classes often have affective values; common pairings are “small is beautiful” and “big is ugly and dangerous”, but the inverse relationship also occurs. Such secondary meanings may explain the occurrence of shifts between augmentative and diminutive meanings.

In the formation of diminutives and augmentatives, the derived nominal prefix (NPx) is sometimes placed before the inherent nominal prefix (NPx) (rather than substituted for it), especially with classes 9/10 where the (historical, underlying) identity of the stem-initial C may be obscured by the sound changes of prenasalization (nominal prefix (NPx) *N-).

Compounding

To Bauer (2003), compounding has links with syntax as well as morphology. Some scholars have tried to distinguish them including English and between those compounds which are a result of morphological processes and those which are the result of syntactic processes. Spencer (1991) argues that in many respects, compounding represents the interface between morphology and syntax per excellence. This is particularly true of synthetic compounds. These are compounding whose head is derived by affixation from a verb, such as ‘truck driver’, in which ‘truck’ appears to be an argument of the (stem) verb ‘drive’. In different languages, we find differences in the types of categories that can be compounded. Some languages like English permit a great variety of noun-headed compounds but also allow compounds headed by adjectives or (to some extent) verbs. Other languages may only allow, say, noun-noun compounds, while yet others permit a greater range than English. Booji (2007) claims that the productivity of compounding in many languages is largely due to its semantic transparency and versatility, when a new compound is formed, we already know the meaning of its constituents and the only task we face is to find out about the semantic relation between the two parts. The general semantic pattern of a compound of the form XY is that it denotes a Y that has something to do with X, or vice versa, depending on the language.

Lieber (2009) claims that English and other languages there may be a number of different ways of classifying compounds. In order to explain the various types of compounds, there is one indispensable term which is the head of the compound. In compounds, the head is the element that serves to determine both the part of speech and the semantic kind denoted by the compound as a whole. For example, in English the base that determines the part of speech of compounds such as ‘greenhouse’ or ‘sky-blue’ is always the second one; the compound

'greenhouse' is a noun as 'house' is, and 'sky-blue' is an adjective as 'blue' is. Similarly, the second base determines the semantic category of the compound – in the former case a type of building, and in the latter a colour. English compounds are therefore said to be right-headed.

Nurse and Philippon (2003) elaborate that Bantu Compound nouns of the structure A-B generally refer to a "B-like kind of A", that is to say the first part is the head of the compound. This is also true of the more petrified types of compounds. Most types of compounds are restricted to fully lexicalized forms; regional productive processes are the formation of names and diminutives, compounds with *mw-ana* and *mw-ene* as well as agent nouns with complements. Compound verbs are extremely rare, but reduplication is much more common with verbs than with nouns. To Booji (2007), in many languages, compounding (also called composition) is the most frequently used way of making new lexemes. Its defining property is that it consists of the combination of lexemes into larger words. In simple cases, compounding consists of the combination of two words in which one word modifies the meaning of the other, the head. This means that such compounds have a binary structure.

In Sagna (2008), compounding is an unproductive process in Gújjolaay Eegimaa (it is very seldom used to create new lexical items), whereby a lexical unit is created generally from the combination of two independent lexical items. Two types of compounds are identified and discussed here: endocentric and exocentric compounds. Endocentric compounds are those whose output word class is determined by the lexical category of their definable head, whereas exocentric compounds do not have a definable head (Dimmendaal, 2000) as in examples;

9) **Endocentric**

a-ffan-bu-xut

NC1- old-NC5a-initiation

'lit: head initiation' (head of initiation ceremony)

e-be -ba-xa

NC3-cow-NC5b-forest

'lit: Cow forest' (buffalo)

Exocentric

ga- jjamen-e-mit

NC9-goat-NC3-sky

'lit: Sky's goat' (kind of locust)

bu-jju-si-jjamen

NC5a-mucus-NC4-goat

'lit: Goat's mucus' (Macrosphyra longistyla plant)

In Gújjolaay Eegimaa, elaborate that the head in a compound is the leftmost element of the combination. A further difference between endocentric and exocentric compounds is that endocentric compounds have compositional meaning while the meaning of exocentric compounds is not compositiona

Noun Inflection Processes

For Marzi et al (2020), Inflection is the morphological marking of morpho-syntactic and morpho-semantic information like case, number, person, tense and aspect (among others) on words. For instance, a word may be specified as singular for the grammatical category of number. That is, it has a certain value for the feature 'number'. Anderson (1982) defines inflection as the morphology that is relevant to the syntax; inflectional morphology realizes all the morpho-syntactic features of a word (plural, indicative, active and the like each specifying a morpho-syntactic category such as number, mood, voice) depending on the syntactic context in which the word is inserted. Inflection plays, therefore, the role of "adjusting" the words provided by the Lexicon to the morpho-syntactic requirements of the syntax.

Booji (2007) explains the list that presents a (non-exhaustive) survey of the different types of morpho-syntactic information that are found as morphological markings on nouns, verbs, and adjectives in the languages of the world: Nouns: number (singular, plural, dual and others.), case (nominative, genitive, accusative and the like.), definiteness, and gender,

Inflection is the morphological marking of properties of a lexeme resulting in a number of forms for that lexeme, a set of grammatical words (Booij, 2007). All languages have contrasts such as singular versus plural, and past versus non-past. These contrasts are always marked with the help of inflection, the modification of words form through processes such as affixation, suppletion and internal change, and others to indicate the grammatical subclass to which it belongs (O'Grady et.al. 1996).

Different languages vary quite dramatically in the amount of inflectional complexity that their words exhibit. Some languages such as Vietnamese and Igbo; a language of Nigeria, have no (or virtually no) inflectional values, and others have inflection for more than a dozen values (though it is uncommon for a single word-form to be inflected for more than half a dozen values). However, despite all this diversity, the types of inflectional values

that we find across languages are surprisingly uniform. Perhaps more than two-thirds of all inflectional values fall into one of the classes of suggests. Inflectional values are often naturally grouped together into super-categories that we will call inflectional features.

Booji (2007) says that there are two inflectional dimensions for nouns that are found in many languages. The dimensions are referred to as morpho-syntactic categories because they may play a role both in morphology and in syntax. For each dimension or category, there is more than one value. In the case of Polish nouns, there are two values for number: singular and plural, and seven different values for case: nominative, genitive, dative, accusative, instrumental, locative, and vocative. These values are referred to as morpho-syntactic features. A particular cell in the paradigm of “*kot*” meaning cat is thus filled with a word form with a specific set of morpho-syntactic features.

Furthermore, Morpho-syntactic features are inflectional features that play a role in syntax. To be precise, they play an essential role in the interface between morphology and syntax. For example, the syntax of languages often requires that words in specific syntactic contexts agree with respect to the value for certain features of other syntactically related words. An example is subject-verb agreement in English as well as in Bantu languages: the finite form of a verb has to agree in the values for person and number with those of the subject. Another well-known type of agreement is gender agreement: in many languages determiners and modifying adjectives have to agree in gender with their head no

Agreement Properties of Bantu Nouns

According to the traditional view, the relation between morphology and syntax is as follows. While morphology builds up word forms typically by combining roots with other roots and with affixes, as well as by applying other operations to them. Syntax takes fully inflected words as input and combines them into phrases and sentences.

Morphology is concerned with the ways in which words are formed in the languages of the world. Syntax, in contrast, is concerned with identifying the rules that allow us to combine words into phrases and phrases into sentences. Morphology and syntax then, are generally concerned with different levels of linguistic organization. Morphologists look at processes of lexeme formation and inflection such as affixation, compounding, reduplication, and the like. Syntacticians are concerned, among other things, with phrase structure and movement rules, and rules concerning the interpretation of anaphors and pronouns. Nevertheless, there are many ways in which morphology and syntax interact. Haspelmath and Sims

(2010) noted that agreement features are sometimes overtly marked only on the target. For instance, in Italian, determiners and adjectives agree with nouns for gender. But while Italian nouns are all lexically associated with one of the two genders, they do not have morphological marking for gender

Bantu languages have large systems of noun class affixes which are portmanteau morphemes of noun class with number. Since they appear both on the noun itself and on the agreeing constituents, they qualify as noun classes. For instance, Van de Verde, Bostoen, Nurse and Phillipson (2019) argue that singular nouns trigger the same agreement patterns and have their plural in the same class, but differ in the shape of their nominal prefix in ways that are not phonologically predictable. They tend to be divided into subclasses. Bantu subclasses are typically labelled by means of a letter after the class number. For example, Devos (2008) distinguishes in Makwe G402 between class 10 (prefix *ji-*), class 10a (prefix \emptyset -) and class 10b (prefix *jiN-*). Such subclasses and their labels are typically language-specific, or even description-specific, with one notable exception: class 1a, which can be found throughout Bantu. The so-called class 1a was first systematically described by Doke (1927) as a set of nouns that lack a prefix in the singular and usually trigger class 1 agreement. It normally contains proper names, some kinship terms, personified animals and borrowings. Class 1a is radically different from the other subclasses. Its lack of a nominal prefix in most languages is not due to prefix loss, but goes back to Proto-Bantu at least.

The following example of an animate agreement is found especially in zone K and among the coastal languages of zone G and E (Wald 1975, Maho 1999), where animate nouns trigger agreement pattern 1 in the singular and 2 in the plural. Whatever morphological class to which they belong, where the Swahili class 7 noun “*kiboko*” ‘hippo’ triggers class 1 agreement of both the demonstrative and the verbal object prefix, in contrast to “*kisu*” ‘knife’ which triggers syntactic class 7 agreement.

- 8) Swahili G42 (Wald 1975: 241-242)
- | | | |
|-----------------|-----------------|-------------------------|
| a. <i>ki-le</i> | <i>ki-su,</i> | <i>ni-li-ki-on-a.</i> |
| PP7-DEM | 7-knife | SP1SG-PST-OP7-see-FV |
| | | ‘That knife, I saw it.’ |
| b. <i>Yu-le</i> | <i>ki-boko,</i> | <i>ni-li-mw-ona.</i> |
| PP1-DEM | 7-hippo | SP1SG-PST-OP1-see-FV |
| | | ‘That hippo, I saw it.’ |

Another example from Nurse and Phillipson explains that noun class prefixes are at the heart of an extensive system of concord (that is agreement) in Bantu, as seen in the Swahili

- 9) a. *M-toto m-dogo a-mefika*
 cl. 1 child cl. 1 little cl. 1 arrived
 ‘The little child arrived.’
 b. *Ki-kapu ki-dogo ki-mefika*
 cl. 7 basket cl. 7 little cl. 7 arrived
 ‘The little basket arrived.’

The head noun takes a prefix, marking its class and other words in construction with it take an appropriate matching prefix. Thus, the noun “*mtoto*” belongs to class 1, which is marked by the prefix “*m-*”, and so the adjective as well as the subject pronoun (*a-*) agreeing with it in the verb take matching prefixes. Likewise, the noun “*kikapu*” belongs to class 7 which is marked by the prefix “*ki-*” and so the adjective as well as the subject pronoun agreeing with it in the verb also take the class 7 prefixes. The fact that in some cases it is an identical shape that is prefixed, as in the case of class 7 *ki- ki- ki-*, prompted linguists to speak of ‘alliterative concord’. But as the first example with the prefixes *m- m- a-* shows, concord need not be alliterative.

Some Ganda class 3 concord patterns

- 10) a) Noun_Adjective
mutí munene ‘big tree’
 tree big
 b) Noun_Demonstrative
mutí guno ‘this tree’
 tree this
 c) Noun_Numeral
mutí gùmû ‘one tree’
 tree one
 d) Noun_Associative construction
mutí gwá (_gu_á) múkazi ‘woman’s tree’
 tree of woman
 e) Noun_Relative
(o_) mutí o-gw-agwa ‘tree that fell’ (*_o_gu_a*)
 tree Ag. -rel_fell (Ag. Augment)

Van de Verde (2019) adds that Noun classes can be defined as sets of nouns that trigger the same agreement pattern. Noun class assignment is typically coded by means of a nominal class prefix in the Bantu languages.

Bantuists use numbers, rather than labels such as ‘feminine’ or ‘neuter’, to refer to individual noun classes. Numbers are assigned to classes in individual languages on the basis of cognacy. Odd numbers are used for classes that contain singular nouns and even numbers for plural classes, with some exceptions, most notably class 12 (SG) and 13 (PL). Singular – plural class pairings are usually called genders. The classic Swahili G42 for example shows that noun class prefixes and agreement prefixes of the noun *-kapu* ‘basket’ in the singular (class 7) and plural (class 8).

For example; Swahili G42

- 11) a. *Ki-kapu ki-kubwa ki-moja ki-li-anguk-a.*
 7-basket NP7-big NP7-one SP7-PST-fall-FV
 ‘One large basket fell.’
 b. *Vi-kapu vi-kubwa vi-tatu vi-li-anguk-a.*
 8-basket NP8-big NP8-three SP8-PST-fall-FV
 ‘Three large baskets fell.’

Generally, nouns in Bantu agree with all the elements that occur with them be it in the phrase or sentence. Nouns can therefore agree with adjectives, verbs, numerals, demonstratives. Agreement properties can be discussed basing on the word categories with which the nouns agree as shown in Rugemarila (2007) presents such agreement markers in Mashami on table 2.3.

Table 3. Agreement Markers in Mashami

Cl	Prefix	Example	Gloss	S. Aff	Ob. Aff	Adj. Agr	Num	Demonstratives			Poss	Ass
							One/Two	This	That 1	That 2	My	Con
1	<i>n</i>	<i>ńndú</i>	Person	<i>a</i>	<i>n</i>	<i>Mu</i>	<i>umwi</i>	<i>eu</i>	<i>ito</i>	<i>ulya</i>	<i>akwa</i>	<i>wa</i>
2	<i>bha</i>	<i>bhándú</i>	People	<i>bha</i>	<i>bha</i>	<i>Bha</i>	<i>bhabhii</i>	<i>bhandi</i>	<i>wando</i>	<i>bhalya</i>	<i>bhakwa</i>	<i>bha</i>
3	<i>n</i>	<i>nRí</i>	Tree	<i>u</i>	<i>u</i>	<i>Mu</i>	<i>umwi</i>	<i>eu</i>	<i>ito</i>	<i>ulya</i>	<i>wakwa</i>	<i>wa</i>
4	<i>mi</i>	<i>miRí</i>	Trees	<i>i</i>	<i>i</i>	<i>Bha</i>	<i>ibhii</i>	<i>ei</i>	<i>iyo</i>	<i>ilya</i>	<i>yakwa</i>	<i>ya</i>
5	<i>i</i>	<i>Iyái</i>	Egg	<i>lyi</i>	<i>lyi</i>	<i>I</i>	<i>lyimwi</i>	<i>ilyi</i>	<i>ilyo</i>	<i>lilya</i>	<i>lyakwa</i>	<i>lya</i>
6	<i>ma</i>	<i>mayái</i>	Eggs	<i>a</i>	<i>ya</i>	<i>Ma</i>	<i>abhii</i>	<i>andi</i>	<i>ando</i>	<i>alya</i>	<i>akwa</i>	<i>a</i>
7	<i>ki</i>	<i>kíndô</i>	Thing	<i>ki</i>	<i>ki</i>	<i>Ki</i>	<i>Kimwi</i>	<i>iki</i>	<i>ikyo</i>	<i>kilya</i>	<i>kyakwa</i>	<i>kya</i>
8	<i>fi</i>	<i>fíndô</i>	Things	<i>fi</i>	<i>fi</i>	<i>Fi</i>	<i>fibhii</i>	<i>ifi</i>	<i>ifyo</i>	<i>filya</i>	<i>fyakwa</i>	<i>fya</i>
9	<i>n</i>	<i>mbuRú</i>	Goat	<i>i</i>	<i>i</i>	<i>Shi</i>	<i>imwi</i>	<i>ei</i>	<i>iyo</i>	<i>ilya</i>	<i>yakwa</i>	<i>ya</i>
10	<i>n</i>	<i>mbuRú</i>	Goats	<i>ti</i>	<i>ti</i>	<i>shi/ti</i>	<i>ibhii</i>	<i>iti</i>	<i>eto</i>	<i>tilya</i>	<i>takwa</i>	<i>ta</i>
10a	<i>ngi</i>	<i>ngíbángâ</i>	Swords	<i>ti</i>	<i>ti</i>	<i>shi/ti</i>	<i>ibhii</i>	<i>iti</i>	<i>eto</i>	<i>tilya</i>	<i>takwa</i>	<i>ta</i>
11	<i>u</i>	<i>ubángâ</i>	Sword	<i>lu</i>	<i>lu</i>	<i>Lu</i>	<i>lumwi</i>	<i>ilu</i>	<i>elo</i>	<i>lulya</i>	<i>lwakwa</i>	<i>lwa</i>
12	<i>ka</i>	<i>kambuRú</i>	Small goat	<i>ka</i>	<i>ka</i>	<i>Ka</i>	<i>kamwe</i>	<i>aka</i>	<i>ako</i>	<i>kalya</i>	<i>kakwa</i>	<i>ka</i>
14	<i>u</i>	<i>undu</i>	Humanness	<i>u</i>	<i>u</i>	<i>U</i>	<i>lumwi</i>	<i>eu</i>	<i>elo</i>	<i>ulya</i>	<i>lwakwa</i>	<i>lwa</i>
15/5	<i>i</i>	<i>ioRâ</i>	Marrying	<i>ku/lyi</i>	<i>ku/lyi</i>	<i>Ku</i>	<i>lyimwi</i>	<i>ilyi/kunu</i>	<i>ilyo</i>	<i>lilya/kulya</i>	<i>lwakwa</i>	<i>lya</i>
16	<i>a</i>	<i>ándô</i>	Place	<i>ku</i>	<i>ku</i>	<i>Ku</i>	<i>amwi</i>	<i>andi</i>	<i>ando</i>	<i>alya</i>	<i>kwakwa</i>	<i>kwa/a</i>
17	<i>ku</i>	<i>kundô</i>	Place	<i>ku</i>	<i>ku</i>	<i>Ku</i>	<i>kumwi</i>	<i>andi</i>	<i>efo</i>	<i>kulya</i>	<i>kwakwa</i>	<i>kwa</i>
18	-	<i>nRín</i>	In the tree	<i>ku</i>	<i>ku</i>	<i>Ku</i>	<i>kumwi</i>	<i>kunu</i>	<i>efo</i>	<i>kulya</i>	<i>kwakwa</i>	<i>kwa</i>

Source: Rugemarila (2007)

As seen in table 3, Mashami nouns agree with the elements with which they appear in the sentence or phrase. The agreement patterns determine the noun class of the noun they are agreeing with. This study aims at finding out the agreement patterns between nouns and other constituents with which they appear in syntactic structures. This helped the researcher to come up with the comprehensive patterns of agreements in Kisukuma.

Studies Related to Nouns

Different studies have been done in Bantu language on Derivational Morphology, Noun Morphology and Morphology in general. These discussions vary in one way or another from one language to another. The division of labour between morphology and syntax is thus perfect: morphology only operates below the word level whereas syntax only operates above the word level. Moreover, these two components of grammar are ordered in strict sequence, such that the syntax takes over after the morphology has done its work.

Appah (2003) conducted a study titled Nominal Derivation in Akan. The study discovered that there are four derivational processes involved in the derivation of nouns in Akan. These are subject dropping, object fronting, compounding and affixation. The last two of these processes are purely morphological but the first two are syntactic (argument structure) processes that have got morphological implications. Of the four processes mentioned above, the one that almost all derived nouns undergo is affixation, which is the process by which the noun that is being formed selects an affix of the appropriate form depending on the semantic properties of the entity to be named. The process of affixation ultimately places the derived noun in a noun class. The other process which is also very common, though somewhat obscure is subject dropping.

Appah (2003) concludes that derivational process is necessary in order to account for the absence of subject markers as segments in most nouns derived from clauses and for cases where elements in the subject phrase remained as segments in the derived noun. That is, our view that some nouns are derived from fully specified lexical entries is given credence by the presence of subjects or subject markers in some nouns derived from clauses just as much as the absence of subject markers in most nouns derived from clauses justifies our positing the process of subject dropping. Hence, Appah's study did a good analysis on noun derivation in Akan. So, due to this study, the researcher is inspired to conduct the same study but in other Bantu language namely

Kisukuma so as to document the language for further use in the field of Linguistics.

Mangula's (2012) study covers two processes in morphology- inflection and derivation, how they apply to Kisukuma language, while paying attention to the Jinakiiya dialect which is spoken in some parts of Shinyanga and Simiyu regions. The study is undertaken considering the fact that languages of the world differ morphologically in a number of ways. The classical theory, which is now considered as a traditional method of analysing the structure of words is used to guide this study. The analysis however, was shaped to fit in Morpheme-Based Morphology. A good number of nouns, verbs and adjectives were collected in the area where the dialect is spoken and then using tables, realization of morphemes in each word including attachment of different affixes was done. The findings of the study however, despite the unique characteristics the data displayed in the analysis and discussion, the two processes as described by the already existing knowledge from other languages work well to Kisukuma language.

Although Mangula did a good study and cover the derivation and inflection in Kisukuma. There is a gap where he used only one theory that was not enough to satisfy the study due to that he recommended the same study and use not only the morpheme-based theory but also to add other theories so that to make the study satisfied. Mangula (2012) noticed that it is the fact that therefore, the knowledge that this study has given regarding derivation and inflection is not satisfactory. It is recommended that future researchers in linguistics should think of researching on derivation and inflection but in the lines of the modern theory or the convergence theory.

Mbuki (2019) did a study that sought to analyse the Clause Chaining Features available in Kisukuma under the framework of Role and Reference Grammar. The aim was to investigate the clause linkage of clause chaining in Kisukuma and even more to interrogate how Role and Reference Grammar Theory can be used to capture clause chaining in Kisukuma. The study shows that clause chaining has long been identified as narrative tense, consecutive, conjunctive participles or co-verbs. The study also shows that all the three text types that is coordinate, subordinate and co-subordination are available in Kisukuma but clause chaining can only be found in co-subordination. The study shows that the role and reference grammar is inadequate in terms of analysing features like the subject nominal, derivation as well as the clause linkage markers in Kisukuma co-subordination. Hence, the theory fails to show how clause chains in LSC model. However, other features of the

language are appropriately catered for compared to how the traditional grammar theories work.

Mbuki study tries to look at the Noun morphology in Kisukuma where the scholar deal with the noun class system and look at the affixes especially prefixes which are added to the root to form meaningful words. Also, Mbuki tries to look at the noun derivation in a small part to show size derivation and proceed with verb morphology. Therefore, Mbuki's study shortly looks at the noun derivation but does not do deep to show derivational processes involved in noun formation since his study was not based on the noun derivation only.

Luhende (2018) conducted a study to investigate the lexical-semantic and morpho-syntactic properties of English loanwords in Kisukuma in the domains of the Determiner Phrase DP, Inflectional Phrase IP and Verb Phrase VP. The findings of the study demonstrate that English loanwords in Sukuma exhibit lexical-semantic and morpho-syntactic properties similar to inherent (that is native) Sukuma words. In the DP domain, English loan nouns are modified to conform to the Sukuma nominal morphology. Each English loan noun, for example, is assigned to the Sukuma noun class system, exemplifying a noun class prefix. Furthermore, various inherent Sukuma nominal affixes are evidenced to occur with English loan nouns, similarly to inherent Sukuma nouns. The findings of the study give evidence that some of the English loan nouns in Sukuma undergo semantic broadening, semantic narrowing, or semantic shift, and that borrowed compound nouns are lexicalized in Sukuma.

With regard to the IP and VP domains, the findings of the study give evidence that English loan verbs are modified for integration into the complex agglutinative Sukuma verbal morphology. For example, English loan verbs inflect for the three tense forms and they occur with various Sukuma verbal derivational suffixes, such as the applicative and causative, hence, exhibiting the same morpho-syntactic properties similar to inherent Sukuma verbs. It is proposed in this study that English verbs borrowed in Sukuma, in most cases, are associated with the development of science and technology, and innovation, thus, they express new concepts and entities which did not previously occur in the lexicon of Sukuma.

This study dealt with morpho-syntax properties of English to cover the loanwords in Kisukuma from this point of view the researcher noticed that Luhende does not look at the nouns in general instead he works with the loanwords only, hence this study will therefore look the morpho-syntactic properties of

noun in Kisukuma with the inclusion of the other nouns that are not English loanwords.

Robinson (2016) did a paper titled The Description of the Nyakyusa derivation and inflection. He described Nyakyusa, by examining the extent to which affixation is attested and making a distinction between inflection and derivation. Studies show that the distinction between them is not clear. There is a blurred distinction between derivation and inflection based on the morphology of the noun. The noun class prefixes are inflectional since they mark person and number contrast and the same prefixes are derivational since they derive new nouns with various degrees of semantic relationship to the original noun. Therefore, it seems to be difficult to draw a clear demarcation between derivational and inflectional affixes based on the morphology of noun in Nyakyusa. However, based on the morphology of the verb, several affixes can be analyzed as inflectional while others are derivational. The pre-root and some post-root affixes of the verb are inflectional since they mark tense/aspect and polarity while most post-root affixes are derivational.

Bollaert (2017) discussed the synchronic phonology of Sagala and presented a first overview of its noun class system. The study covered Sagala's synchronic phonology, the phonemes as well as the syllable structure, prosody and morpho phonological processes. The study shows that Sagala is a fairly typical Bantu language with a 5V system. A remarkable feature is the aspirated nasals which are also present in a few neighbouring languages.

Sagala does not have distinctive tone. It does have alternating stress. In the section on nominal morphology, Sagala's nominal morphology was discussed by paying attention to every class individually. The noun prefixes (and pre-prefixes) and the classes' semantic content were analysed. Sagala has at least fourteen noun classes grouped into eight singular/plural pairings. It is yet unclear whether the three locative prefixes common in Bantu exist, due to lack of data. The augment is present in Sagala in classes 5 and 9. Its function is still unclear.

Batibo (1976), in his PhD thesis describes some aspects of derivation and inflection in verbs and nouns. He describes inflection in Kisukuma nouns by giving singular and plural forms of certain vocabulary items. He discovered that plural affixes occur as prefixes in Kisukuma nouns. The affixes do not occur in a form of addition as it is in English but in the form of substitution. He gave examples as follows:

- 12) Class I: muunho/baanho "person/persons"
Class III: lyaana/maana "child/children"

Class IV keenho/shiinho “thing/things”

Batibo (Ibid) tried also to look on verb extension. He dealt with nineteen verb extensions, giving their forms and meaning, order, repetition of extension and co-occurrence. Regarding the order and co-occurrence, Batibo (Op cit) found that extensions in Kisukuma are arranged from the least productive to the most one and can be combined from two to five extensions. In this order, passive was seen usually to occur at the end. He again discovered that it is possible to have extension repetition in Kisukuma. Thus, two elements identical in forms but different in meanings can be combined together. Batibo’s study was too general, so, he did not go deep in each aspect of the derivational and inflectional processes.

VI. METHODOLOGY

This study applied qualitative research approach in a case study design. Therefore, in qualitative research approach statements and description were provided in clarifying the collected data through different techniques. The study chose this approach because the research was qualitative by nature. Furthermore, this approach suits the study because it needed much investigation of terms that were better described by words rather than numbers, thus the study focused on discovering and explaining the new knowledge. Moreover, a case study design consisted of an in-depth study with the aim of producing description of data. Case study design was used to narrow down the geographical area and huge topic to be discussed in the study. Therefore, the researcher decided to use case study design as it narrows down the Bantu languages into specific Bantu language namely Kisukuma language, also Sukuma speech community covers the larger geographical area and dialects into a single district that is Busega district.

The researcher used various data collection techniques to collect relevant data on morpho-syntactic properties of Kisukuma nouns. The study used interview to get data from respondents.

VII. FINDINGS AND DISCUSSION

The findings were presented and discussed basing on the study objectives follows;

7.1 Morphological Properties of Kisukuma Nouns

Morphological properties of nouns can be explained in different ways such as noun class system which is very crucial in Bantu languages. There is no Bantu language that

does not have a noun class system, but they do vary from one Bantu language to another and that is why the study had to explore on the noun class system of Kisukuma. Another way is through inflection and derivation of nouns including noun formation processes. The study will discuss them one by one.

Kisukuma Noun Class System

The structure of Kisukuma nouns is made up of augments (AUG) or pre prefix, prefixes and the root, however there is also suffixes but they occur in the derivation process and in the aspect of the deverbal nouns. Kisukuma is very rich in augments and this is because the augments in other Bantu languages are only two but in Kisukuma there are five augments which are “*a, e, i, o and u*” and some within these Kisukuma augment can be used in singular and plural as pairs of the noun class system for instance the augment “*o*” can be used in class 1 and 1a while the augment “*a*” can be used in class 2 and 2a as pairs for singular and plural in 1 and 2 as well as 1a and 2a, although the augments exist in Kisukuma they are optional and they can be used in a noun or not but still the words will have its meaning and the noun will be grammatical this is to say Kisukuma noun can appear as “*onseza*” to mean brother or “*nseza*” to mean brother as well and both noun will have the same meaning with or without the use of augment.

Moreover, prefixes are very obligatory and crucial in Kisukuma noun because the prefixes are responsible for making singularity or plurality of the noun not only that but also select its agreement on other word categories like verb and adjectives. Root is an dependent aspect where it needs to be attached with prefix to convey the meaning without the prefix the root will not have the meaning for example the root “*-so*” itself have no meaning but when it is attached with the prefix “*-li-*” to convey the noun “*liso*” to mean eye then the root will get the meaning there some exception in the Kisukuma noun for instance the noun class 1a which denote kinship terms where the stem can have its meaning without the class prefix.

7.2 Agreement Properties of Kisukuma Nouns

Kisukuma like other Bantu languages have a big number of nouns, these nouns do trigger the agreement Kisukuma nouns with other word categories with which the nouns appear in a syntactic construction be it a sentence, phrase or clause. The agreement of nouns as mentioned above trigger many word categories such as demonstratives, adjectives, numerals as well as verbs to agreement with them. The following are the word categories with which Kisukuma nouns agree.

Noun to Demonstratives Agreement

In Kisukuma, the nouns trigger any kind of demonstrative that is suitable to be used on that kind of noun in singular and in plural, the use of demonstrative will be different since the noun itself will be either singular or plural also the demonstrative are used to each group of noun because the nouns belong to a certain class of noun, as in the examples from the field in 2;

- | | | | |
|-----|--------------|----------------------|-------------|
| 13) | <i>cl.1</i> | <i>nyanda uyu</i> | this boy |
| | <i>cl.1</i> | <i>ng'wanike uyu</i> | this girl |
| | <i>cl.9</i> | <i>meza iyi</i> | this table |
| | <i>cl.9</i> | <i>isumbe ili</i> | this chair |
| | <i>cl.3</i> | <i>linti ili</i> | this tree |
| | <i>cl.6</i> | <i>minze aya</i> | this water |
| | <i>cl.11</i> | <i>mongo uyu</i> | this river |
| | <i>cl.9</i> | <i>nhumba iyi</i> | this house |
| | <i>cl.11</i> | <i>ibarabara iyo</i> | that road |
| | <i>cl.1</i> | <i>nhu uyo</i> | that person |

Source: Field data 2021

As the examples shown above the study shows that in the singular form of nouns, The use of demonstrative 'this' or 'that' has different forms and they are used in different kinds of nouns. The plural nouns on the other hand demonstrate 'those' and 'these' in Kisukuma have different forms as well such as;

- | | | |
|-----|----------------------|---------------|
| 14) | <i>βayanda aba</i> | these boys |
| | <i>βanike aba</i> | these girls |
| | <i>meza iji</i> | these tables |
| | <i>masumbe aya</i> | these chairs |
| | <i>manti aya</i> | these trees |
| | <i>minze aya</i> | these water |
| | <i>ibarabara iji</i> | those roads |
| | <i>βanhu abo</i> | those people |
| | <i>ngobo ijo</i> | those clothes |
| | <i>shule isho</i> | those schools |

Source: Field data 2021

From the above examples, the study shows that the use of demonstrative in the nouns, changes because the agreement between nouns and its demonstratives not only that but also the demonstrative are selected depending on the noun class

of the word belongs to is very important so as to have a meaningful phrase.

Locative demonstratives

In Kisukuma there are several locative demonstratives that can be placed in class 16, 17 and 18 in Kisukuma noun class system; this is because they direct something far, near or inside. Let see the examples below;

- | | | |
|-----|----------------|-----------------------------|
| 15) | <i>aha</i> | <i>ha - toshaga</i> |
| | <i>cl.16</i> | here <i>cl.16</i> is enough |
| | | Here is enough |
| | <i>uko</i> | <i>kule</i> |
| | <i>cl.17</i> | there <i>cl.17</i> far |
| | | There is far |
| | <i>omukaya</i> | <i>omo</i> <i>halegiti</i> |
| | <i>cl.18</i> | <i>cl.18</i> inside dark |
| | | It is dark inside |

The examples 15 show that the of the locatives have agreement with the verb in the sentence this means that the verb has to use the verb which agrees with the locatives so the prefixes in the verb have to co-occur with the locatives that denote class 16, 17 and 18 in noun class system in Kisukuma for example "aha" to mean here makes the verb to be "hatoshaga" to mean is enough so the prefix "ha" in the verb "hatoshaga" agrees with the locative "aha" in class 16.

Possessives Agreeing with Nouns

In Kisukuma, the possessives agree with noun in Kisukuma. If the noun is in plural form then the possessive has to be in plural also if the noun mark animals or plant or human then the possessive has to belong to that category for example;

- | | | |
|-----|------------------------|---------------|
| 16) | <i>Nhumba ya-kwe</i> | Your house |
| | <i>Cl9</i> | <i>cl9</i> |
| | <i>Ng'wana o-ko</i> | Your child |
| | <i>Cl11</i> | <i>cl11</i> |
| | <i>Lisumbe Iya-kwe</i> | His/her chair |
| | <i>Cl9</i> | <i>cl9</i> |
| | <i>Masumbe ga-ne</i> | My chairs |
| | <i>Cl10</i> | <i>cl10</i> |
| | <i>Shilatu sha-kwe</i> | His/her shoes |
| | <i>Cl18</i> | <i>cl18</i> |

Data from the field in example 16 shows that possessive in Kisukuma must agree with the noun. For instance, the noun “*shilatu*” to mean shoes which belong to class 8 has the prefix *-shi-* and the possessive has to agree with the same class as noun used in the phrase.

Quantifiers

Kisukuma quantifiers must have the agreement with the noun from the class system it belongs to depending on the noun in use. For example,

17) *βa-ana* *ba-inge* *ba-lejaga shule*
cl2 child cl2 many

Many children do not go to school.

nhumba *ni-inge* *shazengilwe*
cl9 house cl9 many

Many houses are built

shitungulu *nge-hu* *shikutosha*
cl8 onion cl8 few

Few onions will be enough

The quantifiers in Kisukuma as well have to have the agreement with the noun in the sentence this is because the noun class prefix of the noun used has to select its quantifiers so as to have a grammatical sentence for instance the noun “*nhumba*” to mean house has the prefix *n-* in class 9 in noun class system use the quantifier “*ninge*” so as to agree with class 9 noun class.

Nouns agreement on Numerals

Nouns can agree with numerals with which they occur. Numerals will acquire the noun class of the noun with which it occurs.

18) *βa-nhu* *ba-bili* two people
m-nhu *u-mo* one person
n-humba *i-datu* three houses
ma-ge *a-nane* eight eggs
i-ge *li-mo* one egg
lu-shu *lu-mo* one knife
ma-we *a-datu* three stones
ma-fulela *ma-bili* two pans
le-nti *li-mo* one tree

Source: *Field data 2021*

The above example shows that some numerals are the same but they have different prefixes which on the other hand are used to agree with the noun that is being used for example the number “*limo*”, “*lumo*” and “*umo*” to mean one also the variation of same number must change as the example shown above because of the noun class to which a noun belong for instance, *nhu* ‘person’ belong in class 1; therefore, *umo* to mean one has to belong in class one. Also, *βanhu* ‘people’ belong to class 2 to mark plural term for human beings and the numeral *babili* hence, *-ba-* as the prefix has to agree with the class 2. However, the agreement on numerals ends with 5. From six forward the nouns do not agree with numerals.

Nouns - Adjectives Agreement

Also, adjectives agree with the noun with which they occur in a syntactic construction. For instance, in the plural formation, the adjectives have a certain prefix that will agree with that plural noun similarly to singular forms. For example;

19) *ng'wa-nike* *o-wiza*
cl1 girl cl1 beautiful
Beautiful girl

βa-nike *ba-wiza*
cl2 girl cl2 beautiful
Beautiful girls

n-yanda *o-wiza*
cl1 boy cl1 handsome
Handsome boy

βa-yanda *ba-wiza*
cl2 boy cl2 handsome
Handsome boys

ge-tungulu *gi-do*
cl7 onion cl7 small
A small onion

shi-tungulu *shi-do*
cl8 onion cl8 small
Small onions

Source: *Field data 2021*

As the examples in 19 illustrate, each Kisukuma noun belongs to a certain noun class due to that every noun governs the morphology on adjectives like in *bawiza* ‘handsome’ or ‘beautiful’ agree with the noun class 2 *bayanda* ‘boys’ that mark plurality of the noun. Another example *gido* ‘small’ agrees with the noun “*getungulu*” to mean onion which belongs to class 7 and not any other class. Also, the study found that gender agreement to mark handsome or beautiful in Kisukuma is used for the both genders as shown in the example above.

Verbs Agreeing with Nouns

Verb agreement is very important in bringing the grammatical and meaningful phrase or sentence in grammar, the following are the examples that explain the agreement of the verb with its subject, also it seems that like Kisukuma noun the verb also depend on the prefix that are attached to the verb

20) *Ng'wa-nike a-lesata*
cl.1 stem cl.1 sick
The girl is sick

ba-nike ba-lesata
cl.2 stem cl.2 sick
The girls are sick

ng'wi-mbi wi-mbile
cl.1 stem cl.1 stem
The singer is singing

ka-numba ka-bomokile
cl.12 house cl.12 collapse
A small house collapsed

ka-gefulela ka-tobokile
cl.12 pan cl.12
The small pan has a hole

Source: Field data 2021

The examples above show that the agreement of verb with the noun can be identified through the prefixes used like “*ka-ka*”, “*ba-ba*”, “*ng'w-wi*” and “*ng'w-a*” all these are

prefixes added to the verb stem. These agreement morphemes are always referred to as subject markers, object markers depending on the location of the noun with which they agree. Sentences level as well as other elements which agree with the noun class are exemplified in 21;

21) *Ka-ana ka-do ka-jimelile*
cl.12 child cl.12 small cl.12 lost
A small child is lost

ba-nhu ba-bili ba-lukile
cl.2-person cl.2 two cl.2 vomited
Two people vomited

Ba-dimi ba-jimejaga ng'olo
cl.2 Shepherd cl.2 lots sheep
Shepherds lots the sheep

Source: Field data 2021

The above sentences show that the elements agree with the noun for a specific noun class system the study confirms that there is no way that class 1 can use class three agreement or class 2 agreement because the result will be ungrammatical. For example, in 11, one cannot say

22) **ng'wanike bawiza alesata* ‘a beautiful girl are sick’,

Generally, Kisukuma nouns agree with other elements they occur within a syntactic structure as shown on table 4

Table 4 Kisukuma nouns agreement

NC	Aug	Pr	Stem	Example	Gloss	Agrs	Adj.Agr	Num S & P	Poss mine	Dem this and that	Semantics field
1	ɔ-	-n-	-sati	onsati	Person	a-	m-	umo	one	uyu uyo	Human
2	a-	-ba-	-sati	abasati	Sick people	βa-	ba-	babili	bane	aba abo	
1a	ɔ-	∅	βaβa	oβaβa	Father	a-	m-	umo	one	uyu uyo	Kinship terms.
2a	a-	-βa-	βaβa	aβaβaβa	Fathers	βa-	ba-	babili	bane	aba abo	Plural class 1a
3	ɔ-	-mu-	-ti	umuti	Tree	go-	m-	umo	gwane	uyu uyo	Plant/object
4	i-	-mi-	-ti	imiti	Trees	ya-	mi-	ibili	yane	iyi iyo	
5	i-	-li-	-no	ilino	Tooth	lya-	i-	limo	lyane	ili Ilo	Thing/animal
6	a-	-mi-	-no	amino	Teeth	ga-	ma-	abili	gane	aya ayo	
7	i-	-ge-	-tabu	igetabu	Book	gi-	cha-	gimo	chane	iki icho	Object
8	i-	-shi-	-tabu	ishitabu	Books	shi-	sha-	shibili	shane	ishi isho	
9	ε-	-n-	-basa	embasa	Axe	li-	ya-	imo	yane	iyi iyo	Thing/animal
	ε-	-n-	-buli	embuli	Goat						
10	a-	-ma-	-basa	amabasa	Axes	shi	ja-	abili	jane	iji Ijo	
	ε-	-m-	-buli	embuli	Goats			ibili			
11	ε-	-n-	-gh'ingi	engh'ingi	Pole	ya-	ndi-	imo	yane	iyi iyo	Long/thin objects
12	a-	-ka-	-negene	akanegene	Small baby	ka-	ka-	kamo	kane	aka ako	Diminutive
13	ɔ-	-tu-	-negene	utunegene	Small babies	tu-	tu-	tubili	tone	utu uto	
14	ɔ-	-bu-	-nonu	ubunonu	Sweetness	bu-	bu-	-	bane	ubu ubo	Abstract entities
15	ɔ-	-kɔ-	-zuga	ukuzuga	To cook	go-	ko-	-	kwane	uku uko	Verbal infinitive
15 a	ɔ	-ku-	-gulu	ukugulu	Leg	go-	ngu-	gumo	gwane	ugu ugo	Body parts
16	a-	-ha-	-numba	ahanumba	At the house	ha-	ha-	hamo	yane	iyi iyo	
17	ɔ-	-gu-	-kanisa	ugukanisa	At the church	gu-	gu-	-	-	- uko	Location
18	ɔ-	-mu-	-kanisa	umukanisa	In the church	m-	m-	-	-	umu umo	

Source: Field Data (2021)

VIII. CONCLUSIONS AND RECOMMENDATIONS

8.1 Conclusion

The agreement properties of Kisukuma nouns shows that Kisukuma nouns are in concord with other word categories such as demonstratives, adjectives, numbers and verbs. This is to say the study discovered that agreement properties of Kisukuma nouns trigger the concord with other elements that are in phrases, clauses and also sentences in which the nouns are found. Also, nouns are responsible in marking numbers to mean singular or plural, the verbs and adjectives have to agree with the noun first so as to appear in form of singular, plural, diminutive and so forth. Furthermore, the study found that Kisukuma nouns just like the other Bantu languages affect other word categories in a way that when the noun is in a plural form, it makes other word categories that follows it in the same syntactic construction to be in a plural form as well. In most of the Kisukuma nouns, the agreement is shown by the prefix and not the stem.

8.2. Recommendations

Basing on the study findings, study covered morpho-syntactic properties of Kisukuma nouns. The researcher recommends that; since two levels of linguistics was addressed future studies may focus on;

- i. Similar topic but looking on interrelationship between morphology and other levels of linguistics like phonology so as to expand the knowledge in Kisukuma language. Also, the similar topic can be done in other Bantu languages. Other researchers may also focus on the distinction between the dialects of Kisukuma as well as their similarities in terms word formation of the language in question.
- ii. Future studies may also use ethnographic design as opposed to a case study design used in this work. The researcher also recommends that, future studies may focus on the other linguistics levels such as: pragmatics, semantics and phonology. It is hoped that, the documentation of the recommended studies is one step of making Kisukuma to be among the most cited and documented languages in the field of linguistics

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Psychology of a girl child in *Through The Looking Glass* by Lewis Carroll

Riya Joshi

Graphic Era Hill University, Dehradun, India

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Abstract— In this paper, the psychology behind the character Alice a seven year old girl who is living in Victorian Era is discussed. This paper will help to understand the mind set of this character in a deeper level. The things she went through lead to her imagination process and her way of dealing with things. It could be that the interaction she had with the other characters throughout her journey in this novel made her develop new tendencies as well but also shaped her old personality along with addition of new aspects within it.

Keywords— *Imagination, loneliness, mind, psychology, restrictions.*

INTRODUCTION

Through The Looking Glass by Lewis Carroll, published in 1871 talks about a journey of Alice, young girl child in the Victorian Era. She is seven and a half years old. In this paper we will look into the struggles and anxieties she felt in the dream world when she entered through the looking glass. The incidents she went through and what a girl during the Victorian Era goes through while growing up. Alice's struggle with alienation, loneliness; restrictions controlled her behaviour and her life. Psychology of a girl child during the Victorian Era could be easily interpreted through her actions. Alice had to grow up in a very isolated environment and her nature somehow got framed by the ways and customs or stigmas that the society have put on a girl. The suffering of being a girl is not which she experiences after she grows up but from the moment she starts to walk or talk her life was under vigilance; with male dominated and conservative mind set.

This paper of mine will primarily deal with the psychology of a girl i.e. Alice in *Through The Looking Glass* by Lewis Carroll during Victorian Era and how she grows up to be a woman with developing her nature, character or personality from being a naive girl under the restricted household and society to becoming a grown up mentally;

at least with some harsh but external interactions with different people i.e. characters in the imaginary world.

1 EMOTIONS FELT BY A GIRL IN VICTORIAN ERA

1.1 LONELINESS

It seems that loneliness is one of the strong feelings felt by Alice in this book. As she is a girl who has been isolated in her household by her family because she has to follow all the instructions given to her by the elders due to the 'customs' of the society during the Victorian Era "Throughout her adventures, Alice feels an inescapable sense of loneliness from which she can find no relief. Before she enters Looking-Glass World, her only companions are her cats, to whom she attributes human qualities to keep her company. Alice believes that loneliness is an inherent part of growing up, even in her dreams she must face the transition into womanhood alone."

(2022 SparkNotes LLC)

This loneliness comes with anxiety. This anxiety that Alice must have felt while being all alone and it pushed her mind to start making imagination of her being able to converse with her pets, kitten. The anxiety that her mind and body feels, psychologically speaking it is said that when a body

is so exhausted with everything, the mind also starts getting delusions and she is such an example of this. She is coped up in her room all day with no one to talk to, that loneliness and anxiety would have been so frustrating for her. Although she tries her best to stay sane with everything in order. It seems like her mind could not take it anymore and she started to imagine herself in the looking glass world, in which her imaginations put forward so many incidents and experiences for her so that be, it a dream but she would not feel lonely.

1.2 RESTRICTED

Alice as a person had no control over her life. She has been always following the her family's orders so she had no liberty of making her own choices. She has always been a pushover for her family or per se as a 'girl' for the whole society of Victorian Era. When she enters the Looking – Glass World, she found herself making choices based on her own sensibility but according to all the rigid rules of that world for becoming the Queen. This world itself made her push her limits for becoming more mature. This depicts the harsh reality of the world that even as a kid, a girl, has to grow up quickly in order to adjust herself and compromise her freedom in order to have some status or position in the world she grows up in, just like the society of Victorian Era. Alice did all the work for the chess game she got into when she entered the looking glass world. "Within the framework of the chess game, Alice has little control over the trajectory of her life, and outside forces influence her choices and actions. Just as Alice exerts little control of her movement toward becoming a queen, she has no power over her inevitable maturation and acceptance of womanhood." (2022 SparkNotes LLC)

Nobody wants to be restricted by anyone though to Alice it was taught that it was for her benefit because she is a girl of Victorian Era, where girls are needed to be restricted in order to teach them on how they can grow up to be a mature, sensible, perfect, proper, well mannered women.

1.3 POWERLESS

Alice as a girl and also because she is just a kid, had not so much power in her hands. Her actions or behaviour were all a reflection of being powerless over the outer force or external influences on her life like people of society and in the looking glass world all the other characters made her feel weak in comparison to them. Even the power she had was very limited. "Carroll suggest that a larger force guides individuals through life and that all events are preordained. In this deterministic concept of life, free will is an illusion and individual choices are bound by rigidly

determined rules and guided by an overarching, unseen force." But as the novel progresses she becomes bold with her choices and decision making. (2022 SparkNotes LLC)

As a girl even though she is just a kid she has been learning various things to become perfect in the eyes of people but the person who has been learning all this hardly has any chance to voice her own opinions on things and she is not even given permission to make choices for herself. Though Alice still a kid, but it does not really matter to people because her fate somehow is already decided by the society the moment she was born into the world.

2.0 Behaviour or Actions

Alice's actions were always an answer to her surroundings. As a girl growing up in Victorian Era she had to be very considerate towards her surroundings and perspective of other people. She had to be quite observant of the external forces that act upon her life. Every girl is always taught to be determined to act with the thought of pleasing other people especially the males of the society. Alice was no exception. So it is not wrong to say, that her actions or behaviour were solely based on these ideologies put in her mind through her family and the the way the living of girl works in Victorian Era. Just like, in the chess game of the looking glass world Alice's every actions are to achieve her goal (becoming a queen) so she had a motive behind her actions. It's very common for girls to act a certain way in the society. Their goal or motive behind those actions can vary. For example, a girl could aim for a settled family i.e. marriage or a good status in the society through her marriage, becoming a 'good' mother, daughter, wife or a 'pure' 'sensible' girl. But unfortunately all these goals of a girl are not just solely for her secure future or life but for her to live without any criticism or judgement made on her character by the people of the society she lives in. As it is commonly said 'A girl's life is not just hers'. She has to live up to the expectations of being an embodiment of decency, perfect, etc. "constructing different situations and encounters that push her along toward her goal." (2022 SparkNotes LLC) She goes through very dynamic situations in her life but she tries her best to overcome them and becoming who she really wants but truthfully if we look at it in a certain way it's not what she really wants to become but what her life or her situations are forcing her to become and she accepts them as her fate and tries her hardest to be that though her actions taken for this can be called as a 'weakness' but it is not it. It just shows her motivation to give her best in her life no matter however it is. So in her mind she is only going through the process of her life. As a girl, her mind is telling her to move forward

with courage and sometimes ignorance of her own feelings. This is why, a girl's mind is so unique and somehow moulded by her circumstances that it is interesting to look into. She can relate to "taking on the manner of a good-natured mother figure who behaves with solicitude and deference despite her authority." (2022 SparkNotes LLC)

3.0 Inner voice

Alice is a girl who is devoid of herself. Her mind is jumbled with so many voices. Her psychologically speaking, her thoughts sometimes can be so irrational because she somehow is always expected to be proper and uptight. Her thought process are under the influence of her own wishes and the external expectations of the people. She can be also called mad because a girl sometimes is so abide by the rules that if she wishes something for herself she is often called 'mad'. Just like when she enters the looking glass world

"But I don't want to go among mad people," Alice remarked.

"Oh, you can't help that," said the Cat: "we're all mad here. I'm mad. You're mad."

"How do you know I'm mad?" said Alice.

"You must be," said the Cat, "or you wouldn't have come here." (*Alice's Adventures in The Wonderland*, [Chapter 2](#))

A girl's mind is full of imaginations and wishes, when a certain time comes a girl as a kid thinks highly of the world she lives in. Sometimes she is not fully aware of the harsh reality of the society she lives in because she is often sometimes made to think that the life she is living or going to live is 'normal'. So, Alice as a character in this book, is somehow aware but also not of the later sufferings of her life that she would be facing while she was in her isolated real life but as she went through the looking glass and got herself into the looking glass world her fascination with the characters in there started to take control of her mind. This shows that she usually used to be limited in her imagination when she was in the real world but as much exposure she got from her interactions with those characters which were not bided by the society's predetermined notions of women, she was able to think in wide horizon and gain confidence in herself but of course she was still bounded to follow some rules there as well but she did feel more like herself there especially 'mentally' in there as compared to the real world as there are people who are going to judge her more harshly, back at her 'home'.

"relationship between something and nothing, fantasy and reality." (2022 Shmoop University Inc) "I could tell

you my adventures—beginning from this morning,' said Alice a little timidly: 'but it's no use going back to yesterday, because I was a different person then.'" (*Alice's Adventure in the Wonderland*, chapter 6)

4.0 Conflicting mind

Alice is certainly is a kid but she has been through some things even as a kid because of being a girl, living during Victorian Era. So, she somehow because of that is good at adapting or changing herself according to the places or situations she is put into. As a girl, this really effects one's psychology because she cannot make up her mind with a concrete decision of 'who is she, really?' This leads to existential crisis as human being which is really disheartening to even the other people who would get to know about that person nowadays but during that time for a girl to feel like this was 'common.' 'What is her true personality?' 'What is she really like?' "She's also extremely concerned with figuring out who she is." (*LitCharts*. LitCharts LLC) These types of question comes to my mind when think of her but I think that sometimes when she is stuck in her life she might be asking herself these same kinds of questions to herself. Later when she being asked about herself it was such a reply that we probably could not expect a kid to say but her answer was put in such appropriate words that we could relate and form a sense of catharsis for her as human being, moreover a girl of that Era.

"Who are YOU?" said the Caterpillar. Alice replied, rather shyly, "I—I hardly know, sir, just at present— at least I know who I WAS when I got up this morning, but I think I must have been changed several times since then." (*Alice's adventure in the Wonderland*, chapter 10) Because of this, her behaviour and actions also changes drastically. It is not entirely a bad thing to adapt or change yourself according to the situations instead it is quite a hard or difficult thing to do but due to this it is not right to forget yourself completely and make yourself into someone who you do not wish for. Alice is trying her best to overcome her problems in the imaginary world as well as in the real world but her not knowing who is real her or who exactly is she could be so tough on her.

Her mind is not aware of this about herself because she was never given that time to herself to think of such things. She is a kid so it is even more quite impossible her to think of such deep question but as a girl of Victorian Era, I think it could be possible for even a kid like herself to think about such questions because their life somehow revolves around them expected to be someone and taught to be someone even if they do not wish to be like that.

'Never imagine yourself not to be otherwise than what it might appear to others that what you were or might have been was not otherwise than what you had been would have appeared to them to be otherwise. Said the Duchess"(Alice's Adventures in Wonderland, [Chapter 9](#))

5.0 Escape from reality

Alice's mind is the key to escape from her reality. She is in her home, in her room at the beginning of the book and as she has no outer exposure or interaction with other people she is used to have imaginative conversation with her kittens. She craves for connection and interaction with others but as she is not able to do that in reality her mind's thought process provides her with an imaginative communication with her kittens. The psychology behind this is that she has such lack of interaction with other human beings other than people of her household that she makes up her own little interaction with her pets. This shows her hope and dream of being able to explore the outer world. She is in her house ever since her birth and now she craves for human interaction but as she could not her mind gives her power over her circumstances to hold a bond with other being, be it, even an animal. She is even content with that but in between these moments she does wonder of the other world behind the looking glass. She even wishes that she could see what is behind that looking glass but little did she know, she stumbles and enters into the mirror. "Carroll blurs the boundaries between being awake and being asleep so that it becomes difficult to tell where reality ends and dreaming begins"(2022 SparkNotes LLC) She gets into the looking glass world in her dreams but she is only half asleep. "Alice's experiences combine elements from the waking world and her dreams." (2022 SparkNotes LLC) It is also commonly seen that when the person is lacking the first hand experience of the reality then their imagination power is much stronger to compensate them for being devoid of such exposure. Alice has some kind of control over her imagination. "Imagination is the only weapon in the war against reality."(Alice-in-Wonderland.net)

6.0 Desires

Alice has many desires but she cannot always get what she wants, its something she sometimes realizes but she tries her best to achieve that. Her mentality tells her to give it all which means that she is not the type of a person to give up. No matter what circumstances she is put into her ability to adapt to them and making up the mind to set a goal for herself shows she wants to grow up to be someone reliable and ambitious. Although it is ambitious of her to desire for something as we look into her mindset it specifies some

details about her which could be that she has been moulded in a way that just basic thing like desiring something or wishing something like going outside the house is a big achievement or a dream for her to fulfil.

But if we observe her thinking in the looking glass world, it shows that she is becoming more bold in making choices for herself. She just does not want to remain a 'pawn' in the chess game but sets her goal for more. "Alice's goal as she travels through Looking-glass World is to transform from a pawn into a queen once she reaches the Eighth Square. This represents Alice's desire to grow up and become an adult." ("Through Looking-Glass Characters: Alice." LitCharts LLC)

But as she is a kid, she is clumsy too and she is a hard worker though it is quite hard for her to interpret what and how the things should be done even after telling the rules. This reminds us that she is still a kid but sometimes we forget that because our expectations for her are set quite high as she is a 'well trained' girl and her actions and behaviour becomes more and more mature as we continue to read about her journey in the looking glass world, in the novel. "When she tries to answer riddles, she often answers incorrectly or is teased, and if she starts an argument she inevitably loses." ("Through the Looking-Glass Characters: Alice." *LitCharts*. LitCharts LLC)

7.0 Unaccepting flaws

During the time of Victorian Era the girls were expected to be uptight and proper there was no way that they could be accepted for being just themselves and not conforming to the social decorum of the society. The rules or the 'right' path for the girls to follow were set out but as a human it is impossible not to make a mistake or mess up sometimes but for Alice mistakes were not to be taken lightly even though she was just a kid her conditioned mind of 'always being correct' was so strong that she was hard on herself. We could say that mentally she was cared to make a mistake because of other people's criticism. "Alice didn't like being criticised." (Through The Looking Glass, chapter 2)

"Her petals are done up close, almost like a dahlia,' the Tiger-lily interrupted: 'not tumbled about anyhow, like yours.'

'But that's not *your* fault,' the Rose added kindly: 'you're beginning to fade, you know -- and then one can't help one's petals getting a little untidy.

Alice didn't like this idea at all."

(Through The Looking Glass, chapter 2)

This whole passage describes her personality, she is not someone who likes to be with flaws. She wishes and likes to be 'perfect' maybe the reason for her to be thinking or acting this way is because of the teachings that she would have been taught ever since her initial childhood so there is a sort of complex of being 'perfect' in her mind which is not that wrong wanting to be great in every aspects but not able to accept your own flaws which are sometimes not even due to your own actions is not a healthy thought process for anyone, be it, a child.

She would do everything in her hands, for being able to be called 'perfect' or civil. So she even does things she does not really wish to do which is common for her to usually do.

"Have a biscuit?"

Alice thought it would not be civil to say "No," though it wasn't at all what she wanted. So she took it, and ate it as well as she could: and it was *very* dry: and she thought she had never been so nearly choked in all her life."

This incident from the book, *Through The Looking Glass*, is clearly showing her trait of being all about a typical decent, full of etiquette girl as per she is expected to be by the people of that Era. (*LitCharts*. LitCharts LLC)

8.0 Subconsciously real

Alice is thinking about her being in the looking glass world in her dreams. She is dreaming all this but even in her dreams she is thinking about the elements of reality of her life. Some characters she comes across represents, her reality in a way. The character like Tweedledum and Tweedledee because they "embody proper social behaviour and norms" (1999 - 2022 GradeSaver LLC) She is still subconsciously aware of her realities shows that how deeply her mind is effected by it. The mind of a person is generally effected since it has started to understand things around him so for her being so surrounded by those social norms has been deeply rooted in her mind so psychologically she cannot escape from it , yet , maybe if we could know more about her future as a grown up maybe there maybe chances for her to not overbear those belief if she wanted to leave them behind as she has a precocious personality and she could be able to do that if she want to and become more curious about things around her and herself and also become more fearless. The other character Humpty Dumpty, is not liked by Alice seems like the reason behind it is that he is someone who always interrupts her while she talks and corrects her vocabulary and language. So , that character somehow seems like a split image of Alice's day to day life of always taught to be proper and perfect in speaking

as it shows a girl's manners and it is just another way of getting their parents dreams come true to marry off to a rich , reputed man. This character and Alice's dislike towards that character signifies her tiredness with always being trained and not being laid even for just a moment. This could be so haunting for her that her mind is so wrapped up by the interference that she cannot be like a clumsy little girl and just feel free from every rules and expectations , and so that she can just feel like herself with no limitations, Limitations put on her dreams , wishes , desires is heart wrenching.

9.0 Heart's calling

Alice is a kid but she is still a girl, who wishes to have someone being nice to her and not just someone but someone of an opposite sex because we cannot overlook the fact that she has not much experience with human interaction and even a nice or kind one. So in her mind she could at least imagine that to happen which is what exactly happens when she encounters White Knight in the looking glass world, he protects her from Red Knight and also treats her with true chivalry and like a gentleman, which she has never been felt like before in her reality. "Instead of capturing her, he treats her as an equal and allows her to roam free...have a kind heart" (1999 - 2022 GradeSaver LLC) He maybe is an illusion which she made up for satisfying herself with some good memories with other person of an opposite sex or it can be that she just wants someone to treat as someone who has some fear and needs to be protected , when she does not want to pretend to be able to overcome anything and it can also mean that she wants someone to protect or save her from being restricted or captured by the pressure she has been under , pressure of following every rule, norms, customs, etc that is piled upon a girl ever since her birth. This character shows a lot of significance of Alice's true self and desire to just let go of everything for once and expect someone to save or protect her from her own life of suffering, restriction, anxiety of isolation, loneliness, fear of being criticised or judged , troubled mind , etc. Her heart is connected with her mind. She is a strong and motivated girl, even as a kid, but she also would want to unleash her other side of being delicate, wanting to be protected and being kind and treated as an equal to others especially a 'man'. The moment of being treated as an equal by the White Knight could be a very special moment for her because the Era she lived in, the women be it a child too were never treated as an equal to men or boys. So her being able to feel like that even as a dream could be very memorable for her, which she would never forget even as a grown up too. Only if dreams and that incident that she encountered and the

feelings she felt could be real then she would be, over the moon, for a long time. The feeling of being secured is very important for a person and she has never felt like that till then, and it is not certain that she would ever feel like that because during the Victorian Era, women were just treated as a commodity and they can be just married off by their family and that person can also just sent her back or 'throw' her away for a mistake or anything her fault might or might not be and the people then will look down upon that women who got treated this way, instead of standing up for her, for being treated in such a manner. So, her subconscious mind is aware of all her reality.

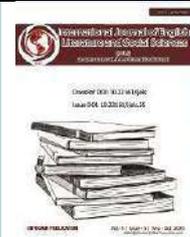
CONCLUSION

In this paper, we talked a lot about Alice's thought process, her feelings which were conveyed through her actions or behavior which were lead by her mind, all the way. It was interesting to look into her character development and also her as not just a girl, but as a kid like any other irrespective of being boy or girl, which was quite not a 'common' thing to point out during Victorian Era. Her mind is filled with uniqueness, curiosity, determination, imaginative power enabling her to experience things in the looking glass world, which she could not do in the real world like interacting with others, exposure to outer world i.e. getting out of the house. Her mind helped her to make her feel like she has lived those moments in reality. Her mind is the core element of this book, 'Through The Looking Glass by Lewis Carroll' and of Alice's character. The matter of digging into her psychology could happen because of her mind's dynamic functioning. She is just a seven and a half year old, girl, but she is a person full of love, well mannered, curious about things but she is also highly influenced by power and authority existing around her in reality as well as in the looking glass world. The questions that were raised in this paper were about 'her true personality' 'what causes her actions or behaviors' 'what does she truly desire'

'Is she suffering a lot because of her isolation.' Her feelings of anxiety, loneliness that she felt, the fears she had, all these emotions were key factors to look into her psychology and the reasons behind her thoughts were probably her life's situations, her training to be a well brought up girl of Victorian Era, is what it seems. Her being a kid to be going through maturation or adulthood process or journey in the looking glass world also showed a lot about her mind, as it showed that how does she process things in her mind and put them into action.

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Psychological Impact on Family of Transgender and Non-Conforming (TGNC) Children in Alex Gino's "George" (Novel)

Navleen Kour

Chandigarh University, India
navleen.e10370@cumail.in

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Abstract— *The paper is an attempt to contemplate the youth's emotional, mental, romantic, and sexual orientation and its psychological influence on the members of the family. In novel, there is a discussion about sexual orientation, preferences for the minority individuals are somewhat or merely focused on the same sex. Writers like Christopher Isherwood, Evelyn Waugh, James Baldwin, Mary Renault have provided us with illuminating experience in their prose style on issues related to LGPTQ. The paper has accentuated the repertoire of qualitative literary review analysis, including qualitative data on the experience of parents of TGNC children. The paper delves with the dilemma of identification of one's own sex and sense of self worth. The study focuses on the implications for transgender, gay, bisexual and lesbian youth and their family members' psychological health and well being. Parental rejection and acceptance is the main concern. The importance of parents in the lives of youth is unassailable beginning with the birth of the child and affecting all relationships. Family Communication is an indispensable component when we talk about accepting and disclosing our hidden existence and feelings in front of our family member, whether parents or siblings. The main objective of the paper is to conceptualise the reactions of parents to the disclosure of their child's identity, when one has been in disguise, ranging from acceptance to rejection: What are the consequences? How are they going to react? How are they going to manage stress level? How are they going to balance and maintain equality between the child and other children? Will they be able to appreciate their child's heroism and endurance for revealing his/her true identity?*

Keywords— *Sexual orientation, acceptance, family communication, disguise, identity, self worth.*

INTRODUCTION

The paper deals with parents' pattern of thought process and practices with their own transgender or nonconforming (TGNC) child. Movies like *Love, Simon* by Isaac Aptaker and Elizabeth Berger, *A Kid Like Jake* by Daniel Pearl deals with the same. In Novel "George" Alex calls the book as Mellisa's story, since GEORGE is a name the main character no longer wishes to use, he finds it frustrating and discouraging. Even if the bulk of the other characters in the novel don't know or use the name and

pronoun assigned to her by someone at the conception, readers use Melissa and her to refer to the protagonist in general. The paper deals with parenting and relationship they build up with their child. It deals with how difficult it becomes for their parents to come and discuss about their child's sexuality and be open minded about it and ask their children to be true to their self where acceptance from both parents and their children's side is predominant. Parents need to observe and know their child's unfulfilled youthful wishes and even support them to come across it cheerfully irrespective of any other negative thoughts and fear. Instead

of telling your child to be in disguise and compromise and suffer for the whole life, he/she can live their life the way they wish to and fulfill all their desires.

WHAT IS PARENTING ?

Mothers and dads play a pivotal and peculiar role in the development of offspring, as shown in a substantial corpus of social academic papers spanning decades. These studies it has been shown that adolescents who are deprived of living in a community with both biological parents who are married to each other result from lack psychological, educational, and negative repercussions.

These elements would be included in a very quick review of the research on mothers' unique and fundamental role in childhood development. Furthermore it is included in points:

1. mothers have a calming effect.
2. when they are malnourished, afraid, unwell, or in any other distress, infants and toddlers prefer their moms than their dads.
3. they are also good at spotting their children's emotions through their exclamations, postures and gestures than fathers.
4. mothers are more attuned to newborns' unique cries: they can discern between their baby's scream of hunger and cry of pain higher than males, for example.
5. children who were deprived of maternal care for long periods of time as children "lacked emotion, had shallow connections, and had hostile or antisocial tendencies" as adults.

in movie, A kid like Jake by Daniel Pearl, Couple specially struggle with their 4 year old child when Jake is a small kid trying to identify herself. Parents tried to know about Jake's likes and dislikes, for example Jake prefer to wear dresses and likes fairy tale unlike other boys. Decision of sending her to which school is the prime decision they need to take. In line of Jake's mother

"You should just be yourself, that's all it matters, Okay?"

It is a sensitive and nuanced portrait of modern parenting. While the parents grapple to understand what may be best for their son, they apply to go to a private kindergarten in New York City. This film helps parents understand the signs of queerness among their kids and deal with it in the right way.

CHARLOTTE'S WEB

George" stands for single contemporary twist: fabrication of "Charlotte's Web" in which George imagines Charlotte of playing, the lassie spider, instead of Wilbur, the geezer pig. George relates simply to Charlotte.

Moreover the theater is similar to be a backdrop, on the other hand, is both traditional and latest. If outcasts escape into the theater so as to achieve "be" something else, the reverse is also true: Theaters just a location some juvenile can be himself or herself. The "understudy must go on" As George assumes the arachnid part she was destined to fill, the theme is used to lovely effect.

Gino's wish of "Charlotte's Web" reverberate for some anonymous reason: Masses who suggests that children would just not acknowledge that a boy indeed a girl is misled want just only sway up "Charlotte" to be nudge that a barnful of chat that nobody has ever been perplexed by wildlife.

GENDER BENDER

George has a few valuable moments before her parental mother and real older brother Scott return to the birth place to explore life the way she's always wanted to. She calls herself Melissa in the glass from which she could see herself, combs her hair over her brow to resemble the bangs, and studies shiny books fully filled of promotions for makeup, mascara, and tampons used by the girls. The magazines, on the other hand, must be returned to their underground hiding spot until her mother and brother return home. Though George is certain she is a child, her family continues to treat her as a baby. George hopes that by landing the part of Charlotte in her class's forthcoming production of Charlotte's Web, her matriarch can actually see her as a woman and accept the reality that she is from the category of gender bending ones. George tries to get the rest of the world to consider her for who she is with the aid of her best ally, Kelly. Although children may have a sense of their gender identity as early as the age of three, children's literature, especially middle grade literature, is surprisingly devoid of trans* protagonists. However, George has more than just the novelty of an LGBTQ coming-out narrative. The use of pronouns here is particularly noteworthy: when the rest of the world treats George as if she were a child, the writer only addresses her with feminine pronouns, emphasizing her girlhood. In addition, George mentions how gays and lesbians have gained some recognition and support in recent years, whilst the transgender culture is widely marginalized and confused. Although George's mother can deal with raising a gay girl, she clearly cannot acknowledge her as

"That kind of gay"

Coming out is a process for George, as it is for many LGBTQ youth, and she must repeat it before she is fully remembered. George is in agony, but there is hope for a stronger future, even though it does not come as quickly as it can.

George frequently explores gender stereotypes and how they shape human interaction. Many of Melissa's experiences with her classmates and colleagues, according to Hermann-Wilmarth and Ryan, exemplify transgender children's fight to question the gender binary. Mrs. Udell, for example, does not take Melissa seriously when she tells her she wants to play Charlotte in the school play, and also "scowls" at the notion, demonstrating her deep frustration with such a bold challenge of gender norms. Melissa's best friend and brother, Kelly and Scott respectively, are having trouble coming to understand Melissa's gender orientation, while other students at school bully her for being girly. She contests these characters' cisnormative assumptions, culminating in either pain and abuse, as with her bullies, or subsequent recognition and development, as with her family and close friends. George pushes cisgender readers to understand what it means to be separated from binary gender norms and how to break free from rigid gender stereotypes by presenting these various examples of how gender expectations control different experiences and relationships between characters.

UNFULFILLED WISH

Gender queer writer Alex Gino wrote *George* in response to an unfulfilled, youthful wish for a positive representation of a transgender person. The novel tells the story of ten-year-old George, who is anatomically a boy, but knows she is a girl.

"Trying to be a boy is really hard."

The Stonewall Book Award, the Lambda Literary Award, and the E.B. White Honor have all been bestowed upon *George*.

The novel opens with George sneaking into the bathroom to look at her secret stash of girls' magazines, concealing them again before her mother and brother return home. Hiding who she really is hurts George deeply, and having the world think she is a boy is frustrating. For example, her teacher, Ms. Udell, tries to reassure her that her tears at the end of Charlotte's Web will make her into "a fine young man" in the future and gives her a pass to the boys' bathroom.

George's primary incentive is to play Charlotte in the school play adaptation of *Charlotte's Web*. While her best friend Kelly is supportive, she doesn't actually realize that George wants the involvement to once again pretend to be a girl on stage but rather to show the world

who she really is. Ms. Udell definitely doesn't understand: When George auditions for the play, the teacher views George's delivery of Charlotte's lines as a joke. As a result, a devastated George refuses all of the play's masculine parts and ends up in the crew.

When George embraces the function of stagehand for Charlotte, who will be played by her friend Kelly, she discovers some harmony. She had begun to think that if audiences could see her onstage as Charlotte, they would be able to see her offstage as a child as well.

However, when the class bully, Jeff, taunts her, George takes revenge by branding the back of Jeff's t-shirt with the phrase "Some Jerk". Jeff then proceeds to beat George until she vomits, and George winds up in the school principal's office. The principal lets George off with a warning and summons her mother. Just before she leaves the office, George glimpses a sign promoting safe spaces for LGBT children and wishfully dreams of a place where "there would be other girls like her".

Back at home, George's mother and brother have noticed her magazine collection. They conclude that she is gay. George is able to come out as a girl to her brother but not yet to her mother, who is suddenly reserved with her daughter.

Later, Kelly, in whom George has also confided, has an idea for how George can reveal her true identity. She suggests that George step in and play Charlotte in the second performance of the play. George has been rehearsing Charlotte's role along with Kelly, so she gives an excellent performance. However, in the audience, George's mother appears confused and melancholic.

REVELATION AND DECLARATION OF THE TRUTH

At home, in a final confrontation, George tells her mother the truth: that she is really a girl. When her mother made reference that it would be difficult for George to be so different from what is considered rational, George stated that it is difficult for her to go through life pretending to be a guy. The two come to an understanding, with her mother acknowledging the evidence and proposing that they each see a psychiatrist to help them adapt to the transition.

In movie, *Love, Simon* explores how gay youth find it difficult to express themselves to their peers. Simon had a big secret that he keeps hidden from his relatives, colleagues and classmates. When the mystery is jeopardised, he must confront others to come to terms with who he is.

In movie, *Dear Dad* by Tanuj Bhramar while many parents find it difficult to accept their children's sexuality, there are moments where the positions are inverted, and children are just as surprised to hear about their parents' secret homosexuality. This drama is a bittersweet coming-of-age tale about a father and son who go on an impromptu road trip and learn a lot about each other.

AWARENESS AMONG PARENTS

George, a book about a transgender youngster, appeared on the 2018 list. The Cascade school district withdrew four primary schools from the competition. The Hermiston School District forbade its primary pupils from entering the statewide reading competition, instead opting for a district-level tournament that excluded *George*. A petition to protest any ban on *George* and other novels that promote visibility and support for LGBTQIA+ people has gathered over 2,000 signatures. The book was kept on the 2018-2019 reading list by the OBOB executive committee and the Oregon Association of School Librarians.

Sexual rights of children and teens are closely tied to human rights and are significantly linked to one's identity. However, conversations on this issue are typically deemed taboo and unsuitable by many. Failure to address this issue, on the other hand, leads to increased prejudice towards children. Most of this is due to a lack of education and opportunities.

Bullying, harassment, isolation, and violence are all more common among LGBTQ children and teens. They are considered outcasts in many cultures and are unable to participate in most elements of society. LGBTQ children and teens are more likely than their straight classmates to commit suicide. When pupils lack access to appropriate education and health services, health risks begin to mature. Homosexuality is criminal in many nations throughout the planet, while others criminalize the "promotion of sexuality," barring children from learning about the many gender identities and sexual orientations with which they could identify. Some jurisdictions may suppress homosexuality to the stage that heterosexual activities are punishable by death. Other governments, or even been thus and families, may choose to use medical or psychological therapies, or even "corrective rape," to "address" LGBTQ children's homosexuality, blatantly infringing on their rights. Children raised in LGBTQ households are frequently denied the same rights as children raised in single-parent households or households with straight parents. These young players are frequently granted entry to the same social security benefits as children growing up in "typical" households due to a lack of recognition by respective agencies. Many societies provide exclusive custody of a child to gay and lesbian couples, which can be

detrimental to children in circumstances of employee participation in health and education.

Toddlers of LGBTQ mom and dad must be entitled to the same social security benefits as other children, and they're being protected against prejudice and violence as a result of their parents' sexual orientation.

The most effective approach to prevent LGBTQ children and families from being stigmatized against is via education. When a baby is not exposed about LGBTQ concerns and rights, and when an LGBTQ youngster will be unable to express his or her identity, freedom of thought, opinion, and expression is challenged. Acceptance and prejudice are reduced when children, regardless of their sexual orientation, are educated in an open and knowledgeable manner about the many gender identities and orientations.

Nations must not prohibit schools and instructors from discussing and teaching about sexuality and breaches of their right to equality must be avoided. Nations have a responsibility to enact legislation that supports LBG T rights and punishes those who harm or discriminate against LGBTQ children, youth and adults. *George* also explores gender norms and how they alter human interaction. Many of Melissa's interactions with her contemporaries and superiors, thus according Hermann-Wilmarth and Ryan, reflect transgender toddler's desire to defy the gender binary. Mrs. Udell, for example, does not take Melissa honestly when Ellen tells her she loves to learn Charlotte in the nativity play, and even "scowls" at the possibility, indicating her 's largest with such a blatant challenge of societal expectations. Melissa's favorite character and brother, respectively, strain to comprehend Melissa's gender expression, while other preschool children ridicule her for her girlishness. She subverts these folks' cishnormative hypotheses, resulting in either misery or violence, much like with her bullies, or subsequent acceptance and maturation, and the same with her family and close friends. *George* urges cisgender readers to contemplate what it means to be excluded from binary masculinity and femininity and how to live away from stringent gender expectations by proffering these diverse and interesting instances of how gender expectations drive different interactions and relationships between characters. A PhD candidate in Youngsters' Literature, described how Jeremy gives transgender children with a pointless story in a 2015 blog in *The Conversation*. *George's* identity turmoil, which is frequently overlooked in children's literature, is exemplified by the disparity between who she feels she is and who others believe she is. *George* might help alleviate discrimination of LGBTQ children by informing adults and families on what it implies to be

transsexual, that according Cierazek, by enlightening parents and children about what it means to be intersex.

George is aimed towards children aged eight to twelve

Alex Gino's *Georgie* is appraised by Mel Mackey in the *Lambia Literary Review*. Thus according Morrow, Alex Gino in *George* confronts the struggles that transgender adolescents endure both secretly and internationally.

Gino portrays these hardships throughout Melissa's time window via Melissa's interactions with certain other personalities. Gino portrays a wide range of reactions to Melissa's metamorphosis via these conversations, gradually attempting to persuade the characters to accept Melissa's shift.

One day George came to a halt. It was such a simple question, but she couldn't get the words out of her mind.

Mom, what if I'm a girl?"

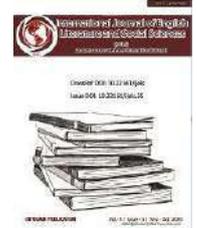
ENDING IS THE NEW BEGINNING

In the novel's conclusion, George gets the chance to show the world that she really is once more. She and Kelly take a trip to the zoo with Kelly's Uncle Bill, both dressed in typical girls' clothing. George, who introduces herself by her formerly "private" name, Melissa, is delighted and feels that her real life is just beginning. We use Melissa and as if the rest of the other characters in the text don't identify or use the name and pronoun assigned to her by others at birth, she is used to refer to the heroine in general.

According to Morrow, "Sexuality is removed from the identity-formation equation" in this group Melissa dispels the stereotype that gender expression is linked to sexuality. After the protagonist reveals his or her true identity and removes the disguise, a new chapter begins in which we live our lives as we desire and explore ourselves and our surroundings.

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Transforming Living Models of the People in the Urban Process

Dao Thanh Thuy (PhD.)

Hong Duc University, Vietnam

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Abstract— *Urbanization, industrialization and transformation of livelihoods of peri-urban communities are issues of concern for many urban areas in the country. The process of adjusting administrative boundaries has turned the peri-urban rural areas into inner cities due to the requirements of the expansion of urban space. Villages change towards industrialization, urbanization, and modernization. Followed by cultural change, many new factors appear intermingled or superimposed on the traditional culture layer. In that drastic change trend, Dong Son villages are no exception to the rule. The process of transforming the livelihood model of people living in peri-urban areas in general and Thanh Hoa urban areas, in particular, is taking place strongly. How this transformation is associated with sustainable livelihoods has not only received special attention from experts and scientists but also received the attention of managers and policymakers.*

Keywords— *Urbanization, Livelihoods, Livelihood model, Thanh Hoa, Suburban.*

I. INTRODUCTION

Urbanization with a strong and comprehensive transformation in most economic, cultural and social fields of a region, a region, an administrative unit from rural to urban is a suitable trend. In line with the socio-economic context, industrialization and modernization of the country and the process of integration into the world economy.

In the past 10 years, the process of urbanization is no longer just a problem in big cities like Hanoi and Ho Chi Minh City but has also become a matter of concern for many cities in the country. The process of adjusting administrative boundaries has turned the peri-urban rural areas into inner cities due to the requirements of the expansion of urban space. Villages change towards industrialization, urbanization and modernization. Followed by a change in culture, many new factors appear intermingled or superimposed on the traditional culture layer. In that drastic change trend, Dong Son villages are no exception to the rule. The transformation process includes changing occupations, population's employment structure, land use purposes, and infrastructure; transforming social life, spiritual culture, and lifestyle.

In, changing the livelihood model of the community under the impact of urbanization is an urgent issue taking place in many suburban areas. How this transformation is associated with sustainable livelihoods has not only received special attention from experts and scientists but also received the attention of managers and policymakers.

II. CONTENT

Livelihood is an issue that has always received the attention of many domestic and foreign scholars to provide the basis for solutions to hunger eradication and poverty reduction, create more jobs, and improve people's living standards. In countries like Vietnam, the issue of livelihood is considered the core issue of the community to improve people's living standards.

A livelihood is sustainable when "it copes with short-term impacts and adapts to long-term effects or can recover, maintain and enhance current and future capabilities and resources, without damage natural resources and livelihoods" (Carney; 5-p.37). According to

Chamber and Conway, a livelihood is considered sustainable when it fulfills the potential of people to develop their production and maintain their means of livelihood. It can cope and overcome pressure as well as create unexpected changes in the process of movement and development of human life. At the same time, sustainable livelihoods also limit negative impacts that are detrimental to the environment or other livelihoods in the present and the future to bring good things to future generations (3; p. 39-42)

In the analysis of the sustainable livelihood framework, researchers focus on studying several types of capital: physical capital, financial capital, social capital, human capital, and natural capital.

2.2. Transforming livelihood models

Under the impact of urbanization, the livelihood strategy of the communities living in the suburbs of Thanh Hoa has changed profoundly. That change is reflected in the career transition, livelihood model, and people's assessment of the quality of life and the change in the household's living standard.

2.2.1. Change of livelihood model under the impact of land structure change

The doi moi process initiated and led by the Party in the past years, together with Directive 100 of the Secretariat (term IV) and Resolution 10 of the Politburo

(term VI) was implemented, has brought about great achievements for agriculture and rural areas of the country. However, agriculture has not yet met the needs of improving people's living standards, raw materials for industry, goods for export, markets, and accumulation sources to promote industrialization. In addition, the pressure on population growth has led to a decrease in agricultural land per capita in most localities in the country. To overcome that situation and simultaneously develop the agricultural economy comprehensively, the 5th Conference of the Party Central Committee (Term VII) held a meeting to discuss the direction of agricultural and rural economic development until the end of the year. In 2000, the focus was on rural economic transformation. The important task is to renovate the agricultural and rural economic structure towards strong, steady, and effective development of industry - service in rural areas; rapidly increase the proportion of these industries in the structure of agriculture - industry - services.

Following the direction of the Party and State, most localities in the country have boldly transformed their economic and occupational structures based on exploiting their specific strengths. In Dong Son, the process of career restructuring has also taken place from the early 1990s to the present. However, each village, based on the reality and development needs, has its transformation and the level of change is also different.

Table 1. The occupational structure of households in Dong Son village from 1990 to present

Unit: household

Locality	Nhoi			The Sam			Van Do		
	Number of households			Number of households			Number of households		
	1990	2000	2019	1990	2000	2019	1990	2000	2019
Agriculture, Forestry, and Fishery Households	393	320	113	276	238	207	327	322	294
Households - Industrial - Industrial - Construction	155	413	1122	5	9	17	3	5	13
Service House	11	51	325	25	57	91	2	7	46
Other	9	22	42	3	8	10	2	5	11
Total	568	806	1602	309	312	325	334	339	364

(Source: Synthesized data from the Statistical Office of the communes of Dong Son)

The data from Table 8 shows that, from 1990 to now, the structure of labor in economic sectors has changed markedly in the direction of gradually increasing the proportion of labor in the fields of industry - handicraft

- construction. construction and services, gradually reducing labor in the agricultural sector. Of the three surveyed villages, the transition was strongest in Noi, then Nhue Sam, and finally Van Do.

Table 2: Occupational structure ratio of households in Nhoi, Nhue Sam and Van Do in 2019

Unit: household

Percentage of households Locality	Nhoi		Nhue Sam		Can Do	
	Number of households	Ratio	Number of households	Ratio	Number of households	Ratio
Agricultural household	113	7,1	207	63,7	294	80,7
Households of Industry, Trade, Industry and Construction	1122	70	17	5,3	13	3,6
Service House	325	20,3	91	28	46	12,6
Other households (mixed households)	42	2,6	10	3	11	3,1
Total	1602	100	325	100	364	100

(Source: Synthesized data from the Statistical Office of An Hoach ward, Rung Thong town, and Dong Minh commune)

Until 2019, the number of agricultural production households in Nhoi has decreased significantly, from 393 households to 113 households (a decrease of 3.5 times). The cause of the decline in agricultural households is proven partly by the sharp decrease in agricultural land. Industry structure shifts towards non-agriculture.

The number of 113 agricultural households is the statistics of the People's Committee of An Hoach ward in 2019. However, in reality, there has been a shift within agricultural households. This is proven when we conduct surveys and distribute questionnaires. When conducting the survey, most of the land in the area around the foothills of Nhoi mountain and the northern area of Nhoi has been abandoned for 3-5 years due to poor irrigation work. The land became wild pastures for grazing cows of some neighboring villages.

The survey in Nhoi showed that households still working in agriculture have either switched to a combination of other occupations or completely switched from agriculture.

When asked if they still have land, they would like to work in the field again, Mrs. Le Thi Vinh, 52 years old, Bac Son neighborhood replied: that no one wants to work in the field anymore, they earn a lot from farming. One pole of rice in six months can be harvested for about 2 - 2.5 quintals. Calculating the whole crop is 1 and a half million but losing 500,000 money to hire laborers to harvest, 150,000 rent to rent harrows, fertilizers, pesticides, rent rice mills, weeding money... On average, there are several hundred remaining thousand. While a day making stones earn 200,000 nearly as much as quintals of rice. So why do we have to go to work in the

fields? In the whole village, 80% of them have abandoned their fields (Source: Mr. Le Thieu H, 58 years old, Bac Son street, An Hoach ward, Thanh Hoa city).

In particular, in the industry structure of Nhoi, the number of households engaged in services tends to increase sharply. Compared to 1990, the type of service household has increased by nearly 30 times in 2019. These types of service households are relatively rich and diverse, including electricity, gas and hot water distribution facilities, air conditioning; wholesale and retail stores of consumer goods; repair shops for cars, motorbikes and other engines; Lodging; Food Service. Which, the most are retail stores of goods and stores selling materials and equipment for stone processing and production.

In terms of change, Nhue Sam ranked second after Nhii village in terms of the career structure change. Before 1986, the economic structure in the village reached 60% of the labor force in agriculture, and 40% of the laborers worked in the trade and service industry (mainly doing small business at the market). Since 1986, especially after 2000 until now, Nhue Sam's economic structure has undergone a rapid shift with a decrease in labor in the agricultural sector and an increase in labor in the non-agricultural sectors.

Table 2 shows that, in the economic structure of Nhue Sam, the number of households specializing in agriculture and the number of households combining farming and trading is similar. The number of households specializing in trading and services reached 91 households, accounting for 28%. This shows that along with agriculture, Nhue Sam's trading and service activities play an important role in the economic structure. Besides, there

are several other occupations such as stone making, auxiliary and maid work, and bonsai growing. The appearance of several new occupations, typically bonsai and maid jobs, has shown a transformation in Nhue Sam's occupational structure.

Planting bonsai is a new profession of Nhue Sam, some families have completely switched from farming to this new profession. Growing bonsai brings not only a more stable income than farming but also a very high turnover. According to interviews with some households growing ornamental plants, their average monthly income is from 25 to 30 million VND. There are good years due to high market demand such as 2007 and 2008 the revenue still reaches 40 to 50 million VND a month (*Source: an interview with Ms. Le Thi V, 54 years old, Nhue Sam, Rung Thong town, a 10-year bonsai growing household in Nhue Sam, January 9, 2018*).

2.2.2. Changing the livelihood model under the impact of the market mechanism

Under the impact of the market mechanism, the occupational structure has had a fundamental change. To meet the needs of the market to create jobs and increase income, people in most villages in general quickly changed careers. To survive and adapt to the new conditions, farmers have tried to exploit the potential of the living area (geographical location, infrastructure system) and themselves (working capacity, education). skill level) to find suitable employment. Since then, traditional trades have been restored and developed; Many new professions appeared.

In the occupational structure of Dong Son, from the 1990s onwards, besides the household economy, there were other forms of the farm economy, private companies, and joint-stock companies that attracted a large number of people. movement in the participation area. This is the result of household economic development mainly in the non-agricultural sector. According to the General Statistics Office, by 2007, there were 232 operating enterprises in Dong Son, attracting nearly 10,000 employees (1). Besides the type of business, the individual economic establishments of non-agriculture, forestry, and fishery are also constantly increasing. In 2005 reached 3664 establishments and increased to 5115 establishments in 2010 with 9,357 employees (2). However, the number of farms tends to decrease year by year. If in 2005, the whole district had 71 farms, by 2008 is reduced to 52 farms.

Among the three villages selected for research, Nhoi is an area with a relatively diverse social structure. The process of changing the occupational structure of Nhoi village since 1986 has created a new social group and new social relations based on a traditional handicraft industry -

stone mining and production. . In the area of Nhoi village, many individual economic households are separated from cooperatives specializing in limestone production such as Tan Hung Cooperative, Dong Tan Limestone Cooperative. Economic households gradually develop into private companies and private enterprises. Some typical companies were formed such as Tan Thanh Company, Minh Tuan company, and Hoang Long company. As of 2018, Stuff has 60 production and business households and more than 50 businesses operating in non-agricultural fields. Enterprises have created a new social group and new social relations, typically the birth of businessmen - a new character in the social structure with a social appearance, position, and role great. Entrepreneurs in Nhoi village are formed as a class with economic potential, they are the most dynamic social group and a new source of socio-economic development in Nhoi village. The existence of businessmen in private enterprises in Nhoi village is a testament to the formation and development of a "new middle class". This group of people has an important position and role in the economic development of Nhoi village, making an important contribution to creating innovations and changes in economic and social development here. They are the part that has the agility to change careers and adapt to new conditions to survive and develop. According to the survey, the companies established in Noi are small and medium-sized with charter capital ranging from 20 to 30 billion dong, some large companies have capital from 70 to 90 billion dong. The labor force in the companies is from high school to university, the number is from 100 to 200 workers.

In addition, a part of the population in Nhoi village became workers, mountain workers, and stone masons working for a long time in companies and private enterprises; Other departments, besides the main crops of the year, also work part-time at stone production facilities in Nhoi area and some neighboring stone villages in Dong Hung commune.

Meeting the employment needs of the domestic and foreign labor market, in the occupational structure of Dong Son and some districts of the Thanh Hoa delta, a new profession appeared and more and more people joined. It's the job of a maid and the environment.

Working as a maid, which people are used to calling with the word o sin, is a new profession of Nhue Sam and Van Do, appearing in 2000, meeting the needs of the labor market. The people are mainly women, after 40 years old, they sublease their fields and work as hired labor for some families in the city. Some go to work as domestic helpers outside the province. According to the survey, by 2018, in Nhue Sam village, 10 people were working as

domestic helpers in the province, 7 people working outside the province and 5 domestic helpers (following the labor export category).

We work as domestic helpers mainly for those who can afford it in the city. They ask to clean or babysit. Some people come back in the morning at the request of the owner. Those who have small children are asked to stay and look after the children. Weeks or months will be about a day. This job is also difficult because you have to go all day, sometimes even a week, a whole month. Housework and farm work must rely on the husband and children. But have a stable salary and enough money to study and spend for the children in the family (Source: Ms. Tran Thi L, female, 55 years old, village 3- Van Do, January 27, 2018).

Since 2000, in some villages of Dong Son, people have started to register to work abroad. This number is increasing. According to statistics in Dong Minh commune, there are currently 626 people working in other countries. In which Van Do accounts for more than half to 364 people. Statistics of the whole Dong Minh commune show that by 2018, a total of 71 people went to work abroad.

The trend of changing occupations of households in the three villages according to statistical reports is also confirmed by personal interview data. Of the 281 interviewed households, 183 people are of working age, of which 90 have changed careers (accounting for 32%) from 2000 to the present. The noisy village has the highest level of career change, followed by Van Do. Nhue Sam has less conversion rate (accounting for 19.2%). The main form of transformation is from agricultural labor to non-agricultural sectors. The reason for the conversion is mainly due to the low income from agriculture, which does not guarantee subsistence, and partly due to the conversion of land use purposes.

Besides the households with income from the agricultural and non-agricultural sectors, in the occupational structure of Dong Son, there is also a force with income from salaries and allowances. Out of 281 survey questionnaires from three villages of Nhoi, Nhue Sam, and Van Do, 69 people had income from salaries and allowances, accounting for 24.6%. They are mainly the intelligentsia, retired cadres, and demobilized soldiers. The income of this team is not high, fluctuates at an average of 1 million to 5 million dong a month but is relatively stable. Nguyen Duc Truyen in his research analyzed this issue as follows: *"The monthly salary of a retired cadre in the countryside, although very small compared to the urban expenditure level, is still considered an important source of capital for a farmer's agricultural investment. Because... each poor and average farmer household only*

needs from 100,000 to 300,000 VND per year to be able to invest in their family's agricultural production. The pension of an average officer can also reach between 100,000 and 300,000 per month. Therefore, farmers in general often consider households that have income from wages to have stable and well-off living standards" (6, p.57).

Interviewing households that have income from pensions and old-age benefits thanks to pension income, so they live a stable life without much worry. Although the regular monthly income is not much, it has ensured their life in the countryside.

It can be said that the livelihood picture of Dong Son village during the Doi Moi period is undergoing diverse and complex changes, but at the same time shows the dynamism of adapting to the market mechanism. With the growing development of the household economy, farms, and private enterprises, besides the wage laborers, who do not have stable jobs, the pure farming farmers have created a Rural society that is increasingly divided between rich and poor, stratifying living standards.

2.2.3. The stratification of living standards and the gap between rich and poor

The process of changing livelihood models of peri-urban villages has created a stratification of living standards and a gap between rich and poor. Many households, due to not keeping up with the changing trends, lack of dynamism and acumen in looking for new jobs, have fallen into joblessness. The compensation money from the land was used for shopping, and unplanned spending and they quickly became the poor class of society. Some other families use the money from selling their fields as savings to make a living, although the standard of living is not high. Another department, with its dynamism and sensitivity, caught up with new opportunities, took advantage of its capabilities, and grasped market demands, so it quickly chose a suitable job with a stable income. It can be said that urbanization is the basic cause leading to social stratification, the gap between rich and poor.

In the hierarchical structure in Nhoi, there is a small number of the third class, who are directors of companies, and small and medium enterprises doing well. They are considered middle class. They are "the class with needs that are quite similar and quite equal with each other in terms of quality of life: services, health care, education, etc., the ability to access and absorb information; needs and abilities for personal, family, and social development".

Although this division is not as rapid and strong as in urban areas, it also demonstrates a disparity in living standards and contrasts between the lifestyles of the rich

and the poor in the village. The research results show that, although the living standards of people in the three villages tend to be improved, as shown in the number of average households and quite rich households accounting for a large proportion (over 40%), however, the number of poor and near-poor households still exist. This shows that the gap between rich and poor is relatively high in Dong Son village during the doi moi period.

The disparity between the rich and the poor in all three surveyed villages is reflected first of all in the income disparity. The highest income of surveyed households is over 20 million per month, while the income of poor households is only 1 million per month, which is 20 times the difference. The number of high-income households mainly belongs to Nhoi, which are production, service, and handicraft households. Households with low incomes from 1 to 2 million are mainly households who are out of working age, women living alone with a simple farming job, concentrated in Nhue Sam and Van Do. The amount of rice produced annually is only enough for two meals a day. Other expenses such as clothing needs, school expenses, and medicines for their children all become burdens for them. In Nhue Sam, there is a village called "one-man's hamlet" - the village of widowed or single women who have difficulty with farming. These are considered the poorest households of Nhue Sam.

For single women, in women-headed households, the whole family relies on their labor, they are the ones who suffer many disadvantages and have difficult circumstances. The gap between the rich and the poor and the stratification of living standards are increasingly evident in the lives of rural households. This division is not strong in agricultural villages like Van Do or Nhue Sam, but it is clear in handicraft and service villages in the process of urbanization like Nhoi.

III. CONCLUSION

The process of changing the livelihood model under the impact of urbanization and the market economy has created two opposing nuances in the development of rural villages in Dong Son. A part of the population is dynamic and responsive, quickly catching up with the transformation trend, choosing suitable jobs, and having stable incomes, so living conditions are increasingly improved; another part, due to not keeping up with the changing trend, with limited capacity, fell into a state of crisis and did not have a job. The gap between the rich and the poor and the stratification of living standards have thus appeared and is becoming more and more obvious. Therefore, researching and providing solutions to transform and develop sustainable livelihoods for

communities living in the suburbs of Thanh Hoa under the impact of urbanization is a necessity today, not only for scientists but also scientists, academics as well as managers and policymakers.

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Cannibalistic and Pornographic Images of Lagos City in Toni Kan's *The Carnivorous City*

Ezekiel Gbenga Olufayo

Postgraduate Student, English Department, University of Ilorin, Nigeria
oluzekiel@gmail.com

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Abstract— *The city is a spatial phenomenon that conditions the production of African city literature and reveals African urban life, experience, relations and problems in the aftermath of colonialism. Sociopolitical, economic and cultural issues have been of more interest to extrinsic critics of African city fiction than exploring the aesthetics that make city a universal subject in African literature. Studies on The Carnivorous City are qualitative towards the novelist's penchant for city-life, acculturation, human struggle, greed, love, corruption and other post-independent issues in Africa, yet, Kan's city fiction, like every literary text, has its form. This study, therefore, attempts to fill this gap by interrogating city as form in The Carnivorous City. The study examines the novel as an autonomous work of art and it adopts New Criticism, with a particular reference to "closing reading" and "reconciliation of the opposites" as analytic principles. The study describes the city as the subject of African city literature and portrays its pornographic and cannibalistic tendencies. It also reveals The Carnivorous City is rich towards the use of formal elements in the conceptualization of Lagos City in text, and indicates further that the novel is a city fiction rich in language, animal imagery and sensual dictions that portray Lagos as the universal subject in text. The study recommends a close reading of African city fictions as this approach enriches the artfulness of the sub-genre and sharpens the meaning of the urban literary texts beyond what extrinsic reading offers.*

Keywords— *African city literature, The Carnivorous City, Cannibalistic images, Pornographic images, New criticism*

I. INTRODUCTION

Urbanisation in the globe has been the agglomeration and rapid development of all social structures in terms of politics, health, education and economy. Madden (2012, p. 772) opines that "the era of global urbanization known for 'megacities' and 'urban hyper-development' raises huge questions about politics, social knowledge, space and city-life". Madden's opinion reveals that urbanisation deals with the sociopolitical, cultural and economic issues in urban space. It examines ways of life, politics and economic development in rapid growing cities. The African urban space according to Quayson (2014, p. 5) is "a container that reveals the built environment of roads, railways and buildings", as well as

the bureaucratic apparatus that dictates social relationships within the environment. A comprehensive description of African urban will paint a clear picture of the cityscape, its infrastructure, people and agencies regulating its politics. African urban presents a complexity of organized and unorganized environment which reveal the nature of built structures, social practices and relations that exist within it.

Packer (2006), using Lagos as an example, presents African city as an oppressive and a hierarchical space where people observe master-servant relationship and exploit themselves through imbalanced economic

relations, practices and violence. The urban critic underlines that African city exposes people to oppression, terror, sexuality, as well as inconvenience and arbitrary violation of personal space and body. The recurring message in Packer's work is that activities in African city are governed by a set of informal but "ironclad rules" which confine and force inhabitants to access extremely minimal spaces and opportunities that always come at prices that are sexual-coded and violently instigated. Edemariam (2007), supporting Packer's claim, opined that majority of city-dwellers always devise several means of surviving the violent and exploitative system that dictate every facets of life in African cities. Foregrounded in both Packer (2006) and Edemariam's (2007) studies is the fact that living in a complex and rapidly growing African city of the urban age brims both violence and reveals inhabitants ways of survival, of which the commercialization of human body (sex) is included.

The intersection between African urban space (city) and African literature is expressed in Quayson's (2014) opinion that African literature explores African city in texts and the city serves as a "permeable phenomenological" boundaries through which writers present the nature of African urban space, urban problems, urban relations and city-characters in writings. The spatial logic of African city literature always reveals the images of African urban society through a character who often navigates the city (inner city, slum, shanty, ghetto etc.) for survival. The African city has been presented as the spatial focus of African fiction in texts such as Ayi Kwei Armah's *The Beautiful Ones Are Not Yet Born* (1968), Ben Okri's *The Famished Road* (1991), Zoe Wicomb's *You Can't Get Lost in Cape Town* (2000) and Amma Darko's *Faceless* (2000). Others include novels like Chikwava Brian's *Harare North* (2010), Kwei Quartey's *Children of the Street* (2011), Kaye Whitman's *Lagos: City of Imagination* (2014) and Deji Olukotun's *After the Flare* (2017) that make "city" one of the prominent subjects of African literary discourse in the last decade. In the efforts to literalise African city, African writers use literary devices, figurative expressions and literary mechanisms such as "symbols", "contrast" and "sensory details" (imagery) that portray the image and conflicting nature of the city. They often present city as a determinant factor in textual arrangement and literary production.

For example, in *People of the City* (1954), Cyprian Ekwensi describes African city in its rawness. He presents city-life through characters (Amusa, Aina and Beatrice) that experience the binding effects of pain and calamities. Riche and Bensemanne (2008, p. 37)

aver that the city Ekwensi "loves so much and describes is Lagos and what he is mostly interested in is the seamy side of city life: prostitutes, pimps, forgers, burglars and crooks which crowd the pages of his novel". Ekwensi narrates the story of a young man whose dream is seized by the city, and reveals the politics that dictate the livelihood and survival of city-dwellers (Sule, 2017). *People of the City* revolves around the African cityscape, its people and its socio-economic complexities. Like Ekwensi, in *Alpha Song* (2001), Malik Nwosu portrays city's immorality and degradation. Nwosu's fiction is a well-written narration of sex, alcoholism, night-clubbing and political decadence in twenty-first century African city. Akande (2016) affirms that Nwosu sees immorality (especially sex) as a regular feature of city life. Nwosu's protagonist (Taneba) refuses to marry a twenty-six-year-old woman in the city because she is reportedly a virgin. Taneba's claim that a twenty-six-year-old virgin needs to visit a psychologist illustrates the city as an immoral and sexual landscape. Nwosu's fiction also captures, through Taneba (who changes his name thrice), that city's inhabitants often misuse the freedom city affords them.

South African writer, Johan van Wyk, describes African city and social decadence in his twenty-first century fiction, *Man Bitch* (2002). Van Wyk's novel deals with sexual relationships between a white man and young black women in post-apartheid South Africa (Andries, 2005). In his study on city in post-apartheid narratives, McNulty (2005) reveals that the slum and inner-city suburb where *Man Bitch* is set is a reflection of an area in Durban (South Africa) that houses array of drug pushers, prostitutes, and illegal immigrants. Van Wyk's novel focuses on the high level of social decadence that dominates twenty-first century African cities. In his review of Johan van Wyk's *Man Bitch*, Nkosi (2005) states that van Wyk's protagonist's (Wyk) movement to the inner-city of Durban is not only for sexual excitement, but also the meaning of life. The inner-city of Durban which van Wyk regularly describes as "hell" in his biographical novel is a symbol of a lost landscape, an image of city degradation and a base of iniquity where drugs and girls are for sale on every street corner.

African writers conceptualise African city in writings by focusing on salient issues (themes) in African urban-space and using images that captures the city in realness. The selected African city writings discussed (above) corroborate Myers' (2010) idea that African literature of city is a form of literature that reveals the sociopolitical and economic conditions of city's inhabitants in postcolonial African society. The works of Ekwensi, Nwosu and van Wyk are examples of African

novels that describe the complex nature of African city, its sociopolitical forces, practices and unmitigated crises in form. The language, images, symbols, literary mechanisms, devices and figurative languages employed by African writers in describing African city as the spatial focus of African fiction are worth studying. The New Critical evaluation of both cannibalistic and pornographic images of Lagos City in Toni Kan's *The Carnivorous City* is, therefore, properly informed by the formal elements in the text, and Awosika's (1977) idea that formal elements in African fiction allow writers present their subject matters in concrete "physical details". A close reading of *The Carnivorous City*, looking at concrete, intrinsic and "physical details" as language, animal imagery and sensual dictions on a textual page allows the appropriation of the text as a city fiction, and also portrays the pornographic and cannibalistic tendencies of African urban space.

Toni Kan's *The Carnivorous City*: A Critical Overview

Kan's *The Carnivorous City* is a novel that describes Lagos in its rawness and reality. Adedayo (2017) reveals that Kan's *The Carnivorous City* presents the story of love, greed, identity, reality and human struggle in the city of Lagos. His essay reveals that Kan's novel serves as a tour guide to the City of Lagos, taking into account the experiences of its dwellers. The critic maintains that Lagos is the "carnivorous city" that devours Abel's brother (Sabato— a Lagos Big Boy) in the novel. The critic clearly uncovers the conceptualisation of Lagos City in Kan's *The Carnivorous City*. He explains that Kan captures Lagos in its realness and presents the actions of big city-characters who always engage in shady deals to strengthen their economic power. He concludes that Kan does not only present the reality one finds in Lagos City, but also, the —tranchesl of humanity and inhumanity that show the writer's understanding of the city in which he lives. Kan's focus on city in *The Carnivorous City* according to Adedayo (2017) shows African cities have a voracious appetite for human flesh which can never be tamed by men or women.

In a different study, Akande (2019) explores futurities and the urban space in Toni Kan's *The Carnivorous City*. She interrogates the physical environment of the city described in Kan's fiction and submits that the futurity of Lagos, the setting of Kan's novel, is predisposed towards violence and corruption. The central theme in Akande's study is that the environment and the experiences of characters in *The Carnivorous City* are realities and testaments of what will dominate metropolitan African cities in the future.

Akande argues further that the death of Abel's brother (Sabato) and evidences of his dirty deals project the idea that African cities are socially structured on violence and corruption. Akande states that Toni Kan's fiction describes Lagos in a way not too dissimilar to everyday city's occurrences. He concludes (in his essay) that *The Carnivorous City* reveals the futurities and conflicting nature of city-characters who occupy the space between survival and struggle.

Dorcas (2018) investigates crime and transculturation in Toni Kan's *The Carnivorous City*. She submits that Kan's novel fictionalises crime and detection. The death of Sabato (to Dorcas) and the chaotic experience of Abel in Mushin (a suburb of Lagos City) are elements that qualify Toni Kan's *The Carnivorous City* as an African urban crime fiction. The novel presents city criminals, crime, victims and detection that are relics of rapidly urbanizing African cities. In the same essay, Dorcas highlights that Abel (as a character) in Kan's fiction portrays unavoidable transculturation that exists in African cities. She (2018, p. 24) comments that —in the course of searching for his brother (Soni Sabato), Abel had become so lost and embedded in the life Lagos presents that he had his focus shifted. The critic's comment on Abel in Kan's *The Carnivorous City* simply buttresses her idea that characters always change (most times) from being moral to immoral on arriving African metropolitan cities. Abel (as Dorcas explains) is an embodiment of transculturation in Kan's fiction. He does not only spend his late brother's illegal money, he also engages in sexual tensions which are against his morals before coming to Lagos.

In the above studies, it is clear that Toni Kan's *The Carnivorous City* mediates between a fast-moving African metropolitan city and its inhabitants. The extrinsic connections between Kan's novel and African city (Lagos) are well established by these scholars. They look into themes, setting and characterisation in Kan's fiction without (necessarily) looking at the city narrative as a self-sufficient entity that artistically describes the city as an important landscape in African literature of the urban space. For this reason, the text is evaluated through New Criticism, and the formal features of the novels reveal how the authors have rendered the images of African city, Lagos, in writing.

The New Criticism

New Criticism, popularized by the works of I. A. Richards, T. S. Eliot, W. K. Wimsatt, Monroe Beardsley and others, focuses on the formal properties of a text to explicate meaning. Ogunpitan (1999, p. 127) avers that

New Critics “pay close and careful attention to the language, form and structure of the literary texts while regarding individual texts as the principal object of critical investigation”. New Criticism sees the evaluation of a literary text as the study of its unique structure and organized language. They shared with Russian Formalists the idea that literary language is different from the language of ordinary speech, and the text is a self-sufficient entity that needs independent study (intrinsic). Kennedy and Gioia (2007, p. 1508) state that “New Critics regard literature as a unique form of human knowledge that needs to be examined on its own terms”. Abrams and Harpham (2012) emphasise that New Critics, unlike Russian Formalists, do not aim at using scientific means to determine the “literariness” of literature, instead, they aim at explicating the contribution of linguistic system and literary technique to the wholeness and meaning-making of a literary text. They annexed both meaning and form by maintaining that texts are unified through patterns, structures, literary devices and techniques which are formal properties that separate literary texts from non-literary speeches (Waugh, 2006).

Among New Critical tools, the principles of “close reading” and “reconciliation of the opposites” (Golban and Ciobanu, 2008; Habib, 2005; Gillespie, 2010) are adopted for this study. New Critics’ idea of close reading, mainly derived from Richard and Empson’s works, emphasizes a detailed analysis of a literary text. Selden, Widdowson and Brooker (2005, p. 19) put it that close reading examines how the text “achieves its ‘order and harmony’, and how it contains and resolves ‘irony’, ‘paradox’, ‘tension’, ‘ambivalence’ and ‘ambiguity’ in a text. It is clear that close reading entails a careful annotation and explication of a text by evaluating peculiar literary devices and techniques that make the text an organic entity. In other view, Culler (1997) reiterates that close reading explores the formal features of a text and reveals their effects and contributions to its unified structure. It is an intrinsic method of study that places the text under a disciplined reading. New Critics’ concept of “close reading” is a careful analysis of a text’s patterns, syntax, symbols, images, tones and literary techniques to support the belief that a text can be best understood through the explication of its form.

New Critics’ idea of “reconciliation of the opposites” reveals that a literary work expresses universal truth through the annexation of contrastive phenomena. In the words of Golban and Ciobanu (2008, p. 70), “reconciliation of the opposites reveals the way a particular literary text expresses universal truths in didactic pairs (language vs. meaning, spirit vs. matter,

content vs. form, subsumable under the rubric the universal vs. the particular)”. The critics’ words establish that New Criticism evaluates how a literary text presents a universal subject through conflicting linguistic structures and contrastive language devices. The idea of “reconciliation of the opposites” informs New Critics idea that “the greatest literary works are universal; their wholeness and aesthetic harmony transcends the specific particularities they describe” (Da Yanni, 2000, p. 381). Both “close reading” and “reconciliation of the opposites” serve as analytic principles for the explication and isolation of literary language, symbols, devices, incidents, speeches and spectacles that point at cannibalistic and pornographic images of Lagos City in Kan’s *The Carnivorous City*.

Cannibalistic Images of Lagos City in Toni Kan’s *The Carnivorous City*

Toni Kan’s *The Carnivorous City* centres on Lagos’ metropolitan space. It revolves around the city’s landscape, its dwellers and commercial activities. Lagos is described as a chaotic space that influences city’s inhabitants. In Kan’s novel, the city is portrayed as a carnivore that devours human flesh. Kan uses language, animal imagery and literary devices to portray Lagos as a violent beast that preys on human’s flesh. This is revealed:

Lagos is a beast with bared fangs and a voracious appetite for human flesh. Walk through its neighbourhoods, from the gated community of Ikoyi and Victoria Island to Lekki and beyond, to the riotous warrens of streets and alleyways on the mainland, and you can tell that this is a carnivorous city. Life is not just brutish— it is short. (pp. 34)

In the above passage, Kan metaphorically compares Lagos to a beast (“Lagos is a beast”). He uses animal imagery, “a beast with bared fangs”, and adjective “voracious” to reveal the carnivorous nature of the city. “Through”, “from”, “to” and “beyond” are prepositions that reveal Lagos’ landmarks and its unconfined cannibalism. Kan uses parallel exposition, “life is not just brutish— it is short”, to describe Lagos’s bestiality and violence against inhabitants.

In *The Carnivorous City*, the city cannibalises in different ways. Kan exaggerates that “a million quick, sad ways” (pp. 34) have been invented by “evil genius” (oxymoron) to kill people in Lagos. This narrative proves this:

Fall off a molue, fall prey to ritual killers, be pushed out of a moving danfo

by one-chance robbers, fall into an open gutter in the rain, be electrocuted in your shop, be killed by your domestic staff, jump off the Third Mainland Bridge, get shot by armed robbers, get hit by a stray bullet from a policeman extorting motorists, get rammed by a vehicle that veers off the road into pedestrian's walkway, die in a fire, get crushed in a collapsing building. You could count the ways and there would still be many others. (pp. 34)

"Fall off", "pushed out", "fall into" and "jump into", "pushed", "electrocuted", "killed", "shot", "hit", "rammed", "die" and "crushed" (phrasal verbs/verbs) portray Lagos' violence and cannibalism. The carnivorous city is the home of city's dark-agents like "ritual killers" and "one-chance robbers" and danger ("moving vehicle" "fire" and "stray bullet"). The city in Kan's novel causes disasters and breathes violence on Lagosians.

Despite this, the city continues to appeal to people who seek fortunes and economic relevance. Kan reveals:

Yet, like crazed moths disdaining the rage of the flame, we keep gravitating towards Lagos, compelled by some centrifugal force that defies reason and willpower. We come, take our chances, hoping that we will be luckier than the next man, willing ourselves to believe that while our fortune lies here, the myriad evils that traverse the city of Lagos will never meet us with bared fangs. (pp. 35)

The adverb "yet" initiates reasons people migrate to Lagos despite its cannibalism. They move to the city on a quest to make meaning out of life. Kan uses simile to compare people's boldness to gravitate towards Lagos' landscape to a "moths disdaining the rage of the flame". The animal imagery, "bared fangs", reveals Lagos' cannibalism and dangers inhabitants hope to survive. The city, Lagos, is presented as a beast associated with threats and troubles.

The images of cannibal rage in Kan's novel are plotted around Abel's (a school teacher in Asaba) experience in Lagos and his efforts to unearth the mysterious disappearance of his wealthy brother, Soni, who is a popular Lagos Big Boy. Soni's (Sabato Rabato) disappearance is a catalyst that projects Lagos' carnivorousness. This is evidenced in Ada's (Soni's wife)

text, *Soni is missing* (pp. 9), to Abel in opening of the novel.

Ada's message is the first sentence in *The Carnivorous City*. It is foregrounded (italicised and occupies a single line) to reveal its impact on Kan's plot. "*Soni is missing*" is rendered in a tone (assertive) that propels myriad of meanings. It is a simple sentence that shapes and influences every event in Kan's fiction. This is revealed in this passage:

Three simple words that seemed as if a life time has been compressed into them, a lethal payload of pain and fear waiting to detonate and decimate. Those delivered words shocked and calmed in equal measure, like a letter bearing bad news long after its contents have been known. (pp. 9)

"A payload of pain and fear" is an exaggerative statement that describes the unpredictable disaster inherent in "*Soni is missing*". Kan uses simile, "as if a life time..." and "like a letter bearing bad news...", and oxymoron, "shocked and calmed", to reveal the nature of Ada's text, its impacts (on Abel) and the meanings it carries. It is a clause that presents the unpredictability of Lagos' cannibalism. Abel's interpretation of the text highlights words and phrases that usually precede comments on people living in Lagos. This is revealed:

Missing.

Shot.

Found Dead.

On the Run.

Declared Wanted.

Arrested.

Detained. (pp. 10-11)

The highlighted words and clauses are foregrounded to show Lagos's cannibalism. Kan puts them in different lines and uses full-stop to seriously (tone) presents various ways Lagos cannibalizes its dwellers (especially, Lagos Big Boys). In Lagos, people can be "on the run", "found dead", "missing", "shot", "arrested", "detained" or "declared wanted". The city Kan describes in *The Carnivorous City* is a cannibalistic landscape that devours human flesh and dreams. It devours Soni's flesh unannounced and places Abel at the centre of a life threatening metropolitan space.

"*Soni is missing*", repeated at least five times in Kan's novel, is a powerful statement that introduces Abel to Lagos's carnivorousness. It is interchanged with "he is missing" (pp. 12), "Soni was missing, not dead" (pp. 25),

“Sabato is still missing” (pp.25), “my brother is missing” (pp.32) and “he is still missing” (pp. 99) to show Kan’s efforts in cannibalising Lagos and revealing reasons behind Soni disappearance. Like every Big Boy, Soni does shady deals and white-collar crimes to “hit it big in Lagos” (pp. 13).

Soni’s dealings with other Lagos Big Boys like Walata lead to his disappearance and demise. Walata’s (Tiger) words to Abel prove this:

“See, I tell you we have made money. Plenty. But there is one thing I can never forget: everybody must bow to somebody. Pope bow to Jesus, Jesus bow to God, even Devil self, bow to God. But Santo don’t believe in that kind of thing. He used to call himself a self-made man, but I don’t think so. You cannot make yourself. After God has created us somebody will make us. There is a difference between creating and making...I did not kill Sabato, but I did not stop them from removing the ladder...This is Lagos, my brother and good and bad things happen at once”. (pp. 236-237)

Walata’s words, rendered in pidgin and English, explain why Soni is missing. Kan uses saying, “everybody must bow to somebody”, to reveal Lagos Big Boys’ hierarchy and codes. This saying is contrasted by a conjunction (“but”) that shows the reason for Soni’s disappearance. The biblical allusion, “God has created us”, differentiates between “creating” and “making”, and negates Soni’s idea of “self-made man” in a group of white-collar criminals. Walata’s paradoxical statement, “I did not kill Sabato, but I did not stop them from removing the ladder”, confirms Soni’s death and the people responsible for it.

The “ladder” is a symbolic object that represents Soni’s success and height of punishment by Lagos Big Boys who are his creators. In Kan’s *The Carnivorous City*, “Soni is missing” reveals one of the various ways the city cannibalizes. It presents Lagos as a carnivorous landscape that preys on inhabitants through gang members’ clashes. Soni’s disappearance exemplifies “what happens to Lagos Boys”(pp. 32) who often build wealth through shady deals and white-collar crimes.

Aside Soni’s disappearance, Kan reveals Lagos’ carnivorousness through Abel’s activities in the city. Abel and Santos’ (Soni’s PA) visit to Raimi, Soni’s friend, in Mushin portrays cannibal rage and Lagos’s cannibalistic intentions. Kan writes:

Abel and Santos were in Mushin when Lagos bared its fangs. There is no quiet streets in Mushin. It crackles with electric intensity and ripples with animosity...Mushin is a tough land with serious turf wars. Rivals from different gangs and factions — especially of the National Union of Road Transport Workers — prowl the streets at midday with pump-action guns, wild looks and well-smoked joints stuck between fat, black lips. Loud music blares out of speakers... (pp. 35)

In the above passage, Kan uses animal imagery, “Lagos bared its fangs”, to describe Lagos’ carnivorous intentions. Mushin, a suburb of Lagos, is described as a landscape that homes city’s carnivorous agents. “Crackles”, “ripples” and “blares” are sound imagery show Mushin’s inherent dangers and noise pollution. The adjective, “tough”, that qualifies “land” presents Mushin as a difficult landscape and the adverbial phrase “at midday” reveals its carnivorous tendencies in broad daylight.

In Mushin, Lagos’ carnivorous agents move around with instrument of violence like “pump-action guns” to cannibalise at every instance. The city “bared its fangs” during a gangs’ clash when Abel and Santos are in Mushin. The clash between the master and his former apprentice portrays Lagos as a carnivore thirsty for human blood and flesh. The following narrative proves this:

The master lunged at the boy, who ducked and swung the pole in a fine arc. Then there was silence.

The master stood there with a surprised look on his face, his mouth half open, his hand on his stomach. Then Abel saw the red seeping through his fingers. The pole had sliced his belly open. As he staggered back, his intestines escaped his fingers and spilled out of his gut.

The boy tried to run but was tackled to the ground. He screamed as someone stabbed him with the pole, then staggered up and began to run, the pole impaled his side, blood trailing behind him. (pp. 40)

Kan uses “Lunged”, “sliced”, “escaped”, “spilled”, “stabbed”, “tackled” and “screamed” (verbs) to describe city’s violence. “Then there was silence” is an adverbial clause of time that reveals the impact of violence on the master whose “lungs” and “intestines” are

sliced. His death and the chaos that follows further portray cannibal rage in Lagos City. This is revealed:

The street was alive. Men and boys were exiting houses armed with dangerous things. Santos dodged a blow as he crossed the street to the car. Abel's hands were shaking badly but he finally managed to get the key in the key in the ignition and turned on the engine. He engaged a gear and drove off, yelling at Santos to jump in. A rod smashed into their windscreen, which exploded, showering him with shards of glass like hailstones. (pp. 40)

The above narration expresses Lagos's carnivorous nature. Abel and Santos manage to survive Mushin's gangs' fights and attacks. Kan personifies the street ("the street was alive") to reveal its chaotic nature, and uses an adjective "dangerous" to describe the instruments of violence paraded in Mushin. Abel and Santos' experience in Mushin highlight Lagos' appetite for violence, blood and flesh.

In Kan's fiction, Lagos City cannibalizes on a daily basis. People always lost their lives on Lagos' roads for reasons known and unknown. Abel and Santos' journey to Maryland captures this aspect of Lagos' cannibal rage:

By now, car horns were blaring, so a passer-by went to the man in the car upfront to see what the problem was. He staggered back and began to scream...

Santos killed the engine and he and Abel stepped out. The man was slumped over and lying halfway into the front passenger seat, the belt seat holding him up.

Santos poked him, but there was no response and by now a crowd had gathered and people were screaming and speaking all at once. Santos and Abel made it back to the vehicle and managed to manoeuvre the car out of jam. They rode off, past the man dead in his car, swallowed whole by Lagos, like many before him. (pp. 93)

In the above narrative, Lagos' carnivorousness is evidenced. It cannibalizes the man on the road when least expected. The adverbial phrase of time "by now" reveals the vehicular traffic caused by the dead man's vehicle. "Slump over" and "lying halfway" are phrasal verbs that

indicate the dead man's position in his car. Kan uses personification, "swallowed whole by Lagos", to indicate Lagos' appetite for human flesh, and simile ("like many before him") to reveal the large number (of people) it has devoured.

Abel and Santos' experience shows one of the ways the city cannibalizes. People die or have accident when navigating their ways in the city. This is revealed in Abel's journey to Area F:

They stopped at Unity bus stop to let off a female passenger. Two guys transporting metal roofing sheets were passing by as she stepped out of the bus. The edge of the sheet hit her slicing off a piece of her forehead. Blood coursed down her face. The conductor pushed her back in the bus and they sped off to the General Hospital. (pp. 84)

"Passing by" and "stepped out" are used to describe peoples' uncoordinated movements on Lagos' trafficked roads, while "slicing off" (verb phrase) reveals a violent result of commuters' accidental clashes. Kan uses noun phrase "a piece of her forehead" to further reveal Lagos' cannibalism. The lady, like many before her, is a victim of Lagos' unconfined rage.

In Kan's *The Carnivorous City*, Lagos' cannibal rage is also presented through ritual and religious images. Abel, Ada and Auntie Ekwi's (Soni's Aunt) efforts to find Soni portrays ritual and religion as cannibalistic agents in Lagos. In their visit to Brothers' Keepers Foundation Home (a NGO) at Ajegunle to give the needy, Stella Maris (BKFH's owner) tells Abel about ritual violence in Lagos City. This is revealed:

Stella Maris told him that she graduated from the University of Lagos with 2.1 in economics and had been hoping to get a bank job until a story she read about a girl about a girl she knew changed her whole life. The girl had been pregnant, was thrown out of the house and found dead three months later, her breasts and private parts sliced off. (pp. 226)

The verb phrase "sliced off" reveals violence on the girl whose "private parts" are cut for rituals. Her story shows the roles of city's dark-agents (ritualists) in Lagos' cannibalism. Like the gang groups in Mushin, activities of Lagos' dark-agents project Lagos' appetite for flesh. People are kidnapped and sacrificed on "godly demands" in a city that always bared its fangs. In *The Carnivorous City*, ritual and religious totems inform Lagos' thirst for human flesh. Kan's description proves this:

Just before 5am, the Prophet stood at the front of the church and waited for the congregation to file past. A young man was holding a bowl of anointing oil and the Prophet would dip the bowl and slap his open palm on the congregant's forehead...The congregation went round and round until it got to a woman kneeling in prayer at the back. Those around had let her be, but when the crowd thinned an usher went to prod her. The kneeling woman keeled over, she had died on her knees. Everyone ran. (pp. 231)

In the above passage, Lagos' cannibalism is presented from a religious point. Kan uses "anointing oil" as a totemic or animist symbol that reveals religious activities in the city. "Went round and round" portrays the congregation's movements during a spiritual fortification. "Until it got to a woman kneeling..." is an adverbial phrase of time that indicates a change from an organised religious proceeding to a chaotic religious atmosphere which makes "everyone ran" immediately the city cannibalises its victim. Like every victim, Lagos cannibalises the woman. "She had died on her knees" while seeking spiritual solution to her troubles.

The cannibalisation of city in Kan's novel is also evident in how conmen and women exploit city's inhabitants to survive. Abel's encounters with Dr Nichole (Soni's account officer) and Mayowa (a journalist) who both defraud him show how Lagos' Big Girl and Big Boy prey on people to survive. While Dr Nichole uses her office as an accountant to profit from Soni's wealth, Mayowa, a conman, poses like a journalist to defraud Abel.

Kan alternates between "everything is ~~NOT~~ about money" (pp. 182) and Mayowa's statement "everything is not about money" (pp. 188) to show conmen's use of rhetoric to defraud people. "~~Not~~" is foregrounded (cancelled) to negate Mayowa's statement, and to strongly indicate that "everything is about money" in Lagos City. Mayowa belongs to the group of fraudsters ("419 syndrome") who scam people every-day in Lagos' underbelly. He plays on Abel's anxiety to find his missing brother and dupes him two hundred thousand naira.

Abel's encounter with Mayowa presents Lagos as a cannibal that steals and devours. This is revealed in Abel and Santo's violent acts:

Mayowa answered, then uttered a sharp cry as Santos struck him. Abel bounded up the steps, slammed the shut behind

him...Blood stream from Mayowa's nose...

'Where is my money' Abel punched him in the face.

'I don't ha—' Santos kicked him hard in the stomach Mayowa gagged and sank to the floor...directed a well-aimed kick to his head...They gagged Mayowa and tied him to one leg of his table with his belt...

Abel looked from Santos to Mayowa...Anger bubbled to the fore. He lashed out and kicked Mayowa in the gut. Mayowa screamed as bloody snort bubble out of his nose, tears clouding his eyes. (pp. 202-204)

In the above lines, it is evident that Lagos also has a way of cannibalizing fraudsters (conmen and women). Abel and Santos make Lagos "bare its fangs" and swallow Mayowa. "Struck", "punched", "kicked", "gagged" and "tied" "lashed" are verbs that suggest violence. "Cry", "scream", and "clouding" are lexical choices that show Mayowa's pain and eventual death.

Images of cannibal rage in Kan's *The Carnivorous City* is presented in different dimensions. Lagos is portrayed as an animal that has appetite for human flesh and blood. The city is metaphorically compared to a "battlefield" (pp. 50) that destroys, and a "python" (pp. 109) that "swallows" (pp. 176) people without traces. Lagos cannibalises through fights, accident, kidnap, ritual and murder every time it "bared its fangs".

Pornographic Images of Lagos City in Toni Kan's *The Carnivorous City*

Kan presents city's pornographic images in *The Carnivorous City*. Lagos is portrayed as a landscape of sexual feelings and tensions. The city Kan describes is a site of pornography that embodies inhabitants' sexual desires. Kan uses sensual language to describe people's erotic behaviour in Lagos. The city is pictured as a brothel of sex-workers and people who seek pleasure.

In *The Carnivorous City*, Abel and Santo's visit to Matthew Chu's (Soni's business partner) strip joint presents the pornographic images of Lagos City. Mathew's club is one the brothels that give inhabitants sensual pleasure. It mirrors Lagos' pornographic image and shows Lagosians' appetite for sex. Kan's description proves this:

Stuck to the door was a loud sign — NO ENTRY IF YOU ARE NOT OF LEGAL

AGE — but no one was there to check.
(pp. 110)

The adjective, “loud”, that qualifies “sign” reveals the importance of the inscription at the club’s entrance. In Kan’s description, “NO ENTRY...AGE”, is foregrounded (capitalised) to emphasize the importance of the message to anyone visiting the brothel. It is to prevent children and adolescence from entering the prostitution house. However, the subordinate clause, “but no one was to check”, is used to show the club’s inability to execute its warning. Mathew’s brothel symbolises Lagos and its pornography. Kan describes further:

The joint was small and L-shaped. The stage stood in the right-angled crook of the L, allowing patrons on both ends to get a good view. It was a small rectangular space with a raised floor, about two feet off the ground that held Abel’s attention. It had two poles set about two feet apart and two naked girls shimmed on stage, each baring her sex as she slid down. (pp. 110)

In the above passage, the structure of Mathew’s Club is described. The noun phrase, “two naked girls”, projects the pornographic image of Lagos City. They are two of the sex workers employed by Mathew to satisfy his patrons. The club is a house of nudity that presents sexual pictures and stimulates sensual desire in city’s inhabitants. Abel’s experience shows this:

Abel had come expecting to see naked women dancing and grinding, but this was excessive and a tad depressing. He had never seen as many naked women all at once in one place, even if liked naked women, the nude conurbation had the unintended consequence of leaving him unaroused...

He had come expecting nudity but this was a meat shop, a surfeit that left him nauseous. (pp. 111)

The phrase “naked women” is repeated thrice (repetition) to lay emphasis on the pornographic image of Mathew’s club. “Meat shop” (euphemism) and “nude conurbation” are phrases used to describe the “excessiveness” of nudity in Lagos’ strip-club. “Depressing”, “unaroused” and “nauseous” are lexes that reveal Abel’s feelings in a sensual-city. In *The Carnivorous City*, the strip-club is euphemistically portrayed as a “meat shop” to present Lagos as a nude-market where inhabitants assess nudes of different kinds. This is revealed:

A girl in a red top came up to them and asked what they wanted to drink. They ordered stout. She hadn’t even stepped away when two girls with jiggling breasts planted themselves in front of Abel and Santos.

‘Make I dance for you?’ the taller of the two said, planting long fingers painted in different colours on Abel’s crotch.

‘He smiled come back later.’

She did not return the smile as she walked away, wriggling her G-stringed ass. Santos had no qualms and as Abel turned, the other girl was already dancing, rubbing her ample backside against Santos’ distended crotch. (pp. 111)

In the above passage, Lagos’ pornographic image is portrayed. “Two girls with jigglingbreasts” (noun phrase) represents sex-workers that parade Lagos’ streets and clubs. “Breasts”, “crotch”, “backside” and “ass” are sensual dictions Kan uses to paint sexual picture of sex-workers and patrons in the strip-club. The club is a centre of prostitution, pornographic movies and sexual scenes. It presents Lagos as a landscape of nudes and sexual desires.

Kan later compares (simile) the “television screens” showing pornographic movies in Matthew’s strip-club to a “demented bats with flickering eyes” (pp. 112). This reveals the negative impact of sensual atmosphere Mathew creates for patrons in his club. The patrons are people of different age-groups (elders, young boys and girls) who engage in erotic acts and view explicit materials. This is passage reveals this:

The patrons were a mixed bunch. There were elderly men with beer bellies leering at the naked girls and sticking fingers into their dripping wetness. Quite a few of the men seemed bored, as if they would rather be somewhere else.

The professional types and young boys were more eager. Most of the younger boys, those in their twenties, had girls with them and Abel wondered how a man convinces his date to come with him to a strip club. (pp. 112)

Kan uses “a mixed bunch” (noun phrase) to reveal different age-grades that patronise Matthew’s strip-club. “Beer bellies”, “leering”, “naked girls”, “sticking

fingers” and “dripping wetness” are sensual lexis that portray city’s pornographic images. The strip-club is structured to accommodate sex-workers and patrons’ sexual intentions. Kan reveals:

The seats seemed like church pews: straight-backed benches with desks in front. The girls would lie on the desktops, spread their legs wide, place both legs on the patron’s shoulders and sometimes grind themselves to willing face. It was a bit too much for Abel but many of them didn’t seem to mind, nor did the girls, who didn’t show any qualms about having fingers stuck inside them or having their breasts kneaded. (pp. 112)

Kan likens (simile) the club’s “seats” to “church pews” to reveal how its structure accommodates sensual actions. “Lie on”, “spread their legs wide”, “breast” “kneaded”, fingers stuck” and “grind” are lexical choices that paint phonographic picture (image) of Lagos City. The club’s structure and seats enable patrons get into sensual mood before exiting for rooms in the brothel. This is revealed:

A FEE OF N4000 IS CHARGED
FOR
RELAXING WITH A GIRL IN
VIP LOUNGE
RESPECT YOURSELF NO CAMERA
(pp. 111)

Kan foregrounds (capitalised) the above instruction to stress its importance to those seeking pleasure at the porn club. They must pay “N4000” before “RELAXING WITH A GIRL” (euphemism) in the brothel. The club is an embodiment of Lagos’s pornography. This is evident in Matthew’s words:

Oh, your broda doesn’t do that, eh? You didn’t tell him our girls are clean? Sweet, clean pussy,’ Matthew said, more to Abel than Santos.

Abel looked up, smiled and continued reading. (pp. 114)

In the above statement by Matthew portrays Lagos’ pornographic picture. “Do that” and “our girls are clean” are euphemisms that subtly capture sensual motives. They also presuppose the fact that pornography is common in Lagos City (“oh, your broda doesn’t do

that, eh?”). “Sweet, clean pussy” is a sensual utterance (language) that presents Lagos’s sexual image.

Like Matthew’s club, Lagos’ streets reflect city’s pornography in *The Carnivorous City*. This is portrayed in Abel and Santos’ experience:

The roads were free that night, but the streets were active...There were cars parked everywhere and if you wound down and listened you could hear fast-paced music pulsating. It was a Friday and people were actively seeking fun.

Gently swaying men and women hung around in clusters, talking or making out, feverish hands riding up short skirts. Lagos nights could be like that, shrouded under a haze of bacchanalia. Allen was more animated, more in the moment. (pp. 109)

Abel and Santos’ journey from Mobolaji Bank Anthony to Allen roundabout reveals the presence of sex-workers and patrons in Lagos. Kan personalises “streets” (“the streets were active”) to reveal its sensual energy. The phrasal verb “making out” (slang for sexual intercourse) and euphemism, “people were actively seeking fun”, show inhabitants’ sexual desire. Kan uses synecdoche (“hands”) and metonymy (“skirts”) to paint the pornographic images of men and women having “fun” on Lagos’ streets, and “a haze of bacchanalia” (noun phrase) to reveal people’s drunkenness and sensual desires in Lagos’ nights.

In Kan’s fiction, the pornographic image of the city is also captured through Abel and Soni’s sensual actions. Like Lagos’ clubs and streets, Abel and Soni contribute to the city’s pornography. Abel engages in sexual acts with Calista (his ex-girlfriend) and Ada. Abel’s sexual-affair with Calista is the continuation of their previous intimacy at the university. Kan’s description shows this:

She had her bathrobe on when she opened the door and as soon as Abel stepped into the living room, he tugged at the sash and the robe came undone. She was naked underneath. Abel sank to his knees and buried his face between her legs, inhaling her deeply.

‘Have you eaten?’ she asked...

‘This will do for now,’ he said as he lifted her and carried her upstairs. (pp. 120)

Kan uses sensual language to portray Abel and Calista's pornography. "Naked underneath" and "between her legs" are used to picture Calista's sexuality "Tugged at", "sank to his knees", "buried his face" and "inhaling her" are dictions that describe Abel's sensual actions. The demonstrative pronoun "this" (in "this will do for now") is an anaphoric reference to Abel's appetite for sex. Abel and Calista's sexual relationship in *The Carnivorous City* portrays Lagos City and its inhabitants' pornography. This is also revealed in this sensual passage:

They both fell, wet and naked into her bed...

...She inhaled deeply as she took him all in. (pp. 161-162)

In the above, euphemisms, "wet", "naked" and "took him in", show Kan's principal character's (Abel) sexual affairs with Calista epitomise city's pornography. Similar to this is Abel and Ada's relationship that portrays Lagosians' sexual feelings. Ada, after Soni's disappearance, sees Abel as a sexual object and deliberately creates orgasmic tensions between them. This is evident below:

When Ada took the dishes out, Abel undressed and got in the shower.

He worked out naked to find Ada sitting there, leafing through a magazine.

'Wow, cover yourself,' she told him without lowering her gaze. 'That's almost 3 inches,' she laughed (pp. 142)

"Undressed", "worked out naked" and "3 inches" are lexical choices used to picture Abel's sexual image. Ada's statement, "cover yourself", and her refusal to take eyes off Abel's nakedness ("without lowering her gaze") is a major pornographic scene in *The Carnivorous City*. She is a patron who tries everything in her arsenal to assess Abel's sexuality. Abel and Ada's sensual scene proves this:

He pushed her back on her bed and took one hard, dark nipple in his mouth. Ada cried out as if in pain...He covered her body with kisses, from her face neck down to her belly...when he pulled down her dress, he was surprised to see that she wore no panties. (pp.238)

In the above passage, Kan's use sensual language captures Abel and Ada's pornography. "Dark nipple", "body" and "no panties" describe the image of Ada's sexuality, while "pulled down" and "covered" are used to describe Abel's actions on Ada in a pornographic city. This is evident in the lines below:

He kissed between her legs, tongue flicking over pubis, lips over labia, tasting her and teasing out moans as she pulled her dress over her head and flung it across the room. She reached out and pulled off his boxer.

They didn't fall asleep afterwards. They just talked, her fingers tracing the welts on his back where she had dug in and drawn blood as she climaxed not once, not twice, but thrice. (pp. 238)

"Kissed between her legs", "tongue flicking over pubis", "lips over labia", and "tasting her" and "teasing out moans" are erotic lexes that describe Ada's femininity and Abel's eroticism. Kan uses "climaxed", a phonographic term, to reveal Ada's sexual satisfaction and orgasm. In *The Carnivorous City*, Abel, Calista and Ada's sensual engagements portray city's pornographic image and Lagosians' sexual urge.

Like them, Soni is popularly called "9inches" (pp. 141) for his sexual exploits in Lagos City. "9inches" (unit) is a euphemistic word used to describe Soni's sexuality (male organ) and sensual life. The pornographic image of the city in Kan's *The Carnivorous City* is presented through Matthew's club and characters' sensual actions in the city. The brothel symbolizes Lagos as a sexual landscape and portrays inhabitants' amoral life. Kan's characters (Abel, Calista, Ada and Soni) are "image-makers" whose sexualities construct Lagos' pornographic image.

CONCLUSION

The African city is the focus of African city literature. Kan, in *The Carnivorous City*, makes city his subject matter, using language and literary devices that portray images of Lagos' cannibalism and pornography. The city Kan describes is a violent and pornographic landscape that always devours Lagosians and also appeals to their pornographic appetite. This study, employing the principles of New Criticism, reveals Kan's fiction describes the city of Lagos as a cannibalistic landscape using literary language, devices, animal imagery and symbolism. Lagos City's cannibalistic tendencies are foregrounded in speeches, images, incidents and spectacles that point at death, violence, accident, kidnapping, religious rites and ritual occurrences that always claim human life in the city. Reading *The Carnivorous City* as an autonomous work of art also explicates city's pornography. The city of Lagos is pictured as a pornographic landscape in the text. Intrinsic features among them; literary images, symbols

and sensual dictions are employed to render Lagosians' sexual exploits and sensual feelings on the textual page. Lagos as the universal subject in African literature of the urban-space is presented as a den that devours humans and pictured as a "sexual hub" in Kan's novel. The study, thus, recommends a New Criticism of African city literature, as this approach clearly enriches the artfulness of the sub-genre and sharpens the meaning of Afro-urban literary texts beyond what extrinsic reading offers.

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Oppression of Women in Nadia Murad's Memoir *The Last Girl*

Sruthy Prakash

Guest Lecturer CMS College Kottayam Kerala, India
Email: sruthyprakash357@gmail.com

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Abstract— *The project is entitled Oppression of women in Nadia Murad's memoir The Last Girl. The work is published in November 2017. In the book, she describes how she was captured and enslaved by Islamic state militants during the Second Iraqi civil war. The project tries to analyze the oppression of Iraqi women, especially Yazidi women in the backdrop of terrorism with feminist theory. The analysis is undertaken in three chapters. The first session is a brief introduction into the work, the author and the situation of Yazidi women portrayed in the work. The second session gives an overview of feminism and to give the indicators of women's oppression, discrimination and sexual objectification in the work to prove that oppression of women still persists. And the third session is the conclusion.*

Keywords— *Feminism, Objectification, Patriarchy, Rape.*

I. INTRODUCTION

Nadia Murad Basee Taha, a renowned human rights activist was born in 1993 in the small Yazidi village of Kocho in Sinjar District in northern Iraq as the youngest of a big family. There were about two hundred Yazidi families in the village. Yazidis are an ethnic minority group and Yazidism, according to Murad, is “an ancient tree with thousands of rings, each telling a story in the long history of Yazidis”(6). They were primarily farmers. They lived by cattle rearing and cultivation. She vividly portrays the close association of her people with nature and also the mystic culture of Yazidi community. Sinjar Mountain is said to be the protector of Yazidis for a long time. Being born and raised as a Yazidi, she grew up hearing the stories of many genocides her people faced throughout history, but she never imagined she would witness one. She enjoyed a peaceful life in her childhood, in her small village, loving family and tight knit Yazidi community. From her childhood, she wanted to become a history teacher or start a parlor. But all her dreams shattered in August 2014, when the Islamic State began to take control of northern Iraq. After their village leader

clearly announced that they would not convert to Islam, they surrounded the Yazidi community in the village. They degraded their religion claiming that they worshipped the devil, are dirty and so have to renounce their faith. Kochos men were rounded up, shot and buried in mass graves, while their mothers, sisters, wives and young sons helplessly watched them from a schoolhouse window before being transported to a more terrible situation. They killed around 600 people. Older women were later murdered, young boys were forced into IS, the younger women were kidnapped by these militants and were sold as sex slaves, who are called as *sabayyas*, they were held captive, tortured and raped by several militants. Six of her brothers were killed by the militants. Later her mother was also murdered and their bodies swept into mass graves.

These men considered Yazidis to be kuffar, unbelievers worth of killing. In the same year, she was kidnapped by ISIS, held for three months, traded from one ISIS fighter to another. She was barely 21 years old, but militants showed no mercy. There she was forced to convert to Islam. She was kept as a slave in the city of Mosul and brutally raped several times. She was sold

repeatedly for sex as part of IS slave trade. When she was in Al- Hamdaniya District, she made an unsuccessful attempt to escape. She was brutally raped by several men and relocated to an ISIS checkpoint. Later, she managed to escape from them with the help of a Muslim family, who showed enormous courage to save her life by risking their own lives. She successfully entered into Iraqi Kurdistan and found refuge in camps with other Yazidis. In early 2015, Murad went as a refugee to Germany and later that year, she began to campaign, to raise voice against human trafficking. She continued to work for thousands of women, who are still in the hands of ISIS. She has openly spoke about every unpleasant situation in her life to the public, especially the sexual and physical assault and represent herself as a strong pillar against the oppressors.

Since 2015, along with Yazda, a Yazidi rights organization, she is currently working to bring the Islamic State before the International Criminal Court, on charges of genocide and crimes against humanity. She has also founded an organization named Nadia's Initiative, to help the victims of sexual abuse and human trafficking to get back to a normal life. She has been honoured with Vaclav Havel Human Rights Prize by the Council of Europe in 2016 and awarded Sakharov Prize for Freedom of Thought by the European Parliament. She is the UN's Ambassador for the Dignity of Survivors of Human Trafficking. In 2018, she received the Nobel Peace Prize for her efforts to end the use of sexual enslavement as a weapon of war. She is the first Iraqi as well as Yazidi to be awarded a Nobel Prize. She has also won the Clinton Global Citizen Award, Peace Prize from the United Nations Association of Spain, and was selected as 2016 Woman of the Year by Glamour Magazine. Her life story has been made into a movie named "On Her Shoulders" by Alexandria Bombach, a famous cinematographer and director from Sante Fe, New Mexico. The film was screened at the 2018 Sundance Film Festival, where she won the Best Director Award in US Documentary Competition.

The Last Girl is all about the brutality of Islamic State militants over the Yazidis and their efforts to erase Yazidism from the surface of earth. It is a painful story, of a life shattered all on a sudden that left Murad with little hope of freedom. But it inspired her to visualize a change in the world—with the powerful weapon of her own story, to fight against the militants. It is the story of a woman, who has showed enormous courage to openly speak about the most painful incidents that has happened in her life to the world. Murad as a survivor of genocide and human trafficking, tries to be the voice of every Yazidi women, who were mentally and physically tortured. She stands as a spokesperson for the rights of women. Though she has to face a lot of atrocities in her life, she overcomes it and

wishes to spread the light of hope among the oppressed ones. She wishes to be the last girl on earth to be exposed to extreme cruelty. With vivid detail and heartbreaking emotion, she portrays not only her own unimaginable tragedy but also the plight of an entire community, whose plight is ignored by the rest of the world. Murad hopes that her book will reach a wider audience than her speech before the UN.

Jenna Krajesky, a journalist based in New York is the co-author of the book. The work is published in 2017 with the help of Amal Clooney, the human rights lawyer and humanitarian activist who has penned the foreword to this work. She made the comment that "Those who thought that by their cruelty, they could silence her were wrong. Nadia Murad's spirit is not broken and her voice will not be muted. Instead, through this book, her voice is louder than ever" (Murad2). This heart touching memoir depicts, how Islamic States use sexual violence as a weapon of war. It also talks about how Yazidi women were ill-treated and sold like commodities in market. The incidents in her life reveals, how sexually slavery curtailed freedom of women society. Many people in the world have showed the courage to speak against powerful forces that oppresses people belonging to the lower strata of the society. Murad has showed immense courage to openly express the physical and sexual assault, she has to face in her life. This is a testimony that is able to make changes in the society.

II. A FEMINIST READING OF THE LAST GIRL

Though women constitute almost half of the population of the world, their issues are centuries old. Oppression of women can be seen everywhere in various forms. Oppression means treating people in a cruel and unfair way. Feminism evolves as a revolt against the injustice-social, economic and political to women. Feminists began to find out new ways to analyze this oppression of women and often comes to a conclusion, that there were both insidious and overt forces in the society that oppressed women. These writers relies on the works of earlier authors who had analyzed the oppression including Simon de Beauvoir's *The Second Sex* (1949) and Mary Wollstonecraft's *A Vindication of the Rights of Women* (1792). There were also many male writers, who addressed the issues of women in their works like John Start Mill in *The Subjection of Women* and Frederick Engels in *The Origin of Women's Oppression*.

The term "feminism" was derived from The Latin word "femina" meaning "woman" and was used with regard to the issues of equality and Women's Rights

Movement. It is a movement which began in West and later spread to other parts of the world. "The women's movement of 1960s was not, of course the start of feminism. Rather, it was a renewal of an old tradition of thought and action already possessing its classic books which had diagnosed the problem of women's inequality in society" (Barry 121). It's a movement influenced by the ideas postulated and popularized by thinkers and authors like Alice Walker, Naomi Little bear, Judith Felterbey, Michele Wallace, Lillian Smith, Elaine Showalter, Simon de Beauvoir, Kate Millet and others.

Feminism is a set of ideologies as well as a collection of movements that aimed at defending and establishing equal social, economic and political rights for women. These rights include women's access to education, employment etc. There is a long history about the struggles that the women have undergone to realize their dreams. Feminist history can be split into three waves. The first wave feminism occurring in the late 19th and early 20th century, was mainly concerned with women's voting rights, marital rights, property rights, abortion rights, education and employment. The second wave feminism began in the early 1960s and lasted till the late 1980s. The second wave at its height in the 1960s and 1970s were devoted to the formulation and dissemination of an ideology that would place feminism in the context of dominant discourses. Consciousness raising was also a significant part of this phase. Betty Friedan is a key player in second wave feminism. In her book, *The Feminine Mystique* (1963), she criticizes the idea that women could find only through childbearing and homemaking" (Drucker, *The three waves of feminism*). The third wave, beginning in 1990s, is a continuation or reaction to the second wave. A post structuralist interpretation of gender and sexuality is central too much of third waves ideology. This ideology seeks to challenge the second wave overemphasized experiences of upper middle class white women.

"Feminist theory argues that the representation of women as weak, docile, innocent, seductive or irrational-sentimental is rooted in and influences actual social conditions, where she does not have power, is treated as a sex object or a procreating machine, has fewer financial and political rights and is abused" (Nayar83). Feminist theory helps to identify all the cultural structures that helps in the retention of this inequality between men and women. This theory aims to understand gender inequality and focuses on gender politics, power relations and sexuality.

"Feminist literary criticism of today is actually the direct product of 'women's liberation movement' of the 1960s. This movement was literary from the start, in the

sense that it realized the significance of the images of women promulgated by literature, and saw it as vital to combat them and question their authority and coherence. The feminist criticism in 1970s, aimed at exposing the mechanisms of patriarchy, that is the cultural mind set in men and women, which perpetuated sexual inequality" (Barry 121-122). Patriarchy is responsible for constructing such a social system which ascribes a particular sexual status, role and temperament for each gender, hence ensuring the sex or gender hierarchy. As a result, masculine traits are attributed to dominant social roles, while "feminine" is associated with submission and dependency. As Simon de Beauvoir puts it,

One is not born, but rather becomes, a woman.... It is civilization as a whole that produces this creature... which is described as feminine. By this cultural process, the masculine in our culture has come to be widely identified as active, dominating, adventurous, rational, creative; the feminine by systemic opposition to such traits, has come to be identified as passive, acquiescent, timid" (qtd in Abrahams, Geoffrey 125).

Today, many people feel that feminism has won the war by achieving women equality with men in all walks of life- political, social, economic etc. But, the fact is that feminist movement is still going quiet strong all over the world which means that women are still oppressed. Nadia Murad's *The Last Girl* is a book that puts forth the oppression of Yazidi women in the light of terrorism. Gender based violence has increased in Iraq. Gender stereotypes has been reinforced and adopted strict border control rules. Thus life became most miserable for these women.

Sexual objectification of female body is actually a way of subordinating women, which is reflected in the work. Objectification is treating a person as an object for sexual desire. It is actually a kind of dehumanization. Murad tells that militants treated the young girls like objects. They were taken in large buses. Even while travelling, they could not feel relaxed. Their bodies were places where these barbarians can visit as they wish. A militant named Abu Batat used it as an opportunity to find pleasure. He came towards Murad and puts his hand down the front of her dress and grabbed her breast hard to hurt her. They were threatened that if they would scream and try to resist them, they will be killed. For them, every moment under ISIS was part of a slow death. She says that she started dying at the moment at which Abu Batat abused her inside the bus. This was the fate of all the girls in the bus. When she could not bear the insult any longer, she screamed and all the other girls screamed.

Just as there is an exchange of objects, there is an exchange of women also. This led to the subordination of women. Thousands of Yazidis were kidnapped from their homes and transported to different parts of Iraq and Syria. They were gifted to the high ranking officials and sheiks. Their identity was lost. "They were not even considered as human beings. They were only regarded as *sabayya*, who could be sold and bought as sex slaves." Women were asked to wax themselves, made to wear provocative dresses and apply proper make-up, as they appeared before men. She speaks about her own experience with Haji Salman. Silencing of women is another way of oppression. They were threatened to be killed or molested if they speak against them. In this memoir, we can see that the young girls were forced to suppress their emotions. There are many instances where women are silenced. There is a situation where a woman screams and expresses her rage towards the militants. Then, a militant came towards her and said, "Stop crying or else I will kill you" (112). Another instance is when Murad screams when Abu Batat grabbed her breast. When she complained about Abu's actions to Nafah, another militant, he told her that "But you have no choice. You are here to be *sabayya* and you will do exactly what we say" (122). He threatened them that if any of them would scream, the situation would be much worse. As they reached the destination, they started torturing the helpless women.

They use physical violence to silence women and to establish their power and authority. Nafah lit a cigarette into her shoulder and pressed it down her dress until she was severely hurt. She tried not to scream because she knows that if she screams, she would be punished. Women were mentally and physically assaulted. Murad writes about the physical violence she was subjected to. "He hit me when he was displeased with the way I cleaned the house, when he was angry about something from the work. If I cried or kept my eyes closed while he raped me". Men were not powerful without these kinds of violence. They were protected and supported by law. These laws enabled them to have supremacy over their women and children. These innocent women tried to save themselves by smearing ashes on their faces to appear less attractive to the male captors. Many girls scratched their bodies in order to make themselves unattractive that they could escape from the lustful eyes. Here, we could see the helplessness of women in the hands of men who does not have a voice in their life

Women are deprived of freedom and power. Freedom is the birthright of every human being. Freedom is the source of many other rights including right to protect, control and determine the disposition of one's

body and self in relation, for example, to work, sexuality; to practice one's religion; to express one's opinion and so on. Sexual slavery stands as an antithesis of freedom of women. Sexual slavery is actually, attaching the right of authority over one or two persons with the intention of utilizing for the owner's personal benefits. They have no freedom to take decisions in their life. The girls were forced to be part of ISIS slave trade. They were forced to obey the orders of the militants and not to question them. "How many days will I be here?" I asked the man. "I have family members in the other center. Can I be with them?" They barely looked at me, and Abu Muawaya answered, "He said calmly". You are a *sabayya*. You don't give orders—you take them? " (183). Their religion was also snatched away from them and were forcefully converted to Islam.

Sexual humiliation and mutilation, forced prostitution, rape or forced pregnancy are among the gender specific violence occurring during wars. Historically, rape has been the most widespread form of gender specific violence. They used rape as a weapon of war. They can easily unnerve them because they were taught not to have sexual intercourse before marriage. They are held as captives in prisons and hotels and systematically raped. Yazidi girls were considered as infidels according to the militant's interpretation of Quran, raping a slave is not a sin at all (123)". "One girl has her hands and legs tied when her captor raped her and another was raped for the first time while she slept (195)". Another woman, who was raped inside a car. When the victimizer this woman to his house, he made her dye her hair blond and pluck her eyebrows and behave as if she was his wife. One night, Nadia was raped brutally abused by a group of men until she was unconscious.

Women were oppressed to the ground level. They were sexually abused and threatened that their religion would outcast them. Murad gives heart touching depiction of her life with Haji Salman. She stayed with him four or five nights. He rape her every day, whenever he got time. He ordered her to cook food, clean the house, wear dress, and put make up, to pray and so on. He also commands her to behave like his wife. She went into all the actions with him as a wife, but he never calls her his wife, but *sabayya*. He humiliated as often as he could, spreading honey on his toes and making her lick it off. She was valuable to them as a *sabayya*. They would not let her devoid of food. She was given food so that they can use her to satisfy their sexual desires. She also gives her niece's experiences to bring out militants domination over women. Her niece, Katherine was taken over by Dr. Islam. He forced her to take photos with him. He insists her to be happy and always appear with a pleasant smile. She tried

to smile because of her fear.

Strict restrictions were imposed on them. In ISIS controlled places, women were forced to follow a dress code. "All the women were completely covered in black abayas and niqabs. ISIS had made it illegal for a woman to leave home uncovered or alone, so they floated through the streets, almost invisible" (133). This was a way of inferiorising women. When they go out, they were always guarded by men. They banned cigarettes, television, and radio and so on.

The forced marriages were also a practice that enabled them to establish their authority over women. These marriages curtailed the freedom and dignity of women. Through these marriages, they were able to bring women completely under their control. In the book, we get the image of a courthouse, where women were declared as the possession of men without their consent. The young girls were lined up, made to fill up the documents that would help them to know which women were owned by which militants. Later, a judge would declare each one of them as the property of man. In her own case the judge told Haji Salman "She is your *sabayya* now. Do with her what you like" (151). "This was actually a contract for rape which they called as marriage" (150). "*Sabayyas* can be given as gifts and sold at the whim of the owner, "for they are merely property, "The Islamic State pamphlet reads (140)".

Psychological torture is more cruel form of oppression than physical torture. The militants want to hurt the sentiments of mothers and daughters and to unnerve them mentally. For this, the militants started separating young girls from their mothers which Murad painfully brings out in the work. She describes how inhumanly she and her niece Katherine was separated from her mother. She writes, "come one he said, but I didn't respond. He pulled harder and I looked away. He shoved his hands under my armpits and picked me off the floor, tearing me away from my mother and pushing me forward the garden wall. I screamed" (113). These were tactics to mentally oppress them. Wives of the militants had to force to tolerate their husbands' actions. The wives of militants who have to witness young girls raped by them. The wife of a militant named Jilan offers help to a Yazidi girl named Hazni as she become weary of her husband's abuse of Yazidi girl. She and Hezni escaped to Kurdistan after murdering him. He behaved very badly to her that she was ready to kill him for saving their lives.

Women were denied equal rights even in families. The family, which is the basic unit of society, can be considered as the most patriarchal. Women are expected to do their wifely responsibilities and remain faithful to

their husband. They were considered as the possession of the men whom they marry. Her mother is her father's second wife. His first wife had died and he needs a woman to look after his children. Later, her father abandoned her and married another woman whom her mother is suppose to accept. No one questions her father. Women donot have any claim over their children. "Divorce took my sister Dimal's children away. In Yazidi society, as in the rest of Iraq, women have fewer rights when a marriage ends, no matter what happened to end it" (23).

Women were marginalised in all walks of life. Men do not allow women to be in high positions and tried to be remain in powerful positions. "Any woman in Iraq, no matter her religion, had to struggle for everything. Seats in parliament, reproductive rights, and positions at these were the results of battles".

The militants succeeded to make the captives believe that they were not powerful enough to fight against the oppressors. They made these women feel inferior to them. "I am telling you, there is no way I am going to Syria!" I was angry now, his voice never rising. "Think about it. Where were you yesterday? And where are you today? (199)". The militants treated like doormat over which they can do whatever they like. They tried to make them feel inferior. "Abu Muawaya laid out breakfast on a floor mat and told me to come eat. Even though it meant sitting in the kitchen and sharing a meal with two men who had raped me, I rushed to the food (187)".

Yazidi women were oppressed in these different ways. They were oppressed in their family and in society. They were not allowed to take up respectable positions in the society. They were gifted to the high ranking officials and forced to have sexual intercourse with them. Gang rape was also common. They were considered as inferior also to the ISIS militants. Their religion was taken away from them and restrictions were imposed on clothing. The various incidents depicted in this work shows the unbearable pain inflicted upon them by the militants. These instances show that women are still oppressed in society.

III. CONCLUSION

Analyzing Nadia Murad's *The Last Girl* from a feminist perspective, we can understand the different levels at which women are oppressed and subjugated in the backdrop of terrorism. Women rights have been violated in different ways. There are various oppressive forces within and outside the society that put women in apposition inferior to men. Women lose their identity and dignity as a result of the constant wars and conflicts. They are subjected to extreme torture and

injustice in various forms.

Men use violence as a weapon to physically and mentally oppress women. Rape, forced marriages, forced prostitution are different forms of gender based violence. Girls and women are forced into sexual slavery. During war and armed conflict, rape is used as a means of psychological torture, in order to humiliate the enemy. Forced marriages, with the aid of law, enabled the militants to have complete control over these women. They are forced to be the sabayya of several men. They have to obey their orders and they were gang raped if they tried to escape.

In the book, Murad, through her own experiences vividly brings out the oppression faced by the Yazidi women in the wake of terrorism. They were enslaved by these militants and they exploited them to the fullest. They do not have any freedom of expression and restrictions were imposed on practicing their religion. They were forced to pray, forced to dress up and put makeup on in preparation for rape.

Yazidi women, are subjected to double marginalization. The first thing is discrimination based on gender and the second one is marginalization based on their identity as a Yazidi. They were not given any consideration as human beings. They were only considered as objects to satiate the sexual desires of the terrorists or the militants. They were exchanged from militants to militants and transported to various places. They were forced to wax themselves, put makeup and asked to behave like the wives of militants.

Women were not allowed to raise their voice against the oppressors. They cannot fight against the injustice towards them. The wives of the militants were also voiceless. They have to bear the insults and subjugation and remain silent. These women and children were completely under their control. Strict rules were imposed on them. Women are forced to cover themselves completely in abayas and niqabs. Women in ISIS controlled areas were afraid to go outside their houses. They were guarded by men, when they go out. Women lost their husbands and children. Yazidi men and boys whom had reached puberty were separated from the women and often shot dead at road sides. Women were supposed to remain submissive to the excruciating pain in the ISIS camps. Their sons had been taught to hate their mothers for being born as a Yazidi. These women were extremely tortured because they belong minority community that is Yazidis.

The oppression of women stems largely from men's desires for power and control. Since they need to game complete authority over women, they tried to grab

power from women. Women irrespective of their religion has struggle for everything. They were excluded from the public sphere. Seats in parliament and positions were laid in the hands of men. They made them believe that they are inferior to men. They were subjected to discrimination within families too. Women are meant to look after the husband and the children and have no claim over their children. Thus it is evident that even in the twenty first century, women do not enjoy equal rights like men. They suffer oppression, discrimination and segregation in different levels. Their rights are not protected and their grievances are not addressed.

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Factors affecting Social Work Activities in Implementation of Working Assistance Policy for Women with Disabilities of Working Age: Case in Vietnam

Nguyen Thi Thu Hang

Graduate Student at Hanoi National University of Education, Vietnam

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Abstract— *People with disabilities are one of the most vulnerable groups in society, especially women with disabilities. The problem of employment of women with disabilities is even more difficult and daunting. Based on a practical survey in Thieu Duy commune, Thieu Hoa district, Thanh Hoa province, Vietnam, the author has found out the factors affecting social work activities in the implementation of employment support policies for disabled women of working age in Thieu Duy commune. From there, make recommendations to support employment for women with disabilities to help them gain more confidence and life, and improve problems in society.*

Keywords— *People with disabilities, women with disabilities, job support.*

I. INTRODUCTION

According to the report of the Vietnam National Committee for Persons with Disabilities in 2019, Vietnam has about 6.2 million people with disabilities, accounting for 7.06% of the population aged 2 years and over, of which 58% are female; 28.3% are children; nearly 29% are people with severe and especially severe disabilities. The problem of employment for people with disabilities, especially jobs for women with disabilities, is a difficult problem for local authorities at all levels. Women with disabilities have not yet chosen a career suitable to their qualifications and health. Vocational training for women, although interested by the Party and State, is still difficult and limited to organize this activity in localities. The profession to train this subject is both lacking and not guaranteed in terms of quality and output. In addition, there are many subjective and objective factors affecting social work activities in the implementation of employment support policies for women with disabilities of working age.

II. FACTORS AFFECTING SOCIAL WORK ACTIVITIES IN THE IMPLEMENTATION OF EMPLOYMENT SUPPORT POLICIES FOR WOMEN WITH DISABILITIES OF WORKING AGE IN THIEU DUY COMMUNE

According to the summary report for 2021 of the Division of Labor - Invalids and Social Affairs of Thieu Hoa district, Thieu Duy commune has a total of 274 people with disabilities. Which, disabled women of working age include 118 cases. Creating conditions for women with disabilities to receive vocational training and job creation is one of the top priorities of Thieu Duy commune, Thieu Hoa district. However, job support for women with disabilities faces many difficulties due to subjective and objective factors:

* *Subjective factors belonging to the characteristics of women with disabilities:*

Below are the survey results to assess the influence of women with disabilities:

Table 1. Factors affecting women with disabilities in social work activities

Factor	Quantity	Ratio
Health condition/disability	112	94,9
Skill level of people with disabilities	109	92,4
The problem of lack of skills and experience of people with disabilities	98	83,1
Problems of psychological inferiority complex of people with disabilities	86	72,9
Stigma, prejudice, and discrimination against people with disabilities	89	75,4
Understanding of people with disabilities, types of disabilities	69	58,5
Understanding policies to support people with disabilities	65	55,1

According to the survey results, women with disabilities rated the health status/disability factor and the skill level above the strong impact level with a selection rate of over 90%; the problem of lack of skills and experience of women with disabilities above the normal level of impact was selected by 98 people (accounting for 83.1%); psychological factors of inferiority and inferiority of people with disabilities and stigma, prejudice and discrimination between people with disabilities between normal and good impacts, about 70% of people choose; while the factor of understanding about people with disabilities, types of disability and policies to support people with disabilities is above the low level of impact, close to the normal impact, which is selected by more than 50% of women with disabilities. This means that according to people with disabilities, to enhance the connecting role, we need to pay special attention to the health/disability status and skill level of people with disabilities.

Women with disabilities are one of the main factors affecting social work activities in supporting vocational training to contribute to improving the quality of life and building a richer and more beautiful country. Therefore, social work activities in the implementation of employment support policies for women with disabilities of working age in Thieu Duy commune are effective when they receive high coordination and awareness from the community. main beneficiaries – women with disabilities. Because vocational support activities are aimed at people with disabilities, they will be the ones who decide whether

success or failure comes to them, and what gives them what in life lies ahead.

* **Objective factors:**

First, about policies and laws.

Table 2. Policy and legal factors affecting social work activities

Factor	Quantity	Ratio
Promulgating guidelines and policies	89	75,4
Implementation	94	79,7
Deployment organization	67	56,8
Personnel work, human resources	45	38,1

The factor of promulgating guidelines and policies: with 89/118 people (accounting for 75.4%) selected by women with disabilities, it shows that the promulgation of guidelines and policies by the State is highly appreciated. Along with undertakings and policies is the arrangement of resources, funds, and means to carry out related activities. The implementation cost factor was selected by 94/118 people (accounting for 79.7%). Allocating funds to ensure the conditions of facilities, training and fostering human resources, funding for activities, and employees' peace of mind in their work is an important factors. Out of a total of 118 disabled women in Thieu Duy commune, 67/118 people (accounting for 56.8%) chose the element of organization and implementation; 45/118 people (accounting for 38.1%) chose personnel work and human resources, showing that the organization, implementation, assignment of responsibilities, and staff work are also very important when the scale and scope of work are very important. Support activities, as well as services of social work, are limited. The influence of policy mechanisms depends on many different factors. Whether the policy is in line with the needs and aspirations of the beneficiaries – women with disabilities will help the policy to help them and they also have better access to the policy. Whether the policy is timely or not depends on many different factors: funding, subsidies, or the acumen of policymakers.

Second, about awareness and capacity building of policy officials

Table 3. Factors affecting policy staff on social work activities

Factor	Quantity	Ratio
Experience	108	91,5
Skill	110	93,2
Knowledge and expertise	118	100
Moral qualities	112	94,9

In Table 2, it can be seen that most of the opinions are that the factors have a great influence on the implementation of social work activities in support of vocational training for women with disabilities in the commune. Which, the factor of knowledge and professional qualifications is considered by 100% of women with disabilities to be the most influential. Factors such as attitude, experience, and moral qualities all influence over 90% of the total number of opinions. The team of social workers has many shortcomings: working outside the industry, lacking professional expertise, and not being trained synchronously and professionally.

Third, the leadership's perspective affects the role of social workers in implementing employment support policies for women with disabilities.

Table 4. Perception of local leaders to social work activities

Awareness	Quantity	Ratio
Full	79	66,9
Can't meet demand	31	26,3
Not enough	08	6,8
Total:	118	100

A summary of survey results shows that 79/118 people (accounting for 66.9%) choose that the awareness of local authorities is sufficient; 31/118 people (accounting for 26.3%) choose that the perception of local authorities is not meeting the needs because they only follow the instructions and directions of their superiors, and deal with them following regulations. of the State, if the demand is fully met or solved when problems arise; There are 08 opinions (6.8%) choosing that the awareness of local authorities is not enough. Awareness of the role of social workers, although there are many changes, in general, is not synchronized, and has not created a strong change in the political system and the implementation process, leading to coordination. The implementation and investment of resources to develop the profession in the

locality are still limited, people are still afraid, and lack initiative in accessing services, and the local government still lacks attention, lack of close guidance. Besides, the form of assistance is not rich and of limited quality, there is no specific policy, etc. From the above fact, it is necessary to have more attention, join hands and join hands. of political systems, the whole community with the development of the social work profession in general and the professional titles of social workers in particular.

Fourth, about the community's awareness of the role of social workers in implementing employment support policies for women with disabilities of working age.

Social work activities in vocational training for people with disabilities depend a lot on the beneficiaries and the beneficiaries' families. Professional activities are interested and developed if there is consensus and joint effort of both beneficiaries and related factors affecting the activities.

In addition, employers are not ready to accept people with disabilities because their work efficiency is not high and they are not active in some activities like normal people.

Table 5. Labor demand factor

Factor	Quantity	Ratio
Enterprises do not want to hire workers with disabilities	113	95,8
The number of jobs that workers with disabilities can meet is small	99	83,9
Enterprises do not understand the mechanisms and policies to support the recruitment of disabled workers	89	75,4

According to the survey results, women with disabilities rated the factor that businesses don't want to hire workers with disabilities above the strong impact level, with 113/118 people choosing (accounting for 95.8%); while the factor of the number of jobs that workers with disabilities can meet is little above the normal impact level, the rate of 83.9% of people chooses. Meanwhile, the factor that businesses do not know about mechanisms and policies to support the recruitment of workers with disabilities is only at a normal level of impact, with 89/118 people choosing (accounting for 75.4%). This means that to enhance the connection role, we need to pay special attention to the fact that businesses do not want to hire workers with disabilities.

III. SOME RECOMMENDATIONS TO SUPPORT EMPLOYMENT FOR DISABLED WOMEN OF WORKING AGE

Firstly, improve policies to support vocational training for women with disabilities. Social work activities in support of vocational training for women with disabilities are extremely important, providing an opportunity for women with disabilities across the country to have the opportunity to develop their careers. Therefore, for the implementation of social work activities to be effective in supporting vocational training for women with disabilities, it is necessary to have the cooperation of the whole society and the whole system of mechanisms and policies.

Secondly, raising awareness of women with disabilities about vocational training and employment towards career development helps them to be more confident to integrate into the community.

Third, propagating and improving the quality of vocational training and employment for women with disabilities is the optimal measure to attract the large and active participation of women with disabilities in professional activities, ensuring the quality of women with disabilities. The quality of life is becoming more and more stable, richer, and more diverse.

Fourth, for social organizations, there must be coordination at all levels and branches in the organization assisting such as the Women's Union, Department of Labor - Invalids and Social Affairs, social organizations, sponsors, and information propaganda agencies.

Fifth, for families of women with disabilities, it is necessary to have seminars and training sessions organized by the education and health sectors so that they can realize the values of ethical standards in showing filial piety. for women with disabilities.

IV. CONCLUSION

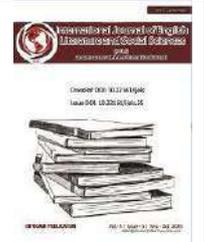
Social work activities in supporting employment for disabled women of working age in Thieu Duy commune have achieved positive results. In general, that activity has brought about a change in the lives of the target groups of women with disabilities, helping them integrate into the community and rise to social development. Social work activities in the commune not only help in the process of vocational training and career guidance but also support them with "firm skills" when setting up a career, ensuring a stable life. Therefore, social work activities in support of vocational training for groups of women with disabilities have been promoting their role

as one of the priority activities contributing to promoting equity and sustainable social security.

However, social work activities in supporting employment for women with disabilities still reveal shortcomings and limitations. Therefore, such activities need the attention, contribution, and cooperation of the whole society to improve and improve the quality of activities to be able to approach and reach them closer to many different types of disability in the workplace. professional work.

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Liberal Humanism in Galsworthy's Plays *the silver Box*, *Strife*, *The Skin Game* and *Justice*

Dr. A. Arun Daves

Assistant Professor, Department of English, Jawahar Science College, Block – 14, Neyveli, Tamilnadu, India

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Abstract— *John Galsworthy is a British writer focused on composition with reformist enthusiasm. His plays are known as 'Tragi-Comedy' examining his contemporary social issues and expecting potential arrangements from his crowd. His social cognizance and fighting demeanour towards the wrongs winning in his time has made him a craftsman with significant mankind and his basic disposition towards bigotry, obliviousness, deception, oppression, strange notion, and the remainder of the social variations in his plays affirm his stand as an ethical craftsman with humanistic worries. Hence, this paper endeavours to follow the humanistic worries in Galsworthy's emotional works. His assault is coordinated on the visual deficiency of the legal framework, racial bias and prideful bias, hallucination and various indecencies that plague the indispensable of our life. His objective viewpoint and unprejudiced treatment of the issue provide us with the undistorted standpoint of the basic shortcoming imbued in the general set of laws. The plays *The Silver Box*, *Strife*, *The Skin Game* and *Justice* are analysed based on humanism to bring Galsworthy's concern towards humanism. This paper centres around his humanistic conviction that man is intrinsically great yet the social foundations have frequently exploited man and prevented his endurance and progress.*

Keywords— *John Galsworthy, Tragi-Comedy, Liberal humanism, Compassion, Law Machinery.*

INTRODUCTION

Victorian Plays which featured in later years were moralistic. Henrik Ibsen, a Norwegian writer, significantly impacted the demeanour of the English producers with his reasonable plays and naturalism. In any case, Galsworthy was perhaps the best playwright of the school of authenticity and naturalism in the show and had an obvious impact on promoting the issue of plays in the 20th Century. He was the playwright of public activity and focused his consideration on issues confronting us in the public eye. He tracked down his material and motivation in the realm of day-to-day existence and undertakings, and depict himself 'as a painter of pictures, a creator of things, as genuinely as I probably am aware how, Imagine out of what I have seen and felt' leaving to the side the little dreams, he keeps up with the practical demeanour in his dramatizations reliably and it was his declared item as a

producer to thought with the undeniable realities and states of contemporary life, rather than making trips into the domains of extravagant and sentiment. Like Scottish playwright Barrie, Galsworthy was married to the peculiarities of life and character unafraid, favour or bias. He made no endeavour to celebrate and decorate the horrid real factors of a dull existence with a misleading shade of sentiment, however, endeavoured to make a deception of genuine life on the stage as a force the observer to go through his very own encounter, to think and make and compose with individuals he saw thinking, talking, and moving before him. His work is established in contemporary life and gives a distinctive and genuinely precise image of the condition of the society of the time in which he lived. He as characterizes workmanship as the ideal articulation of self in touch with the world and

concealed sensational craftsmanship essentially depends on his response to the world at large.

He is the detractor and the mediator of contemporary English life in his English shows. In his plays, we have a fine conversation on the issues of marriage, sex connection, work questions, organization of regulation, the cruelty of solitary confinement, rank inclination or class bias. In the plays *The Silver Box* and *Justice*, he manages the issues of judges and the savage working of lawful hardware. In the play *Strife* he focuses on the contention between capital and work, and in the play *The Skin Game* he starts the contention between the landed nobility and the new free enterprise-class. The primary plays of Galsworthy contain and deals with social issues. These differed issues of our public activity are treated by Galsworthy in the connection with the social life form in all. Ibsen had additionally managed issues in his dramatizations, yet he offered social issues in connection with the individual or the family. Shaw once in a while managed the issues of the person in connection with society, yet Galsworthy generally examined issues corresponding to social life forms. He concentrated on regulation and rehearsed as an informal however legal supporter of resilience, compassion, and split the difference as he tracked down these goals as the timeless answer for every one of the human issues and tragedies.

Humanism: An Outline

The rootword for humanism is modesty (*humilis*). The Latin *humanus* implies human or gritty. The word *humanitas*, during the medieval times, was referred to by researchers as those connecting with the useful undertakings of mainstream life (the investigation of dialects and writings is still some of the time alluded to as 'the humanities'). Since the *humanitas* drew quite a bit of its motivation and sources from the Roman and Greek works of art, the Italian interpreters and instructors of those compositions came to call themselves *umanisti*, 'humanists'.

The term '*humanism*' was first involved by a German educationist in 1808 to allude to a course of study in light of Latin and Greek creators, an educational plan that had been laid out by Italian Renaissance humanists. Their educational program covered moral way of thinking, history, writing, way of talking, and punctuation; it has extended over the long run to incorporate different subjects also. In the end, the word humanism came to demonstrate a specific viewpoint, a methodology, a mindset, a dream focusing on the significance of human encounters, limits, drives, and accomplishments.

However, arranged under many heads, every one of the humanisms centre the manners by which humankind

have, do could live respectively in and on the world contained. As said by Davis in his work *Humanism: The New Critical Idiom* regarding the broadest way of thinking of the hypothesis and its esteemed goals, by and large, the opportunity to talk and compose, to sort out and crusade with regards to individual or aggregate interests, to dissent and resist: every one of these, and the possibility of a world where they will be gotten, must be verbalized in humanist terms. Humanism, to put it plainly, battles against obliviousness, oppression, abuse, extremism, and foul play and advances the reason for a human opportunity, poise, and values.

From *Gorboduc* to *Waiting for Godot*, plays have been concentrating on the interior and outer advancement of man's tendencies. It drives forward to consummate human instinct with its mind and activity. The plot in the show is generally human-centric. However ongoing basic hypotheses attempt to follow the human brain research through the lexical brightness of the creator, a definitive point of the show has not been changed since its commencement. The cutting-edge liberal humanism and existential humanism might be compared to customary humanism yet they can't precisely be antithetic in that frame of mind of human freedom. Consequently, the centre point of humanism is human freedom and club.

Galsworthy's Generosity and Objectivity

Galsworthy manages the issues of existence with generic quality. He is a craftsman and takes a disengaged perspective on the issues; by testing profoundly we can feel his compassion for one side or the other. Be that as it may, when in doubt, he analyses the two sides of the case with equivalent caution and presents them without offering any viewpoint. Galsworthy sends out the vibe of generic quality in the words, that he attempts to wipe out any predisposition and see the entire thing as should an umpire, one of those unadulterated things in white coats; cleansed of the relative multitude of biases, interests and preferences of humanity. He wants to have no temperament for now and he wants to write just according to an objective perspective. He wants just to focus on the truth and reality of society. While introducing the image of contemporary life, he keeps himself on the foundation. He doesn't permit his character to barge into the shows. In his plays, he has consistently attempted to give the two sides of the issue severe generic quality. To keep up with equilibrium and balance in his sensational strategy, he has not been deeply inspired by feelings. He may be sincerely thoughtful to his personality or that, to this class or the other, yet as a writer, he effectively looks at the enticement of treating a specific person with prejudice

In the play, *The Silver Box*, Jones, a jobless young fellow, takes a silver satchel in an attack of tipsiness, from Jack Barthwick, the wayward lad of a rich liberal M.P. we can scarcely fault Jones for this frivolous wrongdoing when joblessness was common all over the place and when even Jack Barthwick himself could take the silver handbag from an obscure woman and slips by everyone's notice by regulation. In any case, a stringently unbiased appointed authority like Galsworthy can't permit this wrongdoing to slip by everyone's notice, though he permits Jones to have his full say and alludes to the way that there were two regulations pervasive around then, one for the rich and the other for poor people, and Jones since he is poor, can't expect that judges which he could without much of a stretch purchase assuming he was rich. Assuming Galsworthy had made of less expensive dirt he would have made the Barthwick unspeakable miscreants and the Joneses the guiltless casualties. Yet, old Barthwick is a good-natured man, and Jones is a villain and an ill treater of his wife. It is great and awful on the two sides. The fault is made concerning as the playwright can make it.

In the play, *Strife*, additionally the offset is held together with wonderful objectivity. The producer presents the two sides of the case. He gives the capital case and works with severe generic quality. In the play, the scale is held impartially and the audience just feels the vanity of the shocking pride and bias on the two sides; the side of Anthony, the entrepreneur and Roberts, the union chief.

Galsworthy's Compassion and Humanism

However, Galsworthy gives his circumstances and characters unoriginality, yet assuming we dive deep down in his plays, we can recognize his compassion toward the down-trampled and the dark horse in the public eye. His compassion stretches out even to creatures. He has a Tolstoyan veneration for all life. When the cover of this scholarly unoriginality is lifted, the humanist in Galsworthy is obviously uncovered, voicing his most grounded challenge the savagery and treacheries of our general public. The glow of feeling could scarcely be chilled by the virus bit of the necessities of the emotional workmanship. The humanistic way to deal with life, and its concerns are apparent in practically every one of the plays of Galsworthy and its best illustration can be given in the play *Justice*. Galsworthy's compassion is obviously with Falder. In the protection of the advice for Falder, we feel the voice of Galsworthy himself. It appears to us that the writer has put off his attorney's outfit and is enthusiastically interesting to think about the instance of the denounced with empathy. The adjudicator might choose to disregard the wistful allure of Mr. Frome, the legal counsellor for Falder, yet it won't ever neglect to

track down a sympatric reverberation in the core of the perusers and the crowd, in light of the fact that the voice of the writer is introduced through Frome. In this regard contrasting Galsworthy and Bernard Shaw is fascinating. Shaw has more inventive compassion than is generally yielded to him, however his satiric gift, and his virtuoso for disparagement make him seem negative. Shaw is moved by his view so much that he neglects to enter satisfactorily into the viewpoint of others. Galsworthy is never responsible for this pass of emotional compassion and understanding. Where Shaw would sneer and revile, Galsworthy would flinch and eventually wind up obliged to favour, Shaw's intellectualism rushes to clever parody and assault; Galsworthy's emotionalism drives rather to noble cause and compassion and lenience.

Fundamentally the plot in all of Galsworthy's plays, there is a wide current of serious mankind which saves his work from the acts of vengeance of time. *Strife* is definitely not a vaporous handout yet an investigation of the soul of hardcore, which denies men of their caution. Twists their judgment and prompts severe clashes and suffering. Righteousness manages the visual deficiency of the legal system; it was visually impaired in the Greeks and Romans and there is no great explanation to assume it won't be visually impaired in future. The law machinery might change, however, the absence of understanding and foreknowledge shown by normal mankind will persevere, and lead to experiencing, like it was undergone by Falder.

CONCLUSION

The general impact lifted at the forefront of our thoughts subsequent to perusing Galsworthy's plays is one of depression and unhappiness. His sensational work is chiefly dim. His sad has are for the most influence serious, considerably grave. However, he isn't a worry wart. There is a beam of trust that the parcel of people would be better on the planet to come. Galsworthy accepts, that the reason for misfortune is public activity lays disappointment of compassion and creative mind, and expectations that the human part is equipped for enhancement. The rest of his plays can likewise be considered for his humanistic morals and significant moral vision. As a social detractor, he portrays the human's narrow-mindedness and badgering for the sake of reformatory subjugation, and ticket of leave framework in a striking way in this play. The savvy person, moral and social stand of Galsworthy properly puts him in the midst of the humanists with a worry for the government assistance of humankind. Galsworthy never proposes any cure in his play as his plays are unequivocally intriguing to the social establishments to mull over and make their own revisions for human

advancement. While we summarize the objectives of the relative multitude of humanistic schools subsequently as in Davis's *Humanism: The New Critical Idiom*, for a certain degree, some assortment of humanism stays on many events, the main accessible option in contrast to bias and oppression.

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Implications of Impoliteness Strategies on Interpersonal Relations: An Analysis of *The Dirty Picture*

Dr. Jitendra Kumar Yadav

Associate Professor of English, Faculty of Humanities and Social Sciences, Shri Ramswaroop Memorial University, Barabanki, Uttar Pradesh, India

Email: jitendragita@rediffmail.com

ORCID ID: <https://orcid.org/0000-0002-2348-2589>

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Abstract— *Impoliteness is an action or a linguistic expression contrary to politeness. It is a general impression that all the societies have devised certain norms of politeness to keep the conflict in conversation at bay and thereby keep the interactants in a good humour. Nevertheless, interactants sometimes either fail to observe politeness in interaction or intend to violate the said norms of politeness which results in impoliteness. The present paper makes an attempt to understand impoliteness from a linguist's perspective and draw a line between politeness and impoliteness. It uses impoliteness framework proposed by Culpeper (1996) to understand the implications of impoliteness on interpersonal relation through the analysis of select exchanges taken from the film, The Dirty Picture. The analysis reveals that the interactants are sensitive to impoliteness and the frequent use of impoliteness strategies (accidental or deliberate) in interpersonal discourse causes conflict in relations. It is often used as a tool or strategy to exercise power, dominance, superiority or threat over the hearer, subject to the speaker's intention, position, gender, goal and context, which play a vital role in the choice of impoliteness strategies, perception of meaning in day-to-day exchanges and in causing disharmony in relation between the parties at the negotiations of useful business.*

Keywords— *Impoliteness strategies, politeness, interaction, interpersonal relation, conflict, discourse, The Dirty Picture.*

I. INTRODUCTION

Politeness is an essential attribute of speech that reveals the nuances of our culture. It is a general social behaviour expressed through verbal (language/speech) and non-verbal expressions (body language). Every culture is blessed with certain discourse practices which every user of that culture is supposed to adhere to in order to maintain harmony in interpersonal relationship. Such practices are usually known as politeness principle, cooperative principle, conversational maxims, politeness strategies, etc. And any failure to observe them could have an adverse effect on the interlocutors' relationships subject to context and intention. Such behaviour is often marked as impolite or rude. However, it is very difficult to universally define

which behaviour or expression (verbal or non-verbal) may always be recognized as (im)polite as there are various factors like context, culture, language, gender, race, community, class, relationship, etc. that affect it. Locher and Bousfield (2008), and Culpeper (2011) too are of the opinion that there is no consensus over what is to be recognized as (im)polite behaviour/expression across different cultural settings. Generally, any act (physical or linguistic) that hurts someone's feelings is referred to as impoliteness. In day-to-day socio-political discourse, people employ (im)politeness to meet their prospective goals.

Locher and Bousfield (2008) believe that impoliteness is a face aggravating behaviour in a given

context whereas Culpeper (2008) views it as a behaviour either intended to damage the 'face' of the hearer or interpreted as impolite by the hearer. Like Brown and Levinson's (1987) definition of politeness, these definitions of impoliteness too are inspired by Goffman's (1967) concept of 'face' which refers to an individual's public self-image. According to Brown and Levinson (1987: 62), there are two types of face, 'positive face' and 'negative face'. Positive face is an individual's want that his actions should be appreciated and approved of while negative face is an individual's want for freedom of action or of freedom from imposition. Thus, an action otherwise to the hearer's positive or negative face wants is often called 'face threatening act' (FTA) which causes impoliteness.

Lakoff (1989) and Beebe (1995) mark 'impoliteness' as 'rudeness' or 'rude behaviour' that does not observe conversational norms in the context wherein they are expected to occur (quoted in Culpeper, 2011: 19); whereas, Terkourafi (2008) is of the opinion that 'in impoliteness, actively inferring the speaker's intention leads to the conclusion that the speaker had *no* face-threatening intention, while in rudeness proper it leads to the conclusion that the speaker *did* have a face-threatening intention' (62).

Holmes *et al.* (2008) (quoted in Culpeper, 2011: 20) are of the view that any linguistic behaviour which the hearer interprets to be threatening to his/her face or which infringes the norms of accepted social behaviour pervading in a given society can be called impoliteness. They look at impoliteness from the hearer's viewpoint whereas Bousfield (2008a) and Culpeper *et al.* (2003) interpret impoliteness from the speaker's perspective. They term impoliteness as opposite to politeness—the acts designed to attack one's face to cause social disharmony or conflict. Bousfield (2008a: 72) believes that impoliteness acts are 'intentionally gratuitous and conflictive verbal face-threatening-acts (FTAs) which are purposefully delivered: (i) unmitigated, in contexts where mitigation is required, and/or, (ii) with deliberate aggression, that is, with the face threat exacerbated, 'boosted', or maximised in some way to heighten the face damage inflicted'. Culpeper (2005) suggests two possibilities in which impoliteness could occur—when the speaker attacks the hearer's face intentionally and/or when the hearer interprets the given act as intended face-attack. In this regard, Culpeper (2011) points out that impoliteness lies in the eye of the hearer—how he perceives a given act or associates it with the context. Analogous to Culpeper (2005), Bousfield (2008b) perceives linguistic impoliteness as an effort to use power over the target and thereby to ensure that the target gets offended.

Impoliteness Models

To examine how impoliteness is exercised in conversation to cause offence, Lachenicht (1980), Austin (1990) and Culpeper (1996) have suggested significant models. Lachenicht's (1980) model sees impoliteness in terms of aggravating language which is often used to hurt the hearer. According to him, the speaker may hurt the hearer in two ways: by suggesting that the hearer is not welcomed and/or is not associated with the speaker and by infringing the hearer's freedom of action (Lachenicht (1980) cited in Bousfield 2008a). Inspired by Brown and Levinson's (1987) politeness model, he proposes four aggravation super-strategies—off-record, bald-on-record, positive aggravation, and negative aggravation—to examine impoliteness in interaction. However, his aggravation model failed to impress the scholars as his positive aggravation is different from Brown and Levinson's (1987) concept of positive and negative face (Bousfield, 2008a: 87), his off-record and bald-on-record are old strategies having greater affinity with Brown and Levinson's (1987) politeness model, and more importantly his model lacks 'real life' examples (Culpeper *et al.* 2003: 1553).

Austin's framework (1990) talks of how an act is taken as offensive by the hearer rather than how it is communicated by the speaker. She gives examples how 'incidental' or 'accidental' face threats are acts of impoliteness (cited in Culpeper *et al.* 2003: 1534). Culpeper *et al.* (2003) have criticized her framework for lacking tested examples.

Like Lachenicht (1980), Culpeper (1996) also bases his impoliteness model on Brown and Levinson's (1987) politeness model. He postulates five super-strategies of impoliteness—bald-on-record impoliteness, positive impoliteness, negative impoliteness, sarcasm or mock politeness and withhold politeness; nevertheless, there are marked differences between the two. Culpeper's impoliteness strategies are designed to threaten rather than enhance the hearer's face. Moreover, Culpeper's (1996) model has an advantage of being tested on real life data—the army-recruit-training discourse and drama discourse. A brief account of his model (see Culpeper 1996: 357-58; Culpeper *et al.* 2003: 1555) is as follows:

Bald-on-record Impoliteness

The speaker performs the FTA in 'a direct, clear, unambiguous and concise way where face is not irrelevant or minimised' (Culpeper 1996: 356). It is 'deployed where there is much face at stake and where there is an intention on the part of the speaker to attack the face of the hearer' (Culpeper *et al.* 2003: 1554).

Positive Impoliteness

It involves the strategies which are designed to attack the hearer's positive face wants. The linguistic output strategies for positive impoliteness are: 'ignore, snub the other', 'exclude the other from an activity', 'dissociate from the other', 'be disinterested, unconcerned, unsympathetic', 'use inappropriate identity markers', 'use obscure or secretive language', 'seek disagreement', 'make the other feel uncomfortable', 'use taboo words', 'call the other names', etc.

Negative Impoliteness

The speaker employs these strategies to attack the hearer's negative face wants. The linguistic output strategies of this super-strategy are as follows: 'frighten', 'condescend, scorn or ridicule', 'invade the other's space', 'explicitly associate the other with negative aspect', 'put the other's indebtedness on record', etc.

Sarcasm or Mock Politeness

Sarcasm is the use of language by people to say just the opposite of what they mean. Such language is marked by the use of politeness only at the surface level. Sarcasm is a mock politeness strategy employed for social disharmony and is clearly the opposite of banter which is a mock impoliteness strategy for social harmony.

Withhold Politeness

It is an act of remaining silent wherein politeness is expected to take place.

Culpeper (1996) considers sarcasm or mock politeness as one of the impoliteness super-strategies whereas Lachenicht (1980) considers sarcasm as a positive aggravation sub-strategy and mock politeness or 'inappropriate positive politeness' is a negative aggravation sub-strategy (Bousfield 2008a: 87). However, Bousfield (2008a: 95) has categorized 'sarcasm or mock politeness' and 'withhold politeness' under 'off-record impoliteness'.

Later, Culpeper *et al.* (2003: 1546) have criticised Culpeper's (1996) model for being centric to 'single impoliteness strategies' derived from 'grammatical or lexical items', and supplemented the same including prosody (paralinguistic features) in the interpretation of impoliteness. However, Culpeper's (1996) model is still useful in the analysis of impoliteness.

II. METHODOLOGY

The present study is qualitative research. It involves film dialogues considering film dialogues mirror the real life conversation. For this purpose, total three excerpts of exchanges have been taken from the Hindi film, *The Dirty Picture*. The select exchanges are

exemplary to explain and understand the use of impoliteness in interaction. In order to understand how impoliteness is employed as powerful tool to achieve desired goals in interaction or influence interpersonal relations, Culpeper's (1996) impoliteness framework as a model supplemented with Culpeper *et al.*'s (2003) model is used.

The Dirty Picture: Summary

The film, *The Dirty Picture* (2011), is written by Rajat Arora and directed by Milan Luthria, and co-produced by Shobha Kapoor and Ekta Kapoor. Its plot is inspired by the life of a South Indian actress Silk Smitha. The film received many accolades such as the Best Actress trophy for Vidya Balan (https://en.wikipedia.org/wiki/The_Dirty_Picture).

The story of the film is woven around a village girl, Reshma, who secretly runs away from her home a day before her marriage and arrives at Jupiter Studio to make career in acting; but gets rejected by Sudhir, the casting director. He, however, gives her some money to buy food for herself. She, however, buys a movie ticket instead of food. During the show, a middle aged man, sitting beside her, offers her some money to have sex with him. This incident shocks her from within; nevertheless, it reminds her of her worthiness. Next day, she goes to Sudhir and luckily, she gets a role in an item song. On the day of release, Reshma goes to watch the film but she gets disappointed finding her dance scene missing. Since, the film fails to attract movie goers, the producer, Selva Ganesh, decides to replay it after adding deleted dance scene which turns out to be a major box-office hit.

Impressed by Reshma's electric dance, Selva Ganesh launches her with new identity as 'Silk' against the superstar Suryakanth in his upcoming film. Suryakanth and Silk turn to be a lucky match for Selva Ganesh to produce many a blockbuster film one after another. With the passage of time, Silk develops an intimate relationship with Suryakanth that lives short and then she turns to his younger brother, Ramakanth. After a long gap, Silk encounters Suryakanth in an award ceremony wherein he passes personal comments on her. Infuriated by his comments, she lambastes not only him but also the audience for their hypocrisy. Naila, a film critic, applauds her bold step and asks her to keep doing that, on which, Silk defiantly remarks that she is not a film that changes after an interval.

Day-by-day, Silk and Ramakanth's relationship blossoms; when Naila learns of it, she casts aspersions on Silk for dating both the brothers. In revenge, Silk not only spoils her private party but also kisses Ramakanth publicly to hurt Suryakanth's ego. After this incident, Suryakanth

distances himself from her as a result she loses offers from big filmmakers. Her mercurial and arrogant behaviour distances her from everyone. Later on, Ramakanth too breaks the relationship with her when she misbehaves Shakeela, an aspiring actress.

Gradually, Silk becomes addicted to alcohol and cigarettes and gains weight consequently she loses film offers. She makes her own film with Selva Ganesh by copying her rival Abraham's idea of triple role. The film flops and she loses all her hard earned money. Debt ridden Silk approaches a less known film maker, Mutthu, who tries to cast her in a porn film after intoxicating her. Luckily, she is saved from ignominy by the police. Loneliness and debt make her life miserable as a result she slips in depression and commits suicide.

Analysis and Interpretation of Impoliteness Strategies

In order to understand how impoliteness is used as a tool of achieving desired goals or influencing interpersonal relations of the participants, select excerpts of the exchanges have been taken from the film, *The Dirty Picture*. Since the exchanges took place in Hindi language, transliteration of each turn has been given along with the translation in the parenthesis for the sake of analysis.

The following exchange has been taken from the scene which opens in Jupiter Studio where Reshma, a village girl obsessed with urban lifestyle, arrives for the audition. She is the last contestant in the queue and when her turn comes, the casting director, Sudhir, refuses to entertain her. She requests him to give her a chance. Below is an excerpt of the conversation between Sudhir and Reshma:

Reshma: Sir-sir! Mujhe actor banana hai, sir. [Sir-sir! I want to be an actor, sir.]

Sudhir: (laughs) Mujhe bhi director banana thaa. [And I wanted to be a director.]

Reshma: Main doosari ladakiyon ki tarah dance nahin karanaa chaahati. Main actor banoongi sir. [Sir, I don't want to dance like other girls. I'll be an actor, sir.]

Sudhir: Main bhi kuchh hat kar filmen banaanaa chaahataa thaa. [And I wanted to make offbeat films.]

Reshma tells that she wants to become an actor; however Sudhir not only laughs at her but also makes a sarcastic remark, mocking his failure to become a director to imply that acting is not a joke rather a wild goose chase for her. Here, Sudhir employs off-record impoliteness to communicate either his inability or his outright rejection to cooperate with her. Reshma tries to convince him saying that she is different from the crowd. She tries to intensify his interest with the expression '*main actor banoongi sir*'.

But, instead of showing any interest, Sudhir refuses her request by telling his own story of failure to produce offbeat films (*main bhi kuchh hat kar filmen banaanaa chaahataa thaa*) to imply that it's a very challenging and competitive field. His implied rejection is a face threatening act to her positive face wants. Thus, the given expression is an example of off-record impoliteness.

Reshma: Sir! Main actor banane ke liye kuchh bhi kar sakati hoon. [Sir, I'll do anything to become an actor.]

Sudhir: Main director banane ke liye kuchh nahin kar paaya. [And to become a director I could not do anything.]

Reshma: Jo in photos men nahin hai vo dikhaaon kyaa? [Would you like to see what's not in these pictures?]

Sudhir: Main apni film ki kahaani sunaon kyaa? [Shall I tell you the story of my film?]

Reshma makes her utmost effort to win Sudhir's favour by stating her readiness to face any challenge to become an actor (*Sir! main actor banane ke liye kuchh bhi kar sakati hoon*). But, Sudhir doesn't move rather reiterates his failures (*main director banane ke liye kuchh nahin kar paayaa*). His self-criticism implies that she shouldn't expect any cooperation from him. Thus, the implied non-cooperation is an example of off-record impoliteness. Reshma doesn't lose her patience rather she seeks Sudhir's permission to show her talent (*Jo in photos men nahin hai vo dikhaaon kyaa?*). Instead of giving a direct answer, Sudhir asks her whether she would like to listen to the story of his film in the same tone and sentence structure (*main apni film ki kahaani sunaon kyaa?*); maybe, he doesn't want to hurt her directly. His utterance can be seen as an implicit challenge to her ability. Thus, it is an off-record impoliteness to Reshma's positive face.

Reshma: Sir aap meri baat sun hi nahin rahe. Aap apni film se baahar niklo naa sir. [Sir, you aren't even listening to me. Sir, step out of your film.]

Sudhir: Too bhi apne sapanon se baahar aajaa. Teri jaisi pachchees baithi hain baahar. Kal pachaas ho jaayengi. Kuchh nahin hone vaala teraa. Naa to kisi angle se mahaboobaa dikhti hai, naa bivi. Bahut fiki dikhti hai too. [And you too step out of your dreams. There are 25 like you waiting outside... and tomorrow there will be 50 more. You're good for nothing. Neither do you have the seductive charm of a lover nor the grace of a wife. You are very dull.]

Reshma: Do din se chini khaa rahi hoon sir. Namakin kahaan se lagoongi. [I've been living on sugar for two days... so how can I look spicy?]

Sudhir: Ek minute, ye rakh le (offers some money). Jaake kuchh khaa lenaa aur fir sochanaa kyaa karanaa hai life ke saath. Actor bananaa sab ke bas ki baat nahin hai. Chal. [Hold on... take this and have something to eat. And think about what you want to do with your life. Not everyone can become an actor. Now leave.]

Helpless Reshma complains of ignoring her (*Sir aap meri baat sun hi nahin rahen*). She requests Sudhir to come out of hangover from his film (*Aap apni film se baahar niklo naa sir*) to imply indirect request for support. Her demand is an imposition to his freedom of action. Reshma's lower social rank doesn't give her licence to criticise or impose on Sudhir. Her imposition puts an adverse effect on him. Consequently, Sudhir attacks her positive face by making disparaging comments on her ambition (*Too...aajaa*), social standing (*Teri jaisi...vaala teraa*) and appearance (*Naa to...fiki dikhati hai too*). He uses second person pronoun 'too' (thou) to belittle her social rank. Sudhir seems too judgemental of her potential. His critical remark employs positive impoliteness—Ignore, snub the other (*teri jaisi 25 baithi...50 ho jaayengi*); Be disinterested, uninterested, unsympathetic (*kuchh nahi...dikhati hai too*); and negative impoliteness—Invade the other's space (*too bhi...baahar aajaa*); Condescend, scorn or ridicule (*naa to kisi...naa bivi*).

Having got humiliated Reshma acknowledges her reality by stating that she is surviving solely on sugar these days so how she could manage her seductive look (*namakin*) and thereby she employs on-record off-record appeal to communicate her helplessness and win his favour. Her off-record appeal succeeds when Sudhir offers a little money to buy food as a gesture of help.

Though Reshma gets rejected, she never lets her hope go. She makes another visit to the studio wherein she gets a minor role in an item number. Her titillating moves impress the producer, Selva Ganesh (or Selva), who launches her against the superstar Suryakanth (or Surya) in his upcoming film with her new identity 'Silk'. Silk (earlier Reshma) tries her best to tune with Suryakanth for the dance shoot; but, it goes in vain. Suryakanth gets irritated and refuses to shoot with Silk. He sits down in a chair and lights up a cigarette. The interaction takes place when Suryakanth calls her.

Surya: Ai ladaki! idhar aa. Kyaa naam hai teraa? [Hey girl! Come here. What's your name?]

Silk: Reshma... Silk.

Surya: Naam do-do rakhe huye hain, kaam ek bhi nahin aataa. Ye plastic kaa cover dekh rahi ho? Ye ho yaa naa ho isase cigarette par koi fark nahin padataa. Thik isi tarah tum is film men ho

yaa na ho isase kisi ko koi fark nahin padataa. [Two names to go by and you can't do even one silly step. You see this plastic cover? Whether it's there or not it makes no difference to the cigarette. Similarly whether you are in this film or not it makes no difference to anyone.]

Silk: Vaise sir ab agar baarish aa jaaye aur ye cover naa ho to is cigarette men aag bhi naa lagegi. [Suppose that if it rains and there's no cover... the cigarette won't even light up.]

Surya: Pack up. Heroine kaa kahanaa hai baarish hone vaali hai bhayi. [Pack up! Heroine says that it's going to rain.]

Suryakanth uses inappropriate address marker 'Ai ladaki!' and the second person pronoun 'teraa' (of inferior rank) to distance her from him and demean her social rank. It is a face threatening act to her positive face. For a moment, Silk is confused, then turns and finds it is Suryakanth who is beckoning her. She is so nervous that she tells her real name unconsciously; nevertheless, she immediately corrects her slip by uttering 'Silk'. Listening to her reply, Suryakanth seems to be critical of her behaviour. He makes disparaging comments on her name as well as on her performance (*Naam do-do...nahin aataa*) employing positive impoliteness strategy to pull down her image. He doesn't stop here rather he humiliates Silk by comparing her with the plastic cover over the cigarette to tell her worth in the film. Thus, Suryakanth threatens her positive face employing positive impoliteness strategy: Ignore, snub the other (*...tum is film men ho yaa naa ho...*); and Exclude the other from activity (*isase kisi ko koi fark nahin padataa*).

Silk gets stunned listening to his disparaging comments; however, she, restraining her anger, defends herself giving her own argument (*...agar baarish aa jaaye aur ye cover naa ho to is cigarette men aag bhi nahin lagegi*) to save her positive face wants. Her logical argument is a challenge to Suryakanth's comment as it contradicts his belief, which causes threat to his positive face. Thus, she employs positive impoliteness (Seek disagreement). At this, Surya gets infuriated and announces pack up stating that is going to rain, perhaps to give a befitting reply to her blunt argument and show his anger. People at the receiving end get shocked at Suryakanth's decision. This utterance causes FTA not only to Silk but also to Selva Ganesh. None of them might have expected such a bad situation. Thus, Suryakanth's statement seems to involve off-record impoliteness.

On the request of Selva Ganesh and the crew members, Silk apologises to Suryakant and requests him to give her a chance. They prove to be a lucky match to make hit at box office. Silk's excitement goes leaps and bounds.

She wants to do more films with Suryakanth. One day, while they were talking on this issue in the studio, Selva Ganesh and Abraham make an entry. The latter comes to discuss his upcoming film with Suryakanth. Seeing both together, Suryakanth cuts a joke. Selva Ganesh enjoys his sense of humour, then turns to Abraham and introduces Silk to him.

Silk: Hello.

Abraham: Surya sir mujhe aap se apani agali film ke baare men discuss karanaa hai. Aur ye film sirf aap par hogi. Isako chalaane ke liye koi chaaloo yaa ghatiyaa stunt ki zaroorat nahin padegi aapako. [Surya sir, I want to talk to you about my next film. And this film will showcase you. You won't need a cheap and disgusting act to promote this film.]

Surya: Abraham! Tum bahut achchhi film banaate ho, sab jaanate hai... [Abraham! everybody knows that you make good films.]

Abraham: Thank you sir! Ye sab idli, rasam aur rum kaa kamaal hai. [... I owe it all to *idli, rasam* and rum.]

Silk greets Abraham saying 'hello' which is a friendly gesture. The expression aims to enhance his positive face wants. However, Abraham, who doesn't like Silk, ignores her warm greeting. He turns to Suryakanth and tells that his next film will be based on him only (*Surya sir...par hogi*) and it will not require any cheap and vulgar stunt to promote it (*Isako chalaane...padegi aapako*). Addressing Suryakanth by his name and offering him a film, Abraham tries to win Suryakanth's favour. But the expression goes contrary to Silk's positive face wants when Abraham refuses to answer her greetings and offers his film exclusively to Suryakanth (*aur ye film sirf aap ke oopar hogi*), and negative face wants when he indirectly associates Silk with '*chaaloo yaa ghatiyaa stunt*' looking at her to imply that she is infamous for it. Thus, he uses positive impoliteness (Ignore, snub the other; Exclude the other from an activity) and negative impoliteness (Explicitly associate the other with negative aspect).

Abraham's indirect comment on Silk makes Suryakanth rather uncomfortable. After a little silence, Suryakanth, scratching his moustache and looking at Silk, makes a faint cough to signal her move from there. Silk's half-opened mouth and wide-opened eyes clearly indicate that she is shocked. Feeling offended and finding no way to counter Abraham's off-record remark, she moves from there.

Suryakanth appreciates Abraham for making good films; and in response, the latter too thanks Suryakanth for appreciating his effort and cracks jokes by giving credit to '*rasam and rum*' to make others feel light

and interested. Seeing Selva Ganesh laughing at his joke, Suryakant too joins him showing a grim smile. Thus, they reciprocate familiarity and common ground to enhance one another's positive face wants.

Surya: Lekin tumhaari filmen commercially successful nahin hongi. Hoon, kisi film festival ki to garmi badhaa sakati hain, lekin theatre men to kuttaa bhi nahin munh maarataa. Am I right? [But your films aren't commercially successful. They captivate the audience at film festivals but they fail to bring in even a dog at local theatres. Is that right?]

Selva: Right sir.

Surya: Spice it up. Abraham! Spice it up. Sex daalo. Silk kaa ek gaanaa daalo, do gaanaa daalo, whatever you like. Dekho! Successful film vahi hoti hai jisame masaalaa sahi ho. Right Selva? [... Add some sex. Have Silk dance to a number or two, whatever you like. Let me tell you successful films are those that have the right spice...]

Selva: Genius sir. You are a genius.

Surya: It's a curse Selva. It's a curse.

Suryakanth has some reservations in his mind. No sooner does he stop smirking, than he criticises Abraham's films for failing to meet commercial viability (*lekin tumhaari...nahin hongi*). Though he admits that his films can attract people at film festivals, they cannot even drive a mongrel to theatre. The given expression which predicts the negative impact of the sort of films Abraham wants to make, can be seen as a direct threat to his negative face as it goes contrary to his beliefs. Putting both positive and negative impacts of his films, Surya cites the reasons as to why the idea should be dropped. Using over-generalised remark (*hoon kisi...munh maarataa*), Suryakanth shows his reluctance to cause potential FTA to Abraham's negative face; therefore, he raises a yes-no question to seek an agreement. Thus, he employs positive impoliteness by predicting commercial failure of his films and underestimating the viewers' response.

Suryakanth's comment makes Abraham dazed. However, Selva Ganesh, endorses Suryakanth's viewpoint (*Right sir.*) and thereby he enhances his positive face. Further, Suryakanth suggests making films spicy by adding 'sex' and Silk's numbers, seeking Selva Ganesh's approval (*Spice it up...right Selva?*). Impressed by his suggestion, Selva Ganesh laughingly endorses it (*Genius sir! You are a genius.*); thereby he enhances Suryakanth's positive face want. Then, Suryakanth says that it is a curse. The expression seems to involve implicature intending the hearer to elicit the meaning as it is not clear what is curse.

Abraham: Sir! I am a director, not a pimp. Main film banaane nikalaa hoon, sex bechane nahin. Aur aap log is ghatiyaa aurat ke saath kaam kar sakate ho, main nahin. [... I want to make a film, not sell sex. Perhaps you can work with that cheap girl but I can't! Right.]

Surya: Right. To Selva, tumhin direct kar lo. [Fine, then Selva you direct it.]

Selva: OK sir. Then bye.

Abraham gets annoyed noticing Suryakanth and Selva Ganesh thwarting his plan. He reminds Suryakanth that he is a director not a pimp who sells sex. Reminding his position, he clears that he is aware of his gains and has self-esteem in this regard. The act of reminding his own position threatens the addressee's negative face as the speaker puts some pressure on him to recognise his position. The expression '*main film...bechane nahin*' is counter remark on Suryakanth's belief that films hit when they have right amount of spice (sex). He adds that they can work with that cheap girl but he cannot. Associating Suryakanth and Selva Ganesh with Silk whom he regards as a cheap girl (*ghatiyaa ladaki*), Abraham implies that they are no better than her. This undoubtedly causes FTA to both the hearers' positive face wants. In this way, the speaker dissociates himself from others (*Aur aap log...main nahin.*) employing positive impoliteness.

Abraham's firm decision not to entertain Silk leaves Suryakanth shell shocked. As a result, he asks Selva to direct the film (*Right, to Selva tumhi direct kar lo.*). No sooner does Suryakanth finish his statement than Selva accepts his proposal (*OK sir.*) and turning to Abraham says him bye (*Then bye.*). Abraham might not have imagined that his proposal would be refused so easily. Selva Ganesh's act of bidding bye with a sarcastic smile adds more to his problem which causes positive impoliteness (Ignore, snub the other).

Silk: Tumhen mujhase problem kyaa hai? [Why do you have a problem with me?]

Abraham: Problem tere maan-baap se hai. Unhen tujhe paidaa hi nahin karanaa chaahiye thaa. [I have a problem with your parents. They shouldn't have given birth to you.]

Silk: Mujhe mere maan-baap ne janm nahin diyaa. Silk ko janm diyaa hai un logon ne jo mujhe chaahate hain. [My parents didn't give birth to me. Silk was brought into this world by the people who admire me.]

No sooner does red-faced Abraham leave the room than Silk interrupts him asking why he is allergic to her (*Tumhe mujhase problem kyaa hai?*). Her enquiry-cum-complaint is a reaction to his negative attitude

towards her. The complaint is an FTA to Abraham's freedom of action (negative face wants) as it forces him to respond, and thereby it doubles the amount of FTA to Abraham's face which has already got a big shot in the arm from Suryakanth and Selva Ganesh. Consequently, Abraham attacks her accusing her parents responsible for this problem (*problem tere...chaahiye thaa.*). One's parents are the most respectable individuals in one's life and such a disparaging remark invites high risk of FTA to one's face. The accusation levelled against her parents certainly drags her social image down, and thereby causes an FTA to her negative face. Thus, Abraham uses bald-on-record impoliteness as it is direct, unambiguous and concise, and is intended to attack the addressee's face wants.

Surprisingly, Silk remains cool; there is sign of anger on her face. She boldly tells that it is not her parents rather her admirers who brought her into this world (*mujhe mere...chaahate hain.*). Thus, she tries to neutralise the effect of FTA caused by Abraham, thereby, she lets his comment hang in the air. Mention her admirers the reason behind her success, she tries to raise her value in his eyes. Her explanation could be seen as a strategy to tease Abraham as it proves him wrong.

Abraham: Tere chaahane waale naa, saamane ke chaar udhar baidhate hain. Peechhe ki chaalis rows meri hai. Main saabit kar doonga ki filmen tere jaise logon ki wajah se nahin chalti. [Your admirers occupy the first four rows in a cinema hall. The 40 rows at the back are mine. I will prove that films don't need gimmicks like you to sell.]

Silk: Filmen sirf teen cheejon ki wajah se chalti hain ... entertainment, entertainment, entertainment. Aur main entertainment hoon. [Films need three things to sell... entertainment, entertainment, entertainment! And I am entertainment.]

Abraham, using bald-on-record impoliteness, again attacks her mentioning that she has got only four admirers in the front row of the hall while the remaining 40 rows are of his admirers (*tere chaahane...meri hain*). Stressing that his admirers outnumber her admirers, he wants to underrate her popularity though he knows that the reality is different. The use of pronoun '*tere*' suggests that he has little respect for her social image as in Hindi speaking community it is usually interpreted as impolite. Abraham challenges that he would prove that films hit not because of people like her (*main saabit...nahin chalti.*). The given utterance attacks Silk's beliefs and underestimates her recognition as an actor. Thus, Abraham employs negative impoliteness strategy (Condescend, scorn or ridicule). Despite Abraham's continuous effort to

damage Silk's face, she remains calm as there is no sign of resentment or surprise on her face. Instead, she smilingly tells that films hit because of entertainment and she is an entertainment (*filmen sirf...hoon.*). The non-verbal expressions reveal that she takes a short pause followed by a wink before uttering the expression 'aur main entertainment hoon' to communicate that films are all about entertainment and luckily she can offer what the audience expect. The winking indicates she involves implicature and whatever she has stated cannot be taken blindly. Thus, the given turn can be viewed as an example of off-record impoliteness intended to ridicule the hearer and thereby trying to damage his face wants indirectly.

III. CONCLUSION

The exchanges held between Sudhir, a casting director, and Silk, an ambitious village girl, in the first scene of *The Dirty Picture* are the examples of the use of impoliteness strategies in interpersonal discourse. Sudhir employs off-record impoliteness most often, followed by positive and negative impoliteness. He involves off-record impoliteness as an implicature to refuse Silk's request and avoid direct threat to her face. However, Silk fails to construe his off-record impoliteness, except his direct comments, due to the intellectual and cultural gap between her and Sudhir. Sudhir's utterances appear to be domineering as compared to Silk's innocent requests and responses. His use of impoliteness strategies is more of circumstantial than intentional. At the surface level, Sudhir seems to humiliate Silk on her appearance that raises feminist issues. However, observing critically under the surface and considering Sudhir's qualification, position and responsibilities, one could very well understand the limit of the patience he could have. This helps us understand the reason behind the use of impoliteness strategies inconsistent with the level of the co-interactants.

In the second scene, Suryakanth employs positive impoliteness to snub Silk's acting and to exclude her from the film. He uses impoliteness strategies not only to criticise her performance but also to exercise power on her in order to attract her submission to his calibre, experience and position. Being a superstar Suryakanth is privileged to exercise his power over Silk who is novice in acting but ambitious to make an entry. His perception about Silk is that she is dwarf against his personality. Silk not only fails to perceive the implied meaning of his remarks rather counters him with her innocent but logical arguments which prove to be a challenge to his sense of superiority which doesn't allow him to indulge in arguments with the girl like Silk. Her counter response hurts his ego; consequently, Suryakanth declares the cancellation of

shooting. Such an incident becomes a brilliant example of breach of harmony, trust, friendship and cooperation in interpersonal relations.

In the last scene, Abraham, while talking to Suryakanth of his new film, uses a number of impoliteness strategies to attack Silk that doesn't go well with Suryakanth who is attracted towards her. Suryakanth criticises Abraham's films for losing the interest of the viewers. He recommends to include Silk's item numbers in the film to attract the audience but Abraham refuses his idea at once alleging that they (Suryakanth and Selva Ganesh) can sell sex to make their films hit but he cannot. The exchange of impoliteness between them results in break-up of their ties. Likewise, Abraham spoils his relationship with Silk too by making disparaging comments on her parents, social standing and talent.

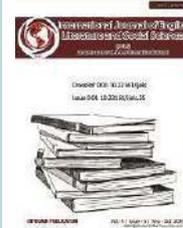
The factor behind the conflict in communication between Sudhir and Silk (Scene-I), Suryakanth and Silk (Scene-II) and Suryakanth and Abraham, and Abraham and Silk (Scene-III) is superiority complex or inferiority complex which is the general feature visible in the day-to-day discourse. Sudhir's choice of impoliteness strategies are provoked by his high stature as a film director before Silk who has no position; that is why she appears to be of no use for him. It becomes evident in the second scene when Suryakanth compares her worth with the cigarette cover. But the response given by Silk to Suryakanth, through the example of rain, punctures the balloon of not only his ego but also of the persons at high position because it reminds the inevitable significance of the people of the low stature, which sends the audience home with the lesson of co-existence, cooperation, and social harmony among the people of different classes.

Thus, on the basis of analysis it can be said that people use (im)politeness strategies as a powerful tool to defend ones face, offend other's face, exercise power over the target, influence interpersonal relationship, etc. The discourse in *The Dirty Picture* is a prototypical model of real life discourse. Such conflicts in interpersonal relations can be resolved by having empathy with other.

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Philo-Semitic Representation of Jewish Nationalism and Identity in Eliot's *Daniel Deronda*

Tanya Singh¹, Dr Anil Sehrawat²

¹AIESR, Amity University, Uttar Pradesh, India

Email: tanyasingh2096@gmail.com

²AICC, Amity University, Uttar Pradesh, India

Email: asehrawat@amity.edu

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Abstract—This paper explores *Daniel Deronda*, which is a political novel where Eliot openly takes a stand for the Jewish cause and provides her solution to the Jewish Question. Eliot attempts to reveal through her book that Judaism which seems to have lost its fervour (due to Jewish conversions and expulsions), is not lost and remains at the very core of Jewish hearts and values. Through various instances in the novel, Eliot supports Jewish nationalism and their struggle for identity and rebukes British racial dominance and the literary antisemitic tradition.

Keywords—*Daniel Deronda*, George Eliot, Identity, Jewish, Nationalism, Philo-Semitism

I. INTRODUCTION

The 1870s was a relatively good time for the Jews all over Europe. While Eliot was writing *Daniel Deronda*, England was governed by Benjamin Disraeli, serving as the Prime Minister for two consecutive terms. That was the time when Europe alternated laws governing Jewish inequality. George Eliot was an Anglican and a religious reader influenced by the readings of the Bible (Abrahams). Eliot's attitude towards Jews changed during her encounter with several Jewish scholars during her visit to Germany. She was heavily influenced by Lessing's *Nathan der Weise*, which "made a profound impression and deflected her mind from former mental attitudes to new appearances" (Abrahams 54) and taught her "religious tolerance" (Abrahams 54). Her understanding of the Jewish cause began when she met Emanuel Deutsch, a scholar of Semantics and the Talmud, also a writer of Jewish subjects, in 1866. Eliot assisted Deutsch in editing his papers on the Jewish matter (Green).

David Kauffman, in 1888, describes Eliot's treatment of Judaism in *Daniel Deronda* as a "glorious exaltation" (Meyer 733). On November 29, 1876, Eliot, in her letter to Mrs Beecher Stowe wrote that, through her novel, she wanted "... to treat Jews with such sympathy and

understanding as my nature could attain to..." (Abrahams 59). *Daniel Deronda* got published when political debates on Jewish assimilation were at their peak. *Daniel Deronda* is a political novel where Eliot openly takes a stand for the Jewish cause and provides her solution to the Jewish Question. Eliot attempts to reveal through her book that Judaism which seems to have lost its fervour (due to Jewish conversions and expulsions) is not lost and remains at the very core of Jewish hearts and values. Through various instances in the novel, Eliot supports Jewish nationalism and their struggle for identity. Although the Jews underwent political and economic emancipation, their condemnation seemed inevitable (Green). Eliot rebukes British racial dominance and the literary antisemitic tradition.

The literary trend of the sympathetic portrayal of the Jews began by the end of the eighteenth century. George Eliot's last novel, *Daniel Deronda*, got published in 1876 and is also her most controversial novel. Jewish characterisation in *Daniel Deronda* is in sharp contrast to Jewish characterisation in other literary texts of the era. *Daniel Deronda* was written at a time in which Jews were tolerated but condemned. Where on one hand Fagin is a customary and an archetypal villain, Deronda in Eliot's

Daniel Deronda is a romantic Jew; the torchbearer of Zionism who is possessed with the idea “of restoring a political existence to my people, making them a nation again, giving them a national centre ... That is a task which presents itself to me as a duty: ... I am resolved to devote my life to it” (Eliot 803).

II. A PHILO-SEMITIC NOVEL

The novel is primarily pro-Jewish, with idealistic Jewish characters, reflecting sympathy and acceptance towards Jewish rituals and practices. It is a psychological novel highlighting the plight and aspirations of the Jews. At the time when *Daniel Deronda* was written, Eliot was in favour of Jewish assimilation as a solution to the Jewish question. Eliot took a rather more positive and liberal approach to represent her Jewish characters in the novel. Eliot's Philo-Semitism kindled from her relationship with Jews and Philo-Semites, her interest in Jewish history, her Jewish connections and acquaintances and her growing detest of English antisemitism (Levenson 131). John Blackwood, her publisher, said, “The whole tribe of Israel should fall and worship her [Eliot]” (Abrahams 59), which the Jews did. Eliot's representation of the Jews in *Daniel Deronda*, especially of Daniel, brought her heartfelt support from Jews all over the world, so much so that the main cities of Israel including Tel Aviv named their streets after George Eliot.

Although Eliot's husband comments that “The Jewish element seems to me likely to satisfy nobody (Hookman)”, Shmuel Verses writes, “For Jews everywhere, the book has a very special place in the history of fiction (Levenson 129)”. *Daniel Deronda* is recognised as a pro-Jewish and a Philo-Semitic novel portraying idealistic Jewish characters where Eliot breaks the antisemitic literary tradition of her times and expresses her sympathies towards Jewish nationalism, aspirations, identity, customs and traditions. (Levenson 130).

Eliot rebukes the continuous production of negative Jewish stereotypes in English literature. “Eliot was not a Jewish writer; she did not write a Jewish book. But Eliot wrote Philo-Semitic books- complicated and problematic- like good literature always is” (Levenson 151).

III. QUEST FOR IDENTITY

Daniel is introduced as a Mathematics graduate in Cambridge who soon loses his interest in the field to “pursue a more independent line of study”. Daniel wants “to be an Englishman, but wants to understand other points of view. And wants to get rid of a merely English attitude in studies” (Eliot 183). Daniel's will to break free sets him on a path of self-revelation.

Levenson comments on the Jewish dilemma of the Victorian era. Through Eliot's *Daniel Deronda*, he explores Jewish dilemmas about conversion in the wake of emancipation and the treatment of the converts. He also emphasises the writer's pro-Zionist sentiments and her aversion to the Marrano. *Daniel Deronda* received a lot of criticism regarding its pro-Jewish projections. Jewish population on the other hand enthusiastically received the novel. Some critics argue that the Christianised version of Jewish characters in the novel portrays both positive and negative traits. Eliot's *Daniel Deronda* aimed at rejuvenating Victorian society and culture and re-establishing the Jewish national identity.

Baron brings forth a major concern of the Jewish dilemma of conversion, and loss of identity and culture in the name of emancipation. He observes that in *Daniel Deronda* George Eliot:

sees the disintegration of Jewry as springing from the decline of Judaism which has been the real cohesive force among the Jewish people for centuries. Through the mouth of one of her characters, she declares that the hunger of the Jews to make money, which they see as their principal means of defence and betterment, is a curse upon them (Baron).

Many Christians attempted to divide the Jews into two categories, the good and bad, the Sephardim and Ashkenazim. In exploring the two Jewish types, Levenson correlates Sephardim and Ashkenazim to Marranism and Martyrdom. Sephardim Jews were those who, were affected by Jewish expulsion in 1492 and conversions in 1497 and were recognised as little less than Jews and liberals. Ashkenazim Jews were traditional Jews considered unfit for Jewish assimilation due to their orthodox beliefs and upbringing.

The type detested by both Sephardim and Ashkenazim Jews is the apostate, one who shows his back to religion and faith. *Daniel Deronda* portrays two apostates in a negative light, Lapidoth and Leonora Eberstein. Lapidoth is an immoral Jew, a renegade who gambles and sells his daughter into prostitution. Leonora is a crypto-Jew who hides her identity behind a German name - “I was baptised; I made myself like the people I lived among”. She is constantly haunted by her Jewish past. Eliot portrays renegades as talented characters but does not sympathise with them since they have no roots and connectivity with their culture and the religion they were born it, thus leading to their lack of moral and spiritual guidance.

Except for a few, Eliot's “Jewish Circle” was Ashkenazim. Eliot's unbiased portrayal of both Sephardim (Daniel Deronda) and Ashkenazim (Mordecai) Jews makes it a

downright Philo-Semitic novel (Levenson 136). Eliot lauds Marranos (a Spanish word for 'pigs' (Abrahams 56)) who, attempt to hide their Jewish identity. Daniel Deronda is an anti-Marrano, the one who does not hide his Jewish identity but is rather in search of it. Daniel's quest for and loyalty toward the Jewish themes reveals his curiosity to embrace his identity rather than conceal it. *Daniel Deronda* is the opposite of a crypto-Jew.

Deronda's dilemma to choose between Gwendolen and Mirah is symbolic of his dilemma to choose between Englishness and Jewishness (Mendelssohn 189). Deronda as a crypto-Jew is the cause of his conflicting identity. The novel ends with the marriage of Mirah and Daniel, which symbolises the union of Sephardim and Ashkenazim Jews. Through their union, Eliot highlights the communal belonging and interconnectedness of Sephardim and Ashkenazim Jews. The union of Mirah and Daniel is further symbolic of an intra-Jewish bond and Jewish-Christian amiability.

Century-long anti-Jewish myths, superstitions and prejudices, and supersessionism made people believe that Judaism has lost its cause to Christianity. Eliot rejects this belief and asserts that Judaism is an ongoing reality. Several instances in the novel claim that "Deronda, like his neighbours, had regarded Judaism as a sort of eccentric fossilized form ... the hitherto neglected reality that Judaism was still something throbbing in human lives, still making for them the only conceivable vesture of the world". The dying of Mordecai is symbolic of a fading Jewish cause which is revived by the reincarnation of Mordecai as Daniel Deronda, who would take the Jewish cause forward.

Eliot believes that the disintegration of Jews from Judaism is due to the Jewish zeal to make money which will only bring them doom. She firmly believes Judaism to be a cohesive force amongst Jews, which would lead to their regeneration (Baron 11). Eliot applauds Deronda's endeavours to leave his Englishness in search of his identity and of his people and to build their nation.

IV. JEWISH NATIONALISM

Eliot sets her novel in Frankfurt, Germany, a place inhabited by German, Spanish, French and Arab Jews. Daniel's decision to travel eastwards is symbolic of his journey towards the Holy Land, Palestine. Many instances in the novel highlight the desire to travel to the east. Deronda informs Gwendolyn, "I am going to the East to become better acquainted with the condition of my race in various countries there" (Eliot 803). Ezra comments, "Besides, I will imagine myself in the East, since I am getting ready to go there someday" (Eliot 789). Jewish nationalism lies at the heart of the novel. While

emphasising the East, Eliot points towards the authentic homeland of the Jews and her support for Jewish nationalism.

Eliot's belief in restoring the Jewish homeland finds its bearer in Ezra and Daniel. Ezra is a spiritual guide to Daniel who helps him learn more about Judaism and believes Daniel to be his successor who would continue his struggle towards the Holy Land. Through characters like Daniel, Eliot restores her belief in Jews like Ezra and Daniel, who would dedicate themselves to the Jewish cause.

V. CONCLUSION

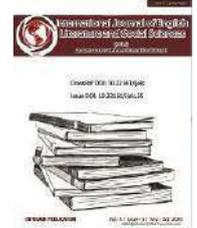
When George Eliot came to write *Daniel Deronda*, she realised that Victorian culture was on a moral decline, on a road towards decadence with a strong influence of cosmopolitanism and materialism. Eliot further asserts the affirmation of Jewish loyalty towards their culture and religion. Eliot objects to the denial of one's Jewishness. Christianity's attempt to convert the Jews failed, and when Christians realised that it was almost impossible to convert the Jews, they rendered the Jew blind to faith, one that had not seen the light yet. Before antisemitism held its ground, intermarriage served the purpose of conversion and provided an answer to the Jewish question.

Various real-life Jewish influences on Eliot determined the location of the novel, along with Jewish characterisations. Her encounter with many Jews changed her perception of them, and she was openly upright for the Jewish cause. Through her novel, Eliot rejects the English racial domination and romanticisation of Marranos, the Sephardim Jews. Eliot celebrates the Jewish zeal to stay firm and connected with their religion and culture and condemns renegades who trade off their culture for materialistic desires. Eliot condemns the prejudiced portrayal of Jews in English literary tradition. She further supports Jewish nationalism and the Jewish desire to travel to the East to build their nation and political identity. Through *Daniel Deronda*, Eliot reveals her sympathies toward the Jewish cause.

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University Youth's use of Social Networking Sites to Obtain Information About Iraqi Political Issues, A Case Study of a Sample of Al-Iraqia University Students, College of Media

Dr. Ahmed Hamid Hussein Al-Dulaimi

Al-Iraqia University, College of Media, Baghdad, Iraq

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Abstract— *This search seeks to know university youth's use of social networking sites to obtain information about Iraqi political issues, A case study of a sample of Iraqia university students, College of Media to reveal the nature University youth's use of social media, determine to what extent provide them with these sites with the necessary information about political issues Iraq, in a period that witnessed many political and security developments and the emergence of massive demonstrations calling for a comprehensive reform of all joints of the state and regained the homeland from the hands of the corrupt and corrupt who owe loyalty and innocence to foreign countries that plunder Iraq's wealth and implement its suspicious agenda on its lands, as well as the beginning of a major global health crisis COVID19 in Iraq had a large share of its repercussions. The researcher used the survey method, and the research methodology necessitated the use of the questionnaire tool to achieve its objectives, and the research stems from a main problem represented by What nature the use of social networking sites by university youth to obtain information on Iraqi political issues?). The research aims to achieve a set of goals, including:*

1- *Determine the most used social networking sites. Building positions on Iraqi political issues by university youth.*

The research led to a set of conclusions, the most important of which are:

1- *Most of the respondents use social networking sites and spend a number of hours and at varying rates in order to obtain information related to political issues related to the Iraqi issue, and this follow-up is mostly in the evening, and this is a clear indication that university students after their work ends and take a rest and then They complete their homework, follow up on social media in the evening, as it is like their leisure and rest time. They dedicate part of it to following up on political issues.*

The researcher also suggested a set of proposals, the most important of which are:

1 - *The necessity of educating university youth about the pros and cons of social networking sites through university lectures, seminars and the media.*

2 - *It is important to educate university youth about the value of time and invest it in what benefits them and achieve their ambitions, and what is allocated from it to use social networking sites should make them aware of developments and events that can help them achieve those ambitions.*

Keywords— *The use of university youth, social networking sites, and Iraqi political issues.*

I. INTRODUCTION

Social networking sites provide all individuals with the opportunity to transfer their knowledge and experiences at all levels, whether researchers, scholars, politicians, innovators, etc., in order to erase all geographical differences by their presence, and be a means of communication to influence the all daily events within an uncontrolled environment, until today, within the prevailing global conditions, they have become a tool for political influence in all the meaning of the word, and one of the most important factors of social change due to the modern means of communication that they provide.

The content of social networking sites has diversified until it is directly concerned with the reality of young people, conveying their interests, problems and stories, as well as broadcasting news related to the political and security situation on the Internet.

Peoples have benefited from social networking sites, which are witnessing a dynamic in development and spread, as they have made them tools to unify visions and trends and mobilize public opinion behind the main political issues that have brought about a radical change in their political scene, and played an active role in fueling the protests of peoples demanding democracy and change. The social role has a prominent and significant role in the events and political changes that affect Arab societies, including the Iraqi society. Its role has emerged in many Arab countries affected by the winds of change that were called the Arab Spring, the popular movement, the Arab revolutions and other names, until it came to naming some Arab revolutions. The Facebook revolution, as happened in the revolutions of Tunisia and Egypt, due to their use of Facebook and other social networking sites and created that locations a different announcement from the media is traditional in subtraction, interaction, speed of transmission of news and supporting it with a lively and expressive image. In emergency circumstances and global events, she was able to interact with these events around the clock, and transmit the event and its details first of all its occurrence and this transmission is accompanied by an amazing speed of spread that cannot be keep up with the traditional media. There is no doubt information is the essence of modern life, and whoever obtains information, controls it, and uses it for his benefit, becomes more capable of development and growth than others, whether at the level of individuals or countries.

Since the end of 2019 and the beginning of 2021, Iraq has witnessed rapid political, security and health developments, whose repercussions and secretions had prominent effects on all joints. The state, as massive popular demonstrations took place in most of the country's

governorates, which began by calling for political reforms, holding early parliamentary elections and improving services, and then developing into demanding the resignation of the government and preventing foreign interference in the country and regaining the looted homeland, which called on the government to take a number of security measures. The most prominent of these is the blocking of the Internet service to stop social networking sites from working, as it was a main tool used by demonstrators to mobilize gatherings, determine the time and place of their launch, and coordinate through it among the leaders of the demonstrations in the governorates, as well as publishing photos and video clips. And the which documents the activities of the demonstrators, their chants and slogans, and the attacks that were sometimes obtained against them by supporters of political parties and unknown armed groups (the third party), and some security elements. The most prominent result of these demonstrations is the resignation of Iraqi Prime Minister "Adel Abdul-Mahdi" and his government, and the holding of early parliamentary elections. Not far from the political crisis, the (Corona) crisis has struck Iraq, like other countries of the world, in light of general corruption - especially the political - that is ravaging the body of the Iraqi state and all its institutions. The Iraqi health sector is witnessing, and a large number of health institutions are out of service.

The research was divided into three sections: the first topic dealt with the methodological framework of the research, while the second topic dealt with the cognitive framework of the research, while the third topic was devoted to the results of the analytical study and their interpretation.

II. RESEARCH PROBLEM

Social networking sites have become an important factor in preparing the requirements for change in society, by creating awareness in the human view of his society and the world. In the formation of the truth, and the solution of its problems. Social networking sites have imposed their presence in the reality of traditional mass media, as the individual is no longer limited to knowing what is happening in the world by following only paper newspapers and television channels, but he is now able to read, follow and share political events using various social networking sites on the Internet, and obtain information and news at any time and with the least effort and cost, and this behavior is supposed to have different effects and repercussions on the awareness of young people - especially the university and their attitudes towards many topics in various areas of life, but the nature of this information, the extent of use and the degree of

dependence on it need a scientific study that gives results Minutes away from exaggeration or under estimation. The Iraqi society is one of the Arab societies that uses social networking sites for multiple purposes, and these uses vary with the tyranny of political use, and this goes hand in hand with the intense political movement taking place in the Iraqi arena, in which social networking sites seemed to be an active player if not a president. By relying on many of them in political communication.

Massive popular demonstrations took place in Iraq (2019/2020 AD) that included most of the country's governorates, which called on the government to take a number of security, political and administrative measures to reduce the pace of these demonstrations and quell them, most notably blocking the Internet service to stop social networking sites from working, and the most prominent of what These demonstrations led to the resignation of Iraq's Prime Minister, "Adel Abdul-Mahdi" and his government, and the holding of early parliamentary elections.

Therefore, the research problem is determined in question next president: (What is the nature of the use of social networking sites by university youth to obtain information on Iraqi political issues?) This question leads to a number of questions, including:

1. What are the social networking sites that university youth use most to build positions on Iraqi political issues?
2. What are the implications of social networking sites in shaping attitudes and trends regarding Iraqi political issues from the perspective of university youth?
3. What are the political purposes that drive university youth to use social networking sites?
4. Seek the contribution of social networking sites to raising awareness of the Iraqi political issues at hand?
5. What are the reasons for university youth to rely on social networking sites in following up on Iraqi political issues?.

III. IMPORTANCE OF THE STUDY

The importance of the research stems from the importance of the topic itself the topic of using social networking sites is one of the topics that have received a big attention by researchers and the practitioners to work in media and who prepares content for political issues and publishes it on that websites, so why does this matter have dimensions? It relates to the political system, societal cohesion and general stability. And the lies the importance this Searching for being searching for a phenomenon evolve and grow very quickly, which is the phenomenon of social networking sites, so that the interest of Iraqi youth to it is

constantly increasing, and the reasons for this The direction, the alert traditional official media and other media to the importance of address fault points difficulties in providing information and adequate news political of interest to young people to be competitive.

The study of social networking sites is of exceptional importance in light of the great political changes that Arab countries are witnessing in people's behavior, the way they obtain information and news, and the way they express their opinions and attitudes towards political issues and issues. It depends as a means of organizing, instigating and communicating in general, because of its important role changing attitudes and influencing attitudes and opinions Young- especially the university - towards the policies of the government and in organizing protests, and in communication between politicians and the general public.

To all of the above is in addition to the scientific benefit that this research provides to the scientific library and to researchers and scholars in the fields of media and politics alike. The importance of this research and this phenomenon is what prompts its study.

IV. 4. Aims of the study

This research aims to achieving the following objectives:

1. Determining the most used social networking sites in building positions on Iraqi political issues from university youth perspectives.
2. Identifying the effects of social networking sites in shaping attitudes and trends on Iraqi political issues.
3. Determine the ability of social networking sites to push university youth to obtain information related to the political purposes of the Iraqi issue.
4. To reveal the extent to which social networking sites contribute to raising awareness of the Iraqi political issues at hand.
5. Knowing the reasons for university youth's dependence on social networking sites in following up on Iraqi political issues.

V. RESEARCH METHODOLOGY

This research belongs to a group of descriptive research that is concerned with studying the reality of social networking sites and their handling of events, phenomena, attitudes and opinions, analyzing and interpreting them to know their impact on social and political change in order to reach a conclusion. The benefit the reality, either by correcting it, updating it, or completing and developing it, via use of the survey method for a sample of the students of the college of media at the Iraqia university. The sample survey is one of the best types of survey method that fits

with the subject of this research and the time required to complete it.

The questionnaire tool is used to obtain the necessary data and information regarding the phenomenon of university youth using social networking sites to obtain information about Iraqi political issues.

VI. THE RESEARCH COMMUNITY AND ITS SAMPLE

The research community is represented by the students of the Iraqi University, represented by the students of the College of Information. An intentional sample was chosen that matches the size of the research in order to represent it the best representation, and works to achieve the objectives of the research. The sample items amounted to (100) items from the morning and evening studies according to their presence in the study. The original community and those who already use social networking sites, and the small sample size is due to the fact that the research community is homogeneous in some demographic characteristics, such as gender, educational level, age. Has been retrieved (94) forms, and neglected six forms.

VII. RESEARCH AREAS OF INTEREST

1. Spatial domain: It is represented by the college of media, Iraqia university.
2. Time domain: It is determined during the period of distributing and collecting the questionnaire for the period from (1/1-1/3/2020).
3. Human field: Students of the College of Media, Iraqia University.

VIII. DECENCY AND DETERMINATION

The questionnaire is presented to a group of experts and arbitrators for the purpose of evaluating the questionnaire, as the researcher took their observations, whether by deletion, addition or modification, until the questionnaire reached its current form in this research.

The estimation of the level of stability of the results of the special questionnaire was based on the test method - and retest for all paragraphs of the tool, and this method requires applying the questionnaire to a limited number of respondents (5%) on two times so that the two times are separated by a period of about (14) days. The second time after two weeks, and based on the analysis of questionnaires according to the (Cronbach Alpha) test. It is a statistical equation based on calculating the internal consistency of the paragraphs of the questionnaire, each

paragraph separately, and then the stability of the paragraphs combined. The results of the (Cronbach Alpha) test showed the consistency and stability of the questionnaire items (total stability of the model) amounting to (90%) It is a very good percentage, especially as it exceeds (70%) which is recognized as a safe and acceptable percentage by the majority of statistical analysts. This percentage confirms the stability and stability of most of the results produced by the questionnaire.

IX. THE COGNITIVE FRAMEWORK FOR RESEARCH

1. Social networking sites: concept, features and roles

Social networking sites are among the most prevalent sites in the world, and these sites have attracted the attention of many segments of society, as they provide users with many services, and those who do not have an account on these sites seem to be separated from the world.

Many writers, researchers and specialists dealt with social networking sites by many definitions, some of them defined it as (a group of websites on the Internet that appeared with the second generation of the web, allowing communication between individuals in a virtual community environment that combines Individuals have a common interest, communication is carried out between them through messages or viewing personal files and knowing them and their news and information they made available for display).

It is also known as: (a platform on which the member works and develops and seeks to share with all friends, and is based on interaction and sharing between members, and is characterized by many applications that prompt the member to use them).

(There are those who see by social networking sites are (sites formed through the Internet that allow individuals to provide a glimpse into their public life, and the available opportunity to contact the list of registrants, and express the point of view of individuals and groups through the communication process, and the nature of communication varies from one site to another).

while another went as (Virtual spaces in a network the Internet with which users can create personal pages and use the various tools for interacting and communicating with those they know who have common interests and to present topics and ideas and discussion).

2. The advantages of social networking sites

Social networking sites are distinguished from others by several advantages:

1.Global: geographical and spatial barriers are eliminated, and international borders are destroyed, as the individual in the East can communicate with the individual in the West in simplicity and ease.

2.Interactive: the individual in it, as he is a receiver and a reader, is a sender, writer and participant, as these sites give good for the active participation of the viewer and the reader.

3.Diversity and versatility: the student uses it to learn, the scientist to spread his knowledge and teach people, the writer to communicate with readers, and so on.

4.Ease of use: Social sites use icons and images that facilitate the user's interaction, as well as their use of letters and simplicity of language.

5.Saving and economic: economical in effort, time and money, in light of free subscription and registration. A simple individual can own a space in these sites, and this is not limited to the owners of money, or a group without another.

Social media roles: There is no doubt that the presence of social networking sites has achieved a set of tasks and roles, which individuals have benefited from, including:

- 1- Ease of acquaintance and communication between users.
- 2- The possibility of expressing opinions and trends and putting forward and discussing ideas.
- 3- It provided opportunities for individuals and societies to explain their problems and demands that they suffer from.
- 4- Spreading awareness and speeding up the circulation of information and news related to political events and developments and their repercussions.
- 5- Communicating with new cultures to refine knowledge and increase culture.
- 6- Self-expression, as these websites highlight the owner's vision, personality, ideas and interests.

1. The political role of social media

Communication and media technology has affected all aspects of life, as it allowed individuals to new patterns of communication, and these changes brought about societal effects in the structure of contemporary societies, contributing to the creation of new spaces such as individuals in discussion forums and put forward opinions and points of view.

What has been recognized the visible social networking sites a sign that has emerged in our world today as it attracts large segments of society, especially the youth category, as a very influential. In society, with their energy and ability to change and reform, these young people

spend a long time interacting with each other, which leads to strong and direct effects on them, and on various levels, so these sites have become influential in daily events, as it gave them the opportunity to convey their ideas and discuss their political issues, bypassing the limits of time and space to new spaces where there is no censorship.

Young people have an active role within society, as they represent the hope and a prosperous future because they have the ability and vitality to work and interpret towards the preferred goal and what serves the community.

Social networking sites have prompted young people to actively participate in discussing important political issues and express their opinions about them freely and free from government restrictions, these sites can activate the energies available to the human being and direct them towards reform and change and increase the fields of knowledge.

These sites have created different flags about the traditional media in subtraction, interaction and speed of transmission of news supported by a live expressive image, that was able to interact with events around the clock and convey the news firsthand as it has become a prominent role.in policy making, and part no inseparable the political process affects and is affected by it.

Because of the wide spread of these sites, young people tend to spend their time in a world parallel to their real world, where users provide links to each other and gather in different groups that are characterized by dynamics in terms of the number of members and the way they are formed.

These sites have given individuals the freedom to speak and share opinion, thus becoming a platform politically and intellectually. Whatever they rely on, it is used by many political parties concerned with change and its inevitability. Perhaps what happened in the Arab countries in what is known as the Arab Spring is the best evidence of the new media's role in pushing public opinion towards change and became these sites a catalyst for the popular movement desiring change through its role in transmitting a huge amount of information, photos and videos, which contributed to persuading the street to move and demand reform and change.

There are those who believe that social networking sites have become a reliable source of news and updates because most of them come from eyewitnesses without being monitored or edited, thus becoming a source of information and data, emphasizing their importance in political mobilization.

Social media plays a prominent role in achieving the requirements of the political process and spreading

awareness among the different segments of society and raising their awareness of the issues, events, developments and positions that happen in their surroundings, both internally and externally, and this confirms the importance of the role assigned to these sites in the events of political guidance the importance of social networking sites in the political field is increasing via playing the role of mediator in the process of political communication between the official and the public, and between politicians themselves.

The relationship between the communicative process and the political process is a very close relationship, as both systems are affected by and affect the other, although the size of the influence exercised by the political system in developing countries is greater than that of the political communication system, and this is related to the characteristics of developing political, social and economic societies.

The link between media activity and public opinion made it a dialectical encounter with political activity, that is, a relationship of conflict at times, and a relationship of cooperation at other times. Governments own a number of media outlets and guarantee other advocacy that they do not own, but rather provide them with certain facilities or finance them to adopt government policies on ideological or political grounds. It is noted that many politicians (heads of state, prime ministers, ministers, parliamentarians) are keen to participate in new social networking sites, due to their conviction of the importance

Table (1) shows distribution of respondents according to gender

Type	Repetition	The ratio
Mention	54	45, 57%
feminine	40	55, 42%
the total	94	100%

illustrates table(3) The male category ranked first with a percentage of(45, 57 %), while the female category came in second place with a percentage of(55, 42%).

Table (2) shows the age group of the respondents

The age	Repetition	The ratio%
20-22	43	74, 45 %
18-20	29	85, 30%
24 and over	12	76, 12%
22-24	10	65, 10%
the total	94	100%

Show table data (2)The highest percentage was for the age group (20-22) years, and it ranked a 74.45 percent, It is followed by the category (18-20) with a rate of 85.30%.,

of political communication through social networking sites.

In the political field, the media plays an important role in educating the masses and directing them towards a specific behavior, a specific leadership, or a particular current, whether ideological, ideological, or partisan, especially in the field of parliamentary and presidential elections.

The media find themselves in the midst of the political process, as do politicians, but large segments of the public - especially university youth - in developing countries are forced to follow up on political affairs, events and issues day by day, due to the state of instability in society, and as a result of the citizen being directly affected by political changes in His society, politics is what determines the features of other issues and arranges their priorities, meaning that politics determines the nature of life that a citizen lives in his homeland, and it determines his relationship with neighboring countries and societies.

X. THE RESULTS OF THE ANALYTICAL STUDY AND THEIR INTERPRETATION

1. Demographic information

It includes standing on the distribution of the members of the research sample according to gender, age stage, academic achievement, marital status, and work, as shown in the following tables:

what happened age group (24qamany years)ranked third with a percentage of 76.12 percent. Finally, it appeared The category age(22-24) years in fourth place with a rate of 65.10%.

Table (3) shows the study college stages

Educational level	Repetition	The ratio%
the fourth	31	97, 32%
the second	27	72, 28%
the third	21	36, 22%
The Guardian	15th	95, 15%
the total	94	100%

shows table (3) That first place was for the fourth stage in the rate of 97, 32%, As for the second stage, it was ranked second in the rate of 72, 28% , while resolved third level ranked third in the rate of 36, 22% , finally received stage a Guardian ranked fourth in the rate of 95, 15%.

2. The extent to which social networking sites are used by patients to get on the information Iraqi political issues.

Table (4) shows the number of hours of the respondents spend on social networking sites

The number of hours	Repetition	The ratio%
2-4 hours	39	48, 41 %
4-6 hours	34	19, 36%
6-8 hours	15th	95, 15%
8 hours or more	6	38, 6%
the total	94	100%

shows table (4) that Respondents spend separate hours from a most follow social media, it was T1st place for hours (2-4) B Rate 48, 41 %, What the second place was for the number of hours(4-6) and by 19, 36%, and there are those who spend (6-8) daily hours of the respondents and they got third place 95.15 percent, the class (8 hours) ranked fourth and final in the rate of 38, 6%.

Table (5) shows favorite time Respondents to follow social networking sites

favorite time	Repetition	percentage
evening.	48	08, 51%
all	40	55, 42%
noon.	4	25, 4%
A.m.	2	12, 2%
the total	94	100%

From data in Table (5) Respondents favorite time to follow social networking sites it is in the evening time it got first place and by percentage of 08, 51%, and this is a clear indication that university students, after completing their work hours and taking a rest and then completing their homework, follow up on social networking sites in the evening, as it is more like their leisure and rest time. They dedicate part of it to follow up on political issues. As for the respondents who follow up at all times, they ranked second and by 55.42 percent, while the respondents who follow the noon time ranked third and by 25.4%. Finally, the respondents who follow the morning time appeared in the fourth place and by 12.2%, Which As a natural result, students go to their colleges in the morning to study and do not have time to follow social networking sites.

Table (6) shows Respondents favorite place to follow social networking sites

favorite place	Repetition	percentage
the home	62	95, 65%
public places	19	21, 20%
Anywhere	11	70, 11%
the University	2	14, 2%
the total	94	100%

It can be seen from the data Table (6) the favorite place a large proportion of The respondents to follow social networking sites to obtain political information about the people and the Iraqi politician home, and by 95, 65% This indicates that the difficult living conditions and the lack of recreational places designated for these young people, as well as security concerns at times, all made them prefer home to follow these sites from. What is the rate of follow-up from public places? 21, 20%, while rate went down continue anywhere, soreached ratio 70, 11% Finally it turns out that Rate few. Some of them follow from the university and reached 14, 2%, and this is it indicates that the students' preoccupation with their studies does not allow them enough time to follow social networking sites.

Table (7) shows Who does he communicate with? Researcher went for the purpose of discussing political information

Contact	Repetition	percentage
Relatives and friends	42	68, 44%
Classmates	21	36, 22%
Who shares my expertise?	12	76, 12%
Who raise topics for discussion?	12	76, 12%
family members	7	44, 7%
the total	94	100%

Evidenced by the data schedule (7) Communicate with Relatives and friends have harvested on the ratios 68, 44%, and this is an indication that the respondents prefer to communicate with their relatives and friends, perhaps out of love and comfort for them, and this generates and develops trust in exchanging and discussing information related to Iraqi political issues, since the percentage of security and tranquility is supposed to be high in dealing with this category. While a class communicate with

"Classmates" ranked second by 36, 22%, and shared two classes "Communicate with those who participate Jurisdiction" And the "who raise topics of discussion" ranked third, with 76, 12%. For both of them, What contact with "a family members" It ranked fourth and last, with a percentage of 44, 7%. This percentage is consistent with what was stated in the data of Table (6) "the first category", which showed that the respondents' preferred place for using social media is (home), meaning that respondents are in their homes while using social networking sites, i.e. with their families under one roof. Therefore, there is no need to communicate electronically with family members as long as confrontational communication is available.

Concerning the tables (4-5-6-7), the young respondents spend a different time. and, as indicated above, interact with each other through social networking sites, which leads to the occurrence of different effects that may be strong and direct on them, and on different social media. especially in the area of obtaining political information related to local political life, they are at stake within the framework of their daily lives, and these sites have become influential in the world in daily events according to the percentages shown in the tables have the opportunity to move their thoughts and discussion of their political issues transcend the limits of time and place to new spaces in which there is no censorship.

Table (8) shows the respondents' ranking of the social networking sites they rely on as sources of their political information: (more than one alternative).

Social networking sites according to the order of the respondents	Repetition	percentage
Facebook	52	37, 35%
Instagram	34	12, 23%
fiber	24	32 , 16%
The YouTube	12	16, 8%
whatsapp	10	80, 6%
snap chat	8	44, 5%
Telegram	4	72, 2%
Twitter	3	07, 2%
the total	147	100%

illustrated by Table (8) Facebook site has harvested on the ratio, Which 37, 35% This may be due to the fact that Facebook is the preferred site for most university youth,

as confirmed by many statistics prepared by specialists in the field of social networking sites, due to the many services that the site provides to its users. What has Instagram lost? came in second place, And in the rate of 12, 23%, what happened fiber on the third place, at 32, 16%, and achieved YouTube fourth place, And by 16.8 percent, Word Press Whatsup ranked fifth, and be cursing 80, 6%, ranked Snapchat ranked sixth, and by 44,5%, while the two signatories are Telegram And the Twitter lost (Their share was the seventh and eighth. And by centigrade fig 72, 2% and 7, 2%, respectively.

Table (9) shows Bezela Contributions of social networking sites in raising awareness of the Iraqi political issues raised

The contribution of social media to raising awareness	Repetition	Percentage
Enhanced my information	41	61, 43%
It raised my political awareness	22	40, 23%
It made me search for information and details about it	14	89, 14%
Provide important information about it	11	11% 70
I wanted to follow her more	6	40, 6%
the total	94	100%

From the data of table (9) Social networking sites contributed with a high percentage of approximately 61.43 percent to enhancing the respondents' information, while they were able to raise the level of political awareness among the respondents matter at a rate of 40.23 percent, while the respondents indicated that these sites I made them search for information and details related to Iraqi political issues and by 89,14% , And on the other hand between respondents of social networking sites have contributed to providing important information on these political issues at a rate of 11.70, and finally, the respondents expressed that social networking sites have increased the desire they have in follower Iraqi political issues and by 40, 6%.

Table (10) shows Obstacles to using social media

Obstacles	Repetition	Percentage
distrust of its political implications	39	48, 41 %
Cancel the accounts I follow	24	53 , 25 %
Constant internet outage	23	48, 24%
Preoccupation with studies and other obligations	8	51, 8%
the total	94	100%

Evidenced by the data schedule(10) that class "distrust of its political implications" I ranked first in the rate of 48, 41%, While the category "Cancel the accounts I follow" ranked second, with 53, 25%, What class 'interruption continuous internet" She got third place web 48.24 percent while solved category "Busy study and other obligations" ranked fourth and last and by 51, 8%.

Table (11) Shows respondents opinionsto what is published on social media about Iraqi political issues

Respondents' opinions	Repetition	Percentage
Not everything that is published reflects the reality in the political arena	35	25, 37%
It expresses what is happening in the Iraqi political arena	26	65, 27%
summarize some Iraqi political events	21	34, 22%
Confusion and lack of awareness of political affairs	12	76, 12%
the total	94	100%

The data in Table (11) indicate that the category of "Not everything that is published reflects the reality in the political arena" I have got first place web Rate 25, 37%, This indicates that the respondents are not completely coordinated behind what is published on social networking sites, and they have the ability to intersect the information and verify its validity and then compare it with what is happening on the Iraqi arena on the ground, especially since the large number of mass media and its different content gives a great opportunity

for the respondents to verify the accuracy of the information The politics they derive from social media. While solved category "It expresses what is happening in the Iraqi political arena "Second place" At a rate of 65.27 percent, received category" summarize some Iraqi political events "Third place at a rate of 34.22%, a What class "Confusion and lack of awareness of political affairs", Blast ranked by 76, 12%.

Table (12) shows the political purposes that motivate the respondents to use social networking sites.

political purposes	Repetition	Percentage
See the statements of political leaders	25	59, 26%
Contribute to revealing political facts	22	44, 23%
expressing positions towards political issues	13	82, 13%
Seeing developments in Arab issues and the International	12	76, 12%
Communicate with professionals in this field	12	76, 12%
Communicate with friends on political issues	10	63 , 10 %
the total	94	100%

It is clear from the table data(12) that class "See the statements of political leaders" it won first place at a rate of 59.26 percent, As I got a class "Contribute to revealing political facts" At second place at a rate of 44.23%, While class "expression About my agreement on political issues" Third place With a rate of 82.13%, a What are the two categories? "Seeing developments in Arab issues And the International" And the "Communicate with professionals in this field", lost Shared fourth place web 76, 12% For both of them, Finally came a class "Communicate with friends on political issues" ranked fifth and by 63.10%.

Table (13) shows the reasons for university youth reliance on social networking sites in following up on Iraqi political issues. (Can answer more than one option)

Reasons for accreditation	Repetition	Percentage
It has high speed	30	17, 17%
Provides space for free expression	29	57, 16%
Ease of access to information	28	16%
Get to know the	25	28, 14%

different opinions		
Address the needs of the users	16	14, 9%
Increases my ability to analyze political issues	16	14, 9%
Its information is reliable, accurate and clear	14	8%
Participate in making political events	13	42, 7%
Interested in, explaining, interpreting and analyzing political issues	4	28, 2%
the total	157	100%

The data in Table (13) indicate that the category of "It has high speed "I ranked first by 17.17%, a What class "Provides space for free expression It came in second place by 57.16%, while came category "Ease of access to information" Third place in the rate of 16%, and got category "Get to know the different opinions "On the fourth place At 28.14%, and shared two classes Address the needs of the users "And the "Increases my ability to analyze political issues Fifth place and at a similar rate of 14.9% For both of them, What class "Its information is reliable, accurate and clear its share was ranked sixth by 8%, Finally received class "Participate in making political events", And the "Interested in, explaining, interpreting and analyzing political issues ranked seventh and eighth by two percent 42, 7%, 28, 2% Straight.

Table (14) shows what was achieved as a result of relying on social networking sites in following up on Iraqi political issues. (Can answer to a lots of options).

What is the result of accreditation?	Repetition	Percentage%
I became more knowledgeable. Events and political issues	39	54, 21%
Contributed to raising the level of my political knowledge	34	78, 18%
My desire to follow The apolitical events increased	32	67, 17%
I gave information at assignment on current	26	42, 14%

political issues		
affected me in my opinion and political orientation	16	83, 8%
Analyze the causes of the political issues at hand	14	73, 7%
became less hesitant.in expressing my political opinion	12	62, 6%
I participated in a chat, seminars and conferences on political issues	8	41, 4%
the total	181	100%

Table data indicate (14) for the desired results From Reliance on social media In obtaining information on Iraqi political issues, it has won a category "I became more knowledgeable. Events and political issues" first place and 54.21 percent, and got category "Contributed to raising the level of my political knowledge" Second place At a rate of 78.18%, and received category "My desire to follow The political events increased "Third place At a rate of 67, 17%, and came category "I gave information at assignment on current political issues ranked fourth with a rate of 42.14 percent, Then followed by a category "affected My opinion and political orientation "Fifth place and by 83, 8%, a What are the rest of the categories? It has got ranked sixth, seventh and eighth, respectively, according to Their petitions and the pedigree the percentage indicated against each of them, as shown in Table (14) above.

Table (15) shows The role of social networking sites and their impact on shaping attitudes and trends on Iraqi political issues. (more than one option can be answered)

The role of websites in shaping attitudes	Repetition	Percentage
I contributed to modifying my thoughts on certain political issues	29	80, 21%
She made me participate in writing political topics and interact with them	26	54, 19%
You gave me the courage to criticize	23	29, 17%

Form public opinion about the issues you raise	21	78, 15%
Contributed to changing my view of government policy	18	53, 13%
It is the right place to raise current political issues	16	06, 12%
the total	133	100%

useful data table (16)an class "I contributed to modifying my thoughts on certain political issues "I got first place web80,21%This confirms what communication scholars say, which is that social networking sites have the ability to influence the minds of their users by putting forward new ideas, supporting existing ideas and trends, or changing old ideas and trends. While came category "it made me participate in writing political topics and interact with them" Second place "and at 54, 19%,whilehavecategory"You gave me the courage to criticize "Third place and by 29, 17%, What class "Form public opinion about the issues you raise It ranked fourth web78.15%,As the category "Contributed to changing my view of government policy" ranked fifth With a rate of 53.13%,And I got category "Consider the appropriate place to raise current political issues" Sixth and last place by 06, 12%.

XI. CONCLUSION

It has been concluded that it is a very important to understand the following:

1. Most of the respondents use social networking sites and spend number from hours in varying proportions, in order to obtain information related to political issues related to the Iraqi issue. This follow up mostly in the evening time08, 51%, And the benefit know the time every who does prepare Iraqi political content and when this content was broadcast from a majority serves the party that manufactures the media material. This is a clear indication that university students, after completing their work hours and taking a rest and then completing their homework, follow up on social networking sites in the evening, as it is more like their leisure and rest time. They dedicate part of it to following up on political issues.
2. Researcher seeks to focus on the statement in their view. Regarding the Iraqi political affairs, discussing other people's points of view. This enhances what researchers and specialists go to is that Social Media sites.

It has a high capacity on supply community members with information, including politics, they find a way to communicate with relatives and friends have harvested on the proportions 68, 44%.This is an indication that the respondents prefer to communicate with their relatives and friends, perhaps out of love and comfort for them, and this generates and develops trust in exchanging and discussing information related to Iraqi political issues, since the percentage of security and tranquility is supposed to be high in dealing with this category.

3. It was found that the Facebook site. It is the most used than the rest of the social networking sites on which it depends university youth as a source of their political information about the Iraqis and by37, 35%.This may be due to the fact that Facebook is the preferred site for most university youth, as confirmed by many statistics prepared by specialists in the field of social networking sites, due to the many services that the site provides to its users.

4. ASocial networking sites contributed with a high percentage of approximately 61, 43% to enhancing the respondents' information and the raising the level of political awareness of matter remarkably. This indicates that the respondents suffer from a lack of political information, and they are ignorant of some of it.

5. It turns out that one of the most important purposes and objectives that the respondents seek in following up on Iraqi political issues are: Examining the statements of political leaders, with a rate of 59, 26%,andContribution to revealing political facts with a rate of 44.23%. What indicates that political leaders have a major role in fueling and confusing the Iraqi street through their statements that affect all unstable sectors of the state, not because of the eloquence and accuracy of these statements, but rather for fear of their negative repercussions on society and the lives of citizens, not to mention the increasing desire of respondents to reveal political facts. To find out what is going on around them and hatched in the corridors of politics.

6. Turns out to be the most important reasons for university youth's adoption of social networking sites is their privilege at high speed and by17, 17%, And the RH space adequate to express freely and ratio57, 16%.

Suggestions

1–The necessity of educating university youth about the pros and cons of social networking sites, through university lectures, seminars and the media.

2–It is important to educate university youth about the value of time and invest it in what benefits them and achieves their ambitions, and what is devoted to the use of social networking sites should make them aware of

developments and events that can help them achieve those ambitions.

3–It is necessary for researchers and scholars to continue writing scientific field research on the university youth's uses of social networking sites, as the nature of these uses and topics of interest change from time to time at a remarkable speed, as well as that the order of communication sites is changing rapidly, sometimes we find that Facebook is in the first place, and sometimes we find Twitter, and so on.

4 - The concerned authorities in the country should find better alternatives than imposing censorship on the uses and their contents, including the initiative to provide public opinion with the political developments that are taking place in the country through news, reports or others honestly and transparently, in order to prevent young people from obtaining this information and events and providing news from Other parties may be inaccurate, tendentious, misleading and unreliable, as the motives for revealing and publishing political facts in public were among the most prominent motives for political use, and this is related to the desire to influence public opinion.

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An Analysis of the Orthographic Conversion of the Phoneme /S/

Marciano Renato Ribeiro¹, Raquel Márcia Fontes Martins²

Department of Language Studies, UFLA, Brazil. Email: profmarciano7@gmail.com

Department of Language Studies, UFLA, Brazil. Email: raquelmartins@ufla.br

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Abstract— *This article describes a study on the learning of spelling, in particular, the multiplicity of graphic representations of the phoneme /s/ by students in the 5th year of primary education. Spelling acquisition related to the phoneme /s/ is highly complex for those learning to write in Portuguese, as it involves different relationships—some of them irregular—between the phoneme and the graphemes that represent it (LEMLE, 1994; MORAIS, 2008). This study takes usage-based phonology as its theoretical foundation (BYBEE, 2001; PIERREHUMBERT, 2001). The theory posits that the experience of language use shapes the grammar and lexicon, and that frequency effects are important. To conduct the present study, the written data of students in the 5th year of primary education at a public school in the municipality of Bom Sucesso, MG, (Brazil) was collected. The results of this work indicate that writing acquisition is based on usage and experience.*

Keywords— *writing acquisition; phoneme /s/; spelling; usage-based phonology.*

I. INTRODUCTION

The learning of spelling in the Portuguese language is accomplished by understanding the alphabetic writing system (AWS), which requires a complex cognitive process in which the learner perceives that letters represent or indicate the sound of words—the grapheme-phoneme relationship (LEMLE, 1994).

According to Oliveira (2005), the learning of writing is a knowledge construction process mediated by orality. Based on that reflection, the present article investigates the multiplicity of graphic representations of the phoneme /s/ by students in the 5th year of primary education, who are on average 10 years old. The orthographic representation of that phoneme is one of the most complex for those learning to write, as it involves the greatest number of relationships between a phoneme and graphemes (LEMLE, 1994; CRISTÓFARO-SILVA, 2010), which will be discussed in the following section. The theoretical apparatus utilized by this study, which was usage-based phonology, will also be presented (BYBEE,

2001; PIERREHUMBERT, 2001). Next, the methodology is presented along with an analysis and discussion of the data, followed by the final considerations.

II. THE PHONEME /S/ IN WRITING

Different studies (LEMLE, 1994; OLIVEIRA, 2005; CRISTÓFARO-SILVA, 2010) indicate that the graphic representation of the phoneme /s/ is one of the most complex for the learner; in addition to having the highest number of graphemes, there are situations in which the spelling of /s/ is regular and situations in which it is irregular.

Given its complexity, the phoneme /s/ is considered to fall within two types of possible correspondences between letters and sounds in the Portuguese language: 1) a *one-to-more-than-one relationship*, in which the spelling of the phoneme is determined by its position (in a given context, each letter corresponds to a sound and each sound corresponds to a

letter) or 2) a *competitive relationship*, in which several letters compete to represent a single sound in the same position (Cf. LEMLE, 1994).

The graphic representation of the phoneme /s/ is a typical example of multiple relationships between phoneme and grapheme¹ in the language's orthographic system (LEMLE, 1994), which can be observed in the analysis in Figure 1:

The examples demonstrate the complexity of the graphic representation of the sound unit /s/ for students in the spelling acquisition stage and even for those in more advanced academic stages.

Seliar-Cabral (2003, p. 151) argues that the competing alternatives pose a great orthographic difficulty. This is the case with the graphemes “SS” and “Ç”, which represent the phoneme /s/ in “sessão” and “seção,” respectively. Those graphemes are competing in that situation, and there is no rule that determines the use of one grapheme or another. This is an example in which graphemes represent the same phoneme in an identical context (in this case, between the vowels “e” and “ã” in “*sessão*” and “*seção*”).

Silva (2007) presents different conversions of the phoneme /s/ in competitive contexts, which are shown in Table 1:

Given the multiplicity of relationships involving the phoneme /s/, it is possible to confirm the difficulties that learners in the spelling acquisition phase face when selecting the correct form, particularly in competitive contexts, but also in cases of irregularity. Authors such as Morais (2001) argue irregular spellings are learned through memorization using cognitive processes. Along the same lines, Author(s) (2020) assert that spelling is learned through language use: “By using language, learners would, naturally, memorize the spellings of words” (AUTHOR(S), 2020, p. 68).

Considering that use practices directly affect the learning of spelling, the following section addresses the theory of usage-based phonology, which is adopted in this work.

III. USAGE-BASED PHONOLOGY

¹ According to Luft (1986, p. 238), the phoneme /s/ can also be represented by “xs.” There are only three words in the Portuguese language with this grapheme: ‘exsicar,’ ‘exsolver’ and ‘exsu(d)ar.’

It is also important to mention words such as ‘expectativa’ and ‘atriz,’ in which the phoneme /s/ respectively presented by the letters *x* and *z*, with *z* occupying the place of the coda, i.e., the end of the syllable. In phonological studies, they are treated in Portuguese as an archiphoneme /S/.

As mentioned above, this study adopted usage-based phonology (BYBEE, 2001; BYBEE; HOPPER, 2010), a multirepresentational usage-based model. Based on the assumption that language is an aspect of human behavior, usage-based phonology (BYBEE, 2001) proposes that the cognitive and psychological processes and principles that govern language are not specific to language. They are the same processes and principles that govern other aspects of human cognitive and social behavior. This theory postulates certain basic principles, of which the following are particularly noteworthy (BYBEE, 2001, p. 6):

a) Experience affects representation. The use of forms and patterns both in production and perception affects their representation in memory;

b) Mental representations of linguistic objects have the same properties as mental representations of other objects. Of course, this is the simplest assumption we can make—that the brain operates in the same way in different domains;

[...] (BYBEE, 2001, p. 6).

In usage-based phonology, the word frequency factor proposed by Bybee (2001) is relevant. This factor is considered to affect the mental representations of the language's users. Bybee (2001) proposes two types of frequency effects:

- Token frequency: This refers to how many times a unit, usually a word (for example, “house”), occurs in an oral or written corpus.
- Type frequency: This refers to the dictionary frequency of a particular pattern, i.e., the number of times that a form, such as a sound sequence, occurs in a language corpus - for example, how many times the segmental pattern of the consonant cluster “pr” occurs in a corpus, i.e., the number of different words in which that consonant cluster occurs.

Type frequency is evaluated here with regard to the different grapheme patterns for the phoneme /s/. However, token frequency is also considered because, in line with the study of Huback (2010), the best analysis of a

linguistic phenomenon, such as the one investigated in this work, is the interaction between type frequency and token frequency. According to that author (p. 26), lexical items (such as syllable patterns or types) with a low frequency of occurrence are the first to be affected by changes because the lexical memory of them is weaker, a phenomenon that will be investigated here.

One consequence of frequency effects is that more frequently occurring items or patterns tend to be more accessible in lexical memory and to have a more robust mental representation (PIERREHUBERT, 2001; BYBEE; HOPPER, 2010). Conversely, less frequently occurring items or patterns tend to be more difficult to access in lexical memory and to have a weaker mental representation. This phenomenon will be evaluated in this work. The methodology used to investigate the graphic representation of the phoneme /s/ in writing acquisition will be presented below.

IV. METHODOLOGY

This study was conducted at a municipal school in the city of Bom Sucesso/ Minas Gerais (Brazil). The school under study is located in the central area of the municipality and serves students from that area, as well as those from outlying neighborhoods. The institution teaches students from the 1st to the 5th year of Primary Education I in morning and afternoon sessions and has a total of 530 students. The present work evaluated a class of 15 students in the 5th year of education. The students had an average age of 10 years and were already literate.

To collect the data, this work used methodological procedures based on Rocha *et al.* (2010) and presented three activities that will now be described. The first was a dictation activity involving high-frequency words containing multiple graphic representations of /s/. The words in the dictation activity were selected from the *Corpus Brasileiro*², considering lexical items containing the phoneme /s/.

The words in the dictation activity are presented below:

- **Activity 1 – Word dictation**

Listen carefully to the dictated words and write them down.

² The *Corpus Brasileiro* project makes one billion contemporary Brazilian Portuguese words—representative of different language types—available digitally. Available at: <[www.http://corpusbrasileiro.pucsp.br/cb/Inicial.html](http://corpusbrasileiro.pucsp.br/cb/Inicial.html)>. Accessed in November 2019. Note that this adult language corpus was selected predominantly due to its abundance of Portuguese language data.

1 – tecido (39,316) ³	7 – texto (42,106)	13 – professora (10,043)	19 – sábado (36,870)
2 – moça (9,862)	8 – excelente (19,874)	14 – sol (21,766)	20 – passagem (52,535)
3 – aniversário (4,033)	9 – exceto (21,992)	15 – poço (5,720)	21 – nascimento (34,564)
4 – assado (1,295)	10 – extra (9,144)	16 – vacina (15,485)	22 – desça (1,268)
5 – piscina (6,139)	11 – floresça (67)	17 – cebola (3,593)	23 – tóxico (3,397)
6 – cresça (12,725)	12 – crescer (21,523)	18 – palhaço (605)	24 – exceção (36,863)

The second activity involved the dictation of five sentences⁴ containing words (bolded below) with the /s/ sound, some of which were included in the word dictation activity presented above.

- **Activity 2 – Sentence dictation**

Listen carefully to the dictated sentences and write them down.

- | |
|-------------------------------------------------------|
| 1- O nome do palhaço é Paçoca . |
| 2- A festa de aniversário estava animada. |
| 3- O menino escreveu um lindo texto . |
| 4- Perdi minha certidão de nascimento . |
| 5- Sábado será um lindo dia de sol . |

The decision was made to include some of the words in Activity 1 in the sentences given the potential for different spelling errors to occur in different contexts, i.e., in word writing versus sentence writing. Author and Rocha (2013) indicate that a student who spells a certain word correctly in isolation may spell it incorrectly within the context of a sentence.

It is important to note that although the words in the first activity and the sentences in the second activity of

³ The numbers in parentheses are equivalent to the number of occurrences of each dictated word in the *Corpus Brasileiro*. In line with YYYY and Oliveira Guimarães (2010), words with fewer than 10,000 occurrences are considered low frequency, while words with more than 10,000 occurrences are considered high frequency.

the instrument are presented in writing here, they were dictated to the students.

The third and final activity, shown below, was the production of a text based on a prompt suggested by this study's researchers:

- **Activity 3 – Text production**

Text production

What was the most enjoyable experience of your life? What happened/what was it like? Who was with you? What did you do? Where did it happen? Recount or invent this adventure.

The analysis and discussion of the data collected in this study are presented below.

V. ANALYSIS OF THE GRAPHIC REPRESENTATION OF THE PHONEME /S/

The data collected in this study, pertaining to students in the 5th year of primary education, were analyzed in relation to the written representation of the phoneme /s/ with and without spelling errors⁵.

The data from the word dictation and sentence dictation activities are presented in Tables 1 and 2, while the data from the text production activity are reported and compared with the data from the other two dictation activities.

The tables for the word dictation and sentence dictation activities each contain seven columns. In those tables, the first column presents the words that were targeted in the study. The second column shows the absolute number of correct spellings (as defined by the spelling standard) for each word. In the third column, the percentage of correct spellings is presented. The fourth column shows the absolute number of occurrences with errors (related to /s/) for each word. In the fifth column, the percentage of occurrences with errors is presented. The sixth column shows the types of errors that occurred. Finally, in the seventh column, the total number of errors and correct spellings for each word in the activities is presented, along with overall totals for all the data obtained and their percentages. The words in the tables are presented in descending order according to the percentage of occurrences with errors. The data for the word dictation activity are presented below.

⁵ In this work, the term “misspellings” is used to refer to spelling errors, which, according to Morais (2008), are often the cause of censure and discrimination against learners, both in and outside of school.

5.1 Word dictation

The data related to the word dictation activity are shown in Table 2:

In the word dictation activity, there were a total of 137 occurrences with misspellings (38%) and 223 correctly written occurrences (62%), for a total of 360 misspellings and correct spellings.

The words that had high rates of errors and high variation in the types of misspellings were *exceção*, *excelente*, *exceto* and *floresça*, each of which had 15 types of misspellings, corresponding to an error percentage of 100%. The occurrences were the following: *exceção* - *exessão* (5x), *exeção* (1x), *eceção* (2x), *ecesão* (1x), *esseção* (1x), *esxesão* (1x), *exeção* (1x), *esçessão* (1x), *esseção*, (1x), *exceção* (1x). *Excelente* – *exelente* (8x), *ecelente* (3x), *eselente* (3x) *eçelente* (1x). *Exceto* – *exeto* (5x), *eceto* (3x), *eçeto* (2x), *eseto* (2x), *exsseto* (1x), *inseto* (1x). *Floresça* – *floreça* (5x), *floressa* (3x), *floresa* (3x), *floresta* (2x), *floreca* (1x), *floreca* (1x). The next most frequently misspelled word was *desça*, with an error rate of 93.5% and 14 different misspellings: *desa* (6x), *desa* (4x), *deça* (3x), *desca* (1x).

The variation in the type of errors and the number of misspellings in the words containing the digraphs SÇ, XC and SC, which are less frequently occurring⁶ syllable patterns/types in Portuguese writing (Cf. REIS, 2020), indicate a high percentage of difficulties related to the phoneme /s/ and its spellings among the three classes of students that participated in the study. When analyzed within the context of the network model, this indicates that the maintenance of a word with irregular inflection and a less-frequent syllable pattern or type depends on its frequency of occurrence. Consequently, according to Huback (2010), regular and frequently occurring words have a stronger lexical representation and thus usually resist analog changes. Conversely, irregular and infrequent words are not sufficiently reinforced in the mental lexicon to allow their irregularity to be maintained, and it is therefore common for users to apply the most frequently occurring paradigms in the language when spelling them (HUBACK, 2010, p. 11).

The next most frequently misspelled words were *cresça*, with 11 types of errors (73.5%): *creça* (4x), *cresa*

⁶ According to studies conducted by Reis (2020), the graphemes SÇ, XC and SC are digraphs with a low frequency of occurrence in the syllable structure of Portuguese words, while the SS grapheme has a higher frequency rate (related to the phoneme /s/). The mean frequencies of these digraphs per 1000 characters in Portuguese are as follows: SC = 0.03; XC/SÇ = 0.013; SS = 6.33. Reis clarifies that these data were obtained by analyzing a current corpus of journalistic text containing more than 180 million words: CTEMPúblico.

(2x), *cresca* (2x), *cressa* (1x), *greça* (1x), *gresa* (1x). *Piscina*, with 10 types of errors (*picina* (6x), *piçina* (1x), *pisina* (1x), *picisna* (1x)), had an error percentage of 66.5%, and with nine occurrences, *crescer* had a spelling error percentage of 60% (*craser* (4x), *crecer* (1x), *greçer* (1x), *greser* (1x), *crece* (1x), *cereser* (1x)).

In descending order, the words *nascimento*, *tóxico*, *poço*, *extra*, *vacina*, *moça*, *assado*, *tecido*, *aniversário*, *cebola* each had between five and one occurrences of misspelling, representing a spelling error percentage between 33.5% and 6.5%. Based on this analysis, it is evident that among 5th-year students, despite the difficulties in the spelling of the phoneme /s/, particularly it is represented by the digraphs XC, SÇ and SC, there is less variation in the types of errors than among younger students. As such, it is important to mention that according to Morais (2008), as the literacy process advances, the student becomes an active learner of spelling through the opportunities for linguistic experience they obtain from their environment.

Furthermore, for the words *palhaço*, *passagem*, *sábado*, *texto*, *professora*, *texto* and *sol*, there were no misspellings; i.e., they were written correctly.

To obtain statistical evidence⁷ of the students' spelling performance, the written data from the 5th-year class was adjusted to the quasi-binomial model. The results are shown in Table 3.

According to the presented data, the grapheme covariable is considered statistically significant to explain the variable of interest: misspellings among 5th-year students. The number of misspellings of the graphemes SÇ and XC were similar, and there was no significant difference. However, the other graphemes tended to have a smaller number of misspellings than the grapheme SÇ. The relative decrease in misspellings between the graphemes SÇ and S is noteworthy as it these graphemes showed the greatest difference.

The analysis of the words in the sentence dictation activity is shown below.

5.2 Sentence dictation

⁷ A statistical analysis was performed with the quasi-binomial model (WEDDERBURN (1974); NELDER and WEDDERBURN (1972)), with the assumption that the variable of interest followed a binomial distribution. The analysis addressed the number of successes and failures, in which success was regarded as an error in spelling a word with the /s/ phoneme. The variable of interest was the number of misspellings per word, with eight categories of graphemes as covariables: SÇ, XC, SC, Ç, X, SS, S and C. The significance level was 5%. For the analysis of *Activity 1 – word dictation*, the variable of interest (Y) was classified as the number of misspellings per word for the 5th-year students.

The 5th-year students' data from the sentence dictation activity is shown in Table 4.

The data obtained for the sentence dictation activity indicated 18 misspelled words (10%) out of a total of 180 words.

The word with the highest number of errors (in the sentence dictation activity) was *certidão*, which had six occurrences – *sertidão* (5x), *cerdidão* (1x) – corresponding to an error percentage of 40%. Next was *nascimento*, which had five occurrences in both the word and sentence dictation activities, equivalent to a spelling error percentage of 33.5%. The word *escreveu* also had five occurrences, corresponding to a spelling error percentage of 33.5%.

Lastly, the words *aniversário*, *palhaço*, *sábado*, *texto*, *sol* (selected for both activities), *feira*, *será* and *estava* were not misspelled. Compared to younger students, the 5th-year students had even greater tendency towards less variation in the types of errors. This is significant for learning considering that students in this age group are in the consolidation stage of literacy development. According to Morais (2008), students at this stage have begun to understand that their writing cannot be merely a representation of speech, i.e., they must go well beyond that by, for example, understanding the specific characteristics (rules and irregularities) of spelling and being mindful of the need to use one or more graphemes to write different words in the language.

Based on these considerations, the data from the 5th-year students was adjusted to a binomial generalized linear model⁸, and the results are presented in Table 5.

Based on the data obtained, it is possible to affirm that the grapheme covariable offered a statistically significant explanation for the number of misspellings by the 5th-year students. Between the grapheme SC and the graphemes Ç, X and C, no significant differences in the number of errors were expected. Between the grapheme SC and the grapheme S, a relative decrease of 96% in the number of misspellings was expected.

The analysis of the text production activity is presented below

5.3 Text production

⁸ For the analysis of Activity 2, the data was adjusted to a Binomial Generalized Linear Model (assuming the data do not present overdispersion; Nelder and Wedderburn (1972)) and a Quasi-Binomial Model (assuming the data present overdispersion; Wedderburn (1974)). The covariates used to explain the response of interest (misspelling) are the following: Grapheme (SC, Ç, X, S, C).

The analysis of the 5th-year students' text production found a total of 373 words containing the phoneme /s/; of these, 18 words exhibited errors (5%), and 355 words were spelled correctly (95%).

The misspelled words were *passarela* (*pasarela*), *criança* (*crianca*), *ansiosos* (*anciosos*), *piscina* (*picina*), *recompensa* (*recompença*), *vassoura* (*vassoura*), *funcionários* (*funsonianos*), *assim* (*asim*), *história* (*hitoria*), *vocês* (*vosês*), *disse* (*dise*) and *passeio* (*paseio*). The examples with errors reflect the complexity of the orthographic principles of Portuguese, in which the relationships between sounds and letters can be regular regardless of context, regular according to context or arbitrary. The students still have not learned to spell according to the basic rules and irregularities of the language's orthography, in which phoneme-letter relationships are not always the same (SOARES; 2020, p. 143).

Lastly, in the analysis of Activity 3, text production, the exact binomial proportions test was performed (Clopper and Pearson (1934); Conover (1971); Hollander and Wolfe (1973)) to test the alternative hypothesis that the probability of the occurrence of a spelling error is different from 0.5. In the three tests, a $p\text{-value} = 2.2 \times 10^{-10}$ was obtained.

In the analyzed phenomenon, the phoneme /s/ is represented by different graphemes according to its position in the word, i.e., it is regular according to the context. Furthermore, more than one letter can compete to represent it in the same position. This causes difficulties for learners in the literacy development stage and for those who are already literate. Consequently, Lemle (1994, p. 23) argues that cases such as these are the most difficult when learning the written language and that there is no phonic principle that can guide the choice between competing letters.

5.4 General evaluation of the three study activities completed by the 5th year students

The data from the 5th year students' word dictation, sentence dictation and text production activities correspond to a total of 913 words; of these, 173 words presented spelling errors (19%) and 740 words were spelled correctly (81%).

Table 6 shows the total occurrences of correct spellings and misspellings in words with the phoneme /s/ in the written activities. Based on these data, it is possible to verify the 5th-year students' total number of correct spellings and misspellings of words containing the phoneme /s/ for each activity. The last row shows the overall total (absolute number and percentage) of

occurrences; there was a significant percentage (19%) of errors in the spelling of the phoneme /s/ among the evaluated 5th-year students:

The overall result of 81% correct spelling and 19% misspellings in the representation of the phoneme /s/ points to the fact that the spelling of students in the consolidation stage of literacy (5th year of primary education) shows considerable development, but work and reflection on the spelling rules is needed in the coming school years.

Figure 2 refines the analysis, presenting the number of errors involving each grapheme representing the phoneme /s/ in the words analyzed in this study:

The data in Figure 2 show that the highest number of misspellings of the phoneme /s/ was related to the digraph patterns SÇ, XC and SC. A pertinent fact is that, in the students' writing, the grapheme Ç also had a high number of errors— more, in fact, than the number of errors for the digraph SÇ.

The high number of errors in the spelling of the grapheme Ç in the target words is related to the arbitrary nature of spelling, in which more than one letter can compete to represent the same phoneme in the same position - as, for example, in the words *nossa*, *moça* and *nasça*, in which different graphemes (SS, Ç and SÇ) are used to represent the phoneme /s/ in the intervocalic context between O and A. In this case, specifically, the phoneme /s/ occurs in competitive contexts involving different graphemes: in *nossa*, the graphemes SS or Ç (before a back vowel) are observed; in *moça*, the graphemes S or Ç (before a back vowel) are observed; and in *nasça*, the graphemes S or SÇ (before a front vowel) compete for the orthographic representation of the phoneme /s/.

The high rate of errors related to the spelling of digraphs supports the “variable occurrence frequency” hypothesis in which the small number of words with syllable types containing the digraphs (SÇ, XC and SC) representing the phoneme /s/ are more subject to spelling errors. According to this result, and guided by usage-based phonology, lexical items (syllable patterns or types, for example) that are used frequently are easily remembered; conversely, items that are rarely used are more difficult to recover from the mental lexicon and are more subject to doubt. Additionally, according to Huback (2010, p. 10), it is quite common for people to experience a memory lapse when trying to remember words that they rarely use.

VI. FINAL CONSIDERATIONS

This study analyzed the graphic representation of the phoneme /s/ by learners of spelling. By analyzing the written production of 5th year students, it was possible to observe that the highest rate of errors involving the phoneme /s/ was related to syllable patterns containing the digraphs SÇ, XC and SC, which, according to Reis (2020), are rare graphemes in Portuguese writing. These items are thus less robust and likely have a low lexical frequency in the minds of the study subjects. Conversely, the graphemes C, S and SS, which are more frequent, had the lowest rates of spelling errors, possibly because their lexical access is easier. It was thus confirmed that type frequency was relevant in this study. It is suggested, based on usage-based phonology (BYBEE, 2001), that experience is a key factor in the organization and management of language knowledge and in writing acquisition.

Following Morais (2008), it is also possible, based on this study, to consider that errors are actually part of the spelling acquisition process; it is not possible to instantaneously spell correctly. Future studies could propose a didactic sequence to systematize the teaching of the different graphemes that represent /s/ and to focus on less-frequent graphemes (SÇ, XC and SC) rather than only the more frequently occurring ones (S, C and SS).

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Indigenous Identity in Arundhati Roy's *The God of Small Things*

Rabiya Ahmad

Research Scholar, Department of Linguistics, University of Kashmir, India
Email: rabiyaahmad020@gmail.com

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Abstract— *The novel The God of Small Things (1996) by Arundhati Roy has been defined by Salman Rushdie as a novel that has been written artistically well. It is a very ambitious novel and the style is quite personal. By using her ambition and personal style Roy challenges indigenous issues and hybridity effortlessly. Through these two subjects we are acquainted with the themes of identity, culture, human relationship, and politics. This paper argues that The God of Small Things exchanges, questions and experiments with identity through symbols that signify identity: language, politics, culture and human relationship. Roy is very observant in presenting her narrative; but she hides her judgment, and leaves us to make our own conclusions. The representation of the characters' social class is examined using definition of social class and maintained by aspects of social class. The influence of the characters' social class is studied using the consequences concept of social class. The main characters' social class is represented through several points.*

Keywords— *Indigenous, identity, social class, hybridity, culture, language.*

I. INTRODUCTION

The God of Small Things portrayed the life of Indian society. The setting of the story takes place in Kerala. The main characters in this novel are Estha and Rahel. They are twins and their grandfather belongs to a wealthy, land-owning, Syrian Christian Ipe family of Ayemenem, a town in Kerala. The characters in the novel are divided into two classes. The characters of the upper class are Pappachi, Mammachi, Chacko, BabyKochama. And the lower class's characters are Ammu, Velutha, rahel and Estha. The social class of the characters can be identified by their economic background, their way of dressing, and the standard of living. Here, Ammu, Rahel and Estha are Upper social class but due to some problems, their social class is changed from Upper social class to Lower social class and it also makes different impression on them.

The term Hybridity that is prevalent in the novel is not a new concept, although it is a term that is widely used by recent colonial and postcolonial theories like Gayatri

Chakravorty Spivak and Homi K. Bhabha. A hybrid is viewed as a cross between two different species. Young explains hybridity as:

At its simplest, hybridity...implies a disruption and forcing together of any unlike living things... Hybridity is a making one of two different things so that it becomes impossible for the eye to detect the hybridity of a geranium or a rose (Young 1995: 26).

In *The God of Small Things*, Roy experiments with different types of hybridity as she presents hybridity along with the form of language, race, religion, politics and culture. Roy's experiment with language is mostly done through the two main characters — the twins, Estha and Rahel. The narrative places them in a Malayalam speaking society, but their education is in preparation of turning them into hybrids. They are reading Shakespeare and Kipling by age six, and they are taught to speak perfect English by their family:

That whole week Baby Kochamma eavesdropped relentlessly on the twins' private conversations, and whenever she caught them speaking in Malayalam, she levied a small fine which was deducted at source. From their pocket money. English, I will always speak in English. A hundred time each (36).

Since the twins are trained to use English properly and in its purest form, without code switching or code mixing. However they manage to hybridize the language by generating their own from of English. One such example is of the twins reading backwards:

The red sign on the red and white arm said STOP in white. Rahel said. A yellow hoarding said BE INDIAN in red. 'NAIDI YUB, NAIDINI EB,' Estha said (59).

There are many examples in the novel where Roy plays with language and breaks language rules. For instance, the word nevertheless, becomes: 'Never. The. Less' (55).

Most of her experiments with language are done by way of the twins as they read and speak backwards and coin words together to form new words. Roy creates for them their own world where adults are not allowed entrance. Roy writes in Indian-English, and thus, gives the language her literary voice and her distinct style, because she is Indian. Her experimentation with language can also be interpreted as her experimentation with identity – the Indian identity. In the novel, language is a way that is used to form identities and she negotiates with it. Indigenization is a term used to denote the process that has turned someone into the native of the land. According to Sinha, "...indigenization would imply the way in which an element is so transformed as to make it nature or suited to the region, to the soil or the special features of the environment...or the sociocultural setting" (1993: 34). The phase where the "indigenization of psychology in India can be characterized as one of questioning, doubt, and a search for new identity" was visible in the mid 1960's and the 1970's (Sinha, 1993: 33). The process of indigenization was clearly evident during this phase and this was clearly shown by the "urge to develop a psychology rooted in India soil" (Sinha, 1993: 34). Sinha also claims that the indigenized subject is not the complete product, but the one that is going through the process of indigenization. According to him, "...indigenization is visible in the shaping of a process rather than in a finished product" (Sinha, 1993: 34). Indigenous communities must be well-defined. According to Jose R. Martinez Cobo, Indigenous peoples, communities and nations are those which, having a historical continuousness with pre-invasion and pre-colonial societies that established on their territories, consider themselves different from other sectors of the societies now dominant on those territories, or parts

of them. At present they form the non-dominant sectors of society and are determined to preserve, improve and communicate to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence. Therefore, if we take Sinha's theory of indigenization and Cobo's definition of indigenous communities into contemplation, the indigenized people are those that exercise the culture of the land and whose children inherit it from them.

It is clear that Arundhati Roy inquires identity and negotiates with it and in her negotiations she takes her writing a step further. She does not only hybridize her language but also attempts to indigenize her narrative as well. According to Sinha, "...indigenization would imply the way in which an element is so transformed as to make it nature or suited to the region, to the soil or the special features of the environment...or the sociocultural setting" (1993: 34).

Since the form and the language that Roy has used to write are foreign. So in order to make it local she interlaces English with Malayalam words. She presents the indigenous element of the language in the names that she uses. For instance: "Mammachi" for grandmother, "Pappachi" for grandfather and "Ammu" for mother. Words like "Ayyo Kashtam" (p.177) and "Sundarikutty" (p. 179) are only a few examples of Malayalam words that exist in the text. Arundhati Roy wrote *The God of Small Things* predominately in English; But, she includes a number of words in Malayalam, thus making the reader work for some of the most relevant information in the novel.

The history of the Malayalam language hints at the author's use of two languages in the novel. Vipin Gopal asserts, "Malayalis have always welcomed other languages to coexist with their own and the interaction of these with Malayalam has helped its development in different respects" (Malayalam 1). Although Malayalam is mainly of Sanskrit origin, English is the second largest language spoken by Indians in Kerala in the southern region of the country. By using both English and Malayalam Roy demonstrates what her native tongue has been doing for thousands of years: synchronizing with other languages without losing its own influence.

The effect of combining a bit of Malayalam in the English text is something that even Roy cannot sufficiently characterize: "All I can say about that is language is the skin on my thought. My language is something that I find hard to analyze and dissect. It's the way I think. I have no answers to questions about it". (qtd. in Abraham, 91) Although the author gives no explanation for her stylistic choices anywhere, the reader must accept that each

capitalized, misspelled, or italicized word conveys meaning for the character. By evaluating the words as the characters use them, rather than as Roy might use them, permits the reader to more fully comprehend the motives and feelings of the characters, especially the twins Estha and Rahel. Although Roy does not comment on specific linguistic choices, she does assert that there is a method to her writing:

It was really like designing a building...the use of time, the repetition of words and ideas and feelings. It was really a search for coherence—design coherence—in the way that every last detail of a building—its doors and windows, its structural components—have, or at least ought to have, an aesthetic, stylistic integrity, a clear indication that they belong to each other, as must a book. (qtd. in Abraham 9091)

We may even consider Roy's language to function as a bricolage (a piece created from diverse resources, of whatever materials are at hand). This style that Roy employs reveals that the text was not written with only foreign readers in mind although in her book *Orientalism from Within*:

Arundhati Roy and Her Contemporaries, Halimah Mohamed Ali (2011), argues that Roy's project is to cater and pander to the West. Nevertheless, Mohamed Ali's arguments can be taken further to support the idea that Roy might be pandering and catering to her Western audience via the local language that she uses since it may enhance the idea of the exotic Other. (12)

The setting of the novel also adds to its indigenous characteristics. It is set in Ayemenem, a town in the state of Kerala in India. The novel can be read as an expressive work because of the indigenous elements and its form as a quasi-autobiography. The presentation of the caste system in the text also adds to its indigenous features. The caste system is traditionally Hindu as also viewed by scholars like Harold A. Gould (1987) and Oliver Cromwell Cox (1948). Since, it was Aryan who brought the caste system to India in about 150 BC. However it is still practiced in modern India in the form that is almost as intact as it was first introduced though political intervention has outlawed it. Untouchability, which is one of the themes that Roy portrays, is a branch of the caste system and these are those people who do not come under the four castes in Hinduism: Brahmins, Kshatriyas, Vaisyas and Sudras. Despite the abolishment of discrimination based on caste, religion and gender by the Indian Constitution, it has not been eliminated. In fact *The God of Small Things* is a critique of this evil that is apparent in Indian society. Roy's criticism is based on the claim that though laws have been framed, and changes have been made, the spirit

of the Indian society's attitude towards untouchability has not changed. In the novel she represents a sexual relationship between an Untouchable man (Velutha) and a Syrian-Christian woman (Ammu) who belongs to the higher caste according to the Indian society. Roy's move is very daring because she declared close physical contact or relationship between untouchables and Indians of the higher caste:

Correspondents have asked whether inter-dining and inter-marriage are part of the movement against untouchability... I should never dream of making this reform, however desirable in itself it may be, part of an all-India reform which has been long overdue... It may even amount to a breach of faith with the masses to call upon them suddenly to view the removal of untouchability in a light different from what they have been thought to believe it to be (Green, 1987, 195).

Roy is more audacious in her quest to change the social customs of her society. Velutha dies in police custody a few days after their affair becomes openly known, and after few years Ammu dies alone in a rented room in Allepey, far away from her two children. It seems Roy has punished the couple for their illicit inter-caste relationship. However, killing both lovers is her strategy of rescuing herself from criticism and the rage of the Indian society, because the issue that she has undertaken is very sensitive. Although she tries to be the cause of change, but her writing only suggests change in the Indian society's views regarding untouchability, it does not strongly advocate improvement.

Roy's caution is due to the fact that Untouchability has been ingrained in the Indian society for centuries. It is not only synonymous to Hinduism, but it is identical to India as well. It identifies the Indians and their country. That is why though the society that the narrative presents is a Christian society the caste system is still applicable to it. Even the Untouchable characters are Christians:

When the British came to Malabar, a number of Palavans, Palayas and Pulayas (among them Velutha's grandfather, Kelan) converted to Christianity and joined the Anglican Church to escape the scourge of Untouchability... It didn't take them long to realize that they had jumped from the frying pan into the fire. They were made to have separate churches, with separate services, and separate priests. As a special favour they were given their own separate Pariah Bishop (74).

The argument that the narrative creates is that religions may change but the Indians' view of the Untouchables continue to be the same. Although Christianity preaches equality among humans, but in India it has become a hybrid religion. It embraces the caste system as one of its

unexpected doctrines. This case is very much relevant to the Syrian Christians in the novel who believe that they are “descendants of one hundred Brahmins whom Saint Thomas the Apostle converted to Christianity when he travelled east after the Resurrection” (66). Roy’s argues that, to maintain the caste system, the Indian society will even take refuge in legends.

Moreover, the caste system is employed in *The God of Small Things* to criticize politics and politicians and the political system that Roy criticizes is Marxism. She argues that although Marxism is built upon the notion of equality for all, but in India it is not able to stand up to the caste system, because politicians like K.N.M. Pillai have their own plan. The Marxist leader in the novel who is a Brahmin is more careful of his caste and political desire than his duties toward his fellow member Velutha:

The only snag in Comrade K.N.M. Pillai’s plans was Velutha. Of all the workers at Paradise Pickles, he was the only card-holding member of the Party, and that gave Comrade Pillai an ally he would have rather done without. He knew that all the other Touchable workers in the factory resented Velutha for ancient reasons of their own. Comrade Pillai stepped carefully round this wrinkle, waiting for a suitable opportunity to iron it out (121)

And it is this ambition that influences Chacko, Velutha’s boss to terminate him from the pickle factory:

The Paravan is going to cause trouble for you...Take it from me... get him a job somewhere else. Sent him off... He may be very well okay as a person. But other workers are not happy with him. Already they are coming to me with complaints...You see, from local standpoint, these caste issues are very deep-rooted. (278)

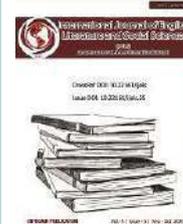
Even when Velutha asks Pillai for help after he is embarrassed and threatened by Mammachi (Ammu’s mother), Pillai turns him down by saying that “But Comrade, you should know that Party was not constituted to support workers’ indiscipline in their private life” (28). The narrative points out the failure to us: “And there it was again. Another religion turned against itself. Another edifice constructed by the human mind, decimated by human nature” (287). The idea that holds all men as equal has no room in India. It is an ideal that shall never be endorsed because of the caste system. The caste system did not expire even in the name of religion – Christianity – that is thought to embrace all men as equals. Thus a belief as new as communism too does not have the power to change a culture that has been integral for centuries. So, the communism that exists in India is only a hybrid communism, which makes allowances for the caste system. It does not exist on the basis of equality for all.

II. CONCLUSION

The God of Small Things is a novel that interlaces the themes of identity successfully within greater subjects that is hybridity and indigenous issues. It gives challenging views about hybridity. Roy does not offer a solution for us as to whether we should accept hybridity or reject it. *The God of Small Things* is a postcolonial novel that debates the identity and locality of a hybrid postcolonial society that is indigenous to its environment. *The God of Small Things* negotiates and experiments with identity through symbols that signify identity: language, culture, politics and human relationship

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Portfolio, Programme, and Project Management (P3M3): An Assessment to Maturity Level

Laarnie O. Bartolome

Department of Computer Science, Nueva Vizcaya State University, Bayombong, Nueva Vizcaya, Philippines
laarniebartolome11@yahoo.com.ph

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Abstract— Assessment is very important as without assessment there will be no improvement, innovations, and inventions because assessment gives us the areas that need improvements for the betterment of the community. The use of the P3M3 tool was applied in the assessment of the maturity level of the different offices within a City in the Northern Philippines. The findings will help the officialdoms to recognize strengths, and advance the different areas that need improvements.

Keywords— Maturity level, Portfolio, Programme, Project Management, P3M

I. INTRODUCTION

A maturity model is well-defined as a conceptual model that consists of different yet subsequent maturity levels for processes in one or more areas and represents a wanted evolutionary path for these processes. Maturity models are widely used in organizations worldwide, for they attempt to systematize processes and areas within an organization. Maturity models consist of, a set of maturity levels and provide precise criteria to achieve each level of maturity. Scaling up along those levels means the organization has improved. Because of this, the concept of maturity is linked to the success/failure rate an organization holds (Pirannejad, A., & Ingrams, A., 2022.)

The focus of this paper will be on the assessment of government agencies in terms of the maturity level base on Program, Portfolio, and Project Management.

II. OBJECTIVES AND LIMITATIONS

In this study, the maturity level using the P3M3 tool was assessed. Specifically, to answer the following questions: What is the level of Maturity of the different government offices in terms of Portfolio, Programme, and Portfolio Management? What are the key practices within the

agencies? What are the possible factors affecting the maturity of the offices?

LIMITATIONS

This study focused only on one city in the Northern Region, Philippines: the Department of Agriculture (DA), the Department of Health (DOH), and the Department of Social Welfare and Development(DSWD). The survey will be given to the different heads within the organization. The data gathered through the survey will then be interpreted using frequency and qualitative analysis.

III. REVIEW OF RELATED LITERATURE

The use of a maturity model by Borbinha, J. et. al. (2016, September) allows an organization to have its methods and processes assessed according to management best practices, against a clear set of external benchmarks. Maturity is indicated by the award of a particular "Maturity Level. "

Portfolio, Programme, and Project Management Maturity Model help organizations address fundamental aspects of managing portfolios, programs, and projects. It improves

the likelihood of quality results, and successful outcomes and reduces the likelihood of adverse impacts from risks.

The P3M3 standard (Sowden, R., Hinley, D., & Clarke, S. 2010) is a publically available Project Management self-assessment tool, which uses nine-question sets to evaluate the portfolio, program, or project maturity.

IV. METHODOLOGY AND FINDINGS

The descriptive method of research was utilized in this study. Descriptive research involves gathering data that describe events and then organizing, tabulating, depicting and describing the data collection (Reiners, 2012).

The descriptive method of research was utilized in this study. Descriptive research involves gathering data that describe events and then organizing, tabulating, depicting and describing the data collection. Descriptive research was utilized in accomplishing the objectives of the study.

Sources of Data

The primary sources of data were based on a survey questionnaire and interviews with different heads of the 3 government agencies (DA, DOH, DSWD). The interview covers the current business process and the experiences employees encountered, and the survey questionnaire determines the level of maturity of the agency. The P3M3 questionnaire was distributed to different office heads for each agency to answer

V. DATA ANALYSIS

Use of weighted mean: These weightings determine the relative importance of each quantity on the average

The weights used are the levels answered by the respondent. The scale below (Table 1) was used to interpret the total responses of all the respondents for every survey question by computing the average weighted mean:

Levels	Range	Result
level 1	1-1.99	Awareness
level 2	2-2.99	Repeatable
level 3	3-3.99	Defined
level 4	4-4.99	Managed
level 5	5	Optimized

FINDINGS: DA

Item Number	Weighted Mean
Q1	2.91
Q2	4.00
Q3	3.54
Q4	4.45
Q5	2.82
Q6	3.82
Q7	3.82
Q8	4.18
Q9	4.56
Total	4.00

Item Number	Weighted Mean
Q1	2.82
Q2	4.06
Q3	2.55
Q4	4.06
Q5	4.18
Q6	2.72
Q7	4.00
Q8	4.26
Q9	4.26
Total	4.06

Item Number	Weighted Mean
Q1	3.91
Q2	4.18
Q3	3.91
Q4	4.45
Q5	4.27
Q6	3.91
Q7	4.27
Q8	4.45
Q9	4.55
Total	4.21

FINDINGS: DSWD

Item Number	Weighted Mean
Q1	2.55
Q2	2.43
Q3	2.09
Q4	2.72
Q5	3.58
Q6	3.55
Q7	2.72
Q8	3.55
Q9	2.72
Total	3.53

Item Number	Weighted Mean
Q1	2.82
Q2	3.72
Q3	3.72
Q4	4.00
Q5	2.81
Q6	2.82
Q7	3.64
Q8	2.84
Q9	2.72
Total	3.78

Item Number	Weighted Mean
Q1	4.00
Q2	3.55
Q3	3.41
Q4	4.45
Q5	2.58
Q6	3.72
Q7	3.72
Q8	2.84
Q9	2.82
Total	3.64

FINDINGS: DOH

Item Number	Weighted Mean
Q1	3.82
Q2	4.00
Q3	2.82
Q4	3.55
Q5	2.09
Q6	3.55
Q7	2.72
Q8	2.55
Q9	2.82
Total	3.62

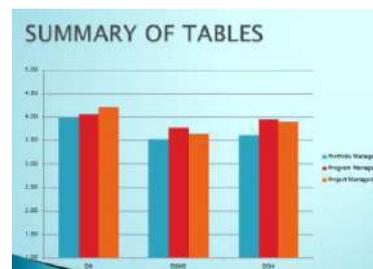
Item Number	Weighted Mean
Q1	4.45
Q2	4.00
Q3	2.82
Q4	4.06
Q5	4.00
Q6	2.55
Q7	2.91
Q8	4.06
Q9	2.84
Total	3.95

Item Number	Weighted Mean
Q1	4.18
Q2	4.00
Q3	3.82
Q4	3.91
Q5	4.00
Q6	2.91
Q7	2.82
Q8	2.55
Q9	2.91
Total	3.90

Summary of Weighted Mean

Area	DA	DSWD	DOH
Portfolio Management	4.00	3.53	3.62
Program Management	4.06	3.78	3.95
Project Management	4.21	3.64	3.90

Summary of Findings in Grap



In DA, within the portfolio management area, the practice with the highest rating is the financial management which includes portfolio investment management and costs. It receives a 4.45 rating. For program management, the item with the highest rating is also financial management,

receiving a rating of 4.55. For project management, the final item receives the highest rating, which states that the organization has centrally controlled project processes and individual projects that can flex within the processes to suit the particular project. This receives a rating of 4.55.

In DSWD, three items receive the highest rating, 3.73, in Portfolio Management. These are financial management, organizational governance, and centrally controlled programs and processes. For program management, financial management receives the highest rating of 4. For the project management, the general characterization of the organization receives the highest rating of 4. This characterization includes standardization and documentation of processes, senior management engagement, training programs, and the scope of standard processes.

In DOH, the highest-rated item for portfolio management is management control. It has a rating of 4. For program management, the general characterization of the organization receives the highest rating of 4.45. This includes financial management, organizational governance, and centrally controlled programs and processes. Similarly, for project management, the general characterization of the organization receives the highest rating of 4.18.

VI. CONCLUSION AND RECOMMENDATIONS

The findings show that the most mature is the Department of Agriculture and the least mature is the Department of Social Welfare and Development. The highest-rated item that occurs in the most area of management for each agency is financial management. The lowest rated item that occurs in the most area of management for each agency is the benefits management.

The researchers used questionnaires that assess the maturity level of organizations, however, future studies may modify the questions to suit the services of governmental offices and agencies. This way, not only will it be easier for the respondents to answer, it will help the researchers in identifying with more depth the areas of improvement within that organization. Also, upcoming research may improve upon this by including other levels or positions of employees.

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Racial Trauma and Microaggression in Toni Morrison's *The Bluest Eye*

Dr. Deepshikha Routray¹, Jayasmita Kuanr²

¹Lecturer in English, Maharishi College of Natural Law, Bhubaneswar, India
shikharoutray@gmail.com

²Research Scholar, School of Humanities, KIIT, India
j.jayasmita07@gmail.com

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Abstract— Racial trauma is associated with the detrimental psychological impact of race-based discrimination having symptoms like those of Post-Traumatic Stress Disorder (PTSD). With accounts of systemic racism across the globe, it is quite pertinent to discuss the distressing impact of living within a society of structural racism. Racial trauma involves exposure and re-exposure to race-based stress, which can be of different forms, microaggression being one of them. Microaggression shows how instances at a micro-level like insults and slights against black people, can have a detrimental effect on the mental health of those who experience it. *The Bluest Eye* (1970), the debut novel of Nobel prize-winning author Toni Morrison, is a tragic story of Pecola Breedlove, an African- American girl, longing for the socially constructed idea of beauty. A study of her character will highlight the effects of internalised racism based on the tragic events of discrimination and marginalisation in Pecola's life and her psychological response to it. This paper will focus on racial trauma and Chester E. Pierce's concept of microaggression to foreground the psychological distress that Pecola is grappling with, in the narrative and how apart from acts of violence, offensive and derogatory statements against the people of colour damages their psyche.

Keywords— Racism, trauma, microaggression.

INTRODUCTION

In an article in the First Post on 'Black Americans' collective Racial Trauma' (April 18, 2021), Carlil Pittman, the co-founder of the Chicago-based youth organization GoodKids exposes us to the systemic racial trauma that plagues Black Americans. The article informs that there have been numerous instances of violence against black Americans at the hands of police. Pittman said that "We're constantly turning on the TV, Facebook, Twitter, Instagram and seeing people that look like us who are getting murdered with no repercussions.... It's not normal to see someone get murdered by the click of a video on your phone, yet it has become the norm for our people, our Black and brown communities". Pittman cites many instances in addition to George Floyd Memorial Day

killing by a Minneapolis officer which sparked protests across the world. Such horrifying acts of violence against Black Americans are not new and it is extremely heart-wrenching to note the spiraling cases despite rigid policies and international laws against such discrimination. A study of racial trauma emerging from oppressive systems and racist practices helps us to understand the racist practices deeply embedded in the fabric of a nation.

Stories are the best way to understand the cultural fabric of a nation. Stories make us experience, rich emotions and feelings of joy, sorrow, hardships, and failures. Virginia Hamilton, the author of *The People Could Fly* said that "storytelling was the first opportunity for black folks to represent themselves as anything other than property" (qtd. in Collier). Toni Morrison is one such

storyteller who makes a reader feel all the feelings. A study of her narrative will help a reader make cognitive and emotional connections that shape our perspective of the world. It helps one to analyze the lived experiences of racism and resistance in various contexts. Morrison's *The Bluest Eye* expresses the frustration of an eleven-year-old Pecola Breedlove following the devastating emotional turmoil she undergoes being a black destitute girl. Harrowing incidents in her life leaves Pecola dejected, praying for her eyes to turn blue like the blue-eyed children of America to escape the drudgery of being born as a black girl. The focus of this paper is to foreground the elements of racial trauma and microaggression embedded in the discourse of the narrative. Eleven-year-old Pecola accepts herself as an ugly girl and fantasizes about having blue eyes to feel counted in the world of beautiful people. Throughout the novel she is imaginative and distressed, feeling isolated from the warmth and affection of her family and other people.

Racism is like a regular activity in the room that we pretend is not there. However, we currently perceive that it's humongous and we're adept at taking over it but it is far from the reality. Along with racism and sexism, trauma and microaggression situations leave a permanent scar on the psyche of girls and women subject to it. It is worth noting that microaggression is equally damaging to the psyche as racial trauma. On certain occasions, a small incident gets scorched into one's memory that affects one's survival and attitude towards life. These incidents concerning African-Americans are closely connected to the repetitions of exclusion and violence that lead to trauma. Such psychologically distressing situations resulting from microaggression echoes in the definition of Torino et al. in *Microaggression Theory* (2019) which explicitly mentions that "Microaggressions are derogatory slights or insults directed at a target person or persons who are members of an oppressed group. Microaggressions communicate bias and can be delivered implicitly or explicitly" (3). Microaggression theory shows how systemic discrimination based on sociocultural identity can traumatize a person.

Morrison's first book, *The Bluest Eye* (1970) is a novel towards the first step of transcription regarding a person treated unfairly who is an adolescent black girl obsessed by white standards of beauty and longs to have blue eyes. Pecola is described as hiding behind her looks to the point where she prays for being invisible by the age of eleven. Here, the standard of beauty concerns itself with the very existence of an unpleasant state of mental uneasiness pertaining to the personal mindsets of the characters especially the protagonist Pecola in the novel. Pecola's attempt to search for blue eyes is implicitly representing

the African-Americans' strong desire for acceptance in the white-centric world. Pecola wanted to fit into the standard concept of beauty as "all the world had agreed that a blue-eyed, yellow-haired, pink-skinned doll was what every girl child treasured." (20). Pecola's desire can be read from Judith Herman's perspective of trauma. In her book *Trauma and Recovery*, Herman writes, "the core experiences of psychological trauma are disempowerment and disconnection from others"; consequently, "traumatic events have primary effects not only on the psychological structures of the self but also on the systems of attachment and meaning that link individual and community" (1997, 133,51). It is important to note that in the process of marginalization, their psychological safety is threatened as it has a damaging effect on their psyche which can be noticed in the case of Pecola.

As Pecola internalizes racial prejudice, she crosses the border from sanity to insanity and starts hallucinating. As Morrison says, "She is not seen by herself until she hallucinates a self" (1990: 220). In the words of the narrator "A little black girl yearns for the blue eyes of a little white girl, and the horror at the heart of her yearning is exceeded only by the evil of fulfillment" (158). Pecola's yearning for blue eyes finally leaves her psychologically vulnerable and hallucinating. She enumerates that the way people notice her is more acceptable than what she notices about herself. She internalizes what white people think about her and then she thinks about it seriously and considers it ugly. She takes consolation in a time of loneliness while eating the candy, but more importantly, and symbolically she adopts the smiling picture of the blue-eyed, blond-haired little girl on the wrapper. Pecola's feeling as she eats the candy is a metaphorical representation of her psyche. The narrator's description of the act corroborates it:

Each pale yellow wrapper has a picture on it. A picture of little Mary Jane, for whom the candy is named. Smiling white face. Blond hair in gentle disarray, blue eyes looking at her out of a world of clean comfort. The eyes are petulant, mischievous. To Pecola they are simply pretty. She eats the candy, and its sweetness is good. To eat the candy is somehow to eat the eyes, eat Mary Jane. Love Mary Jane. Be Mary Jane. (50)

Pecola's wish for blue eyes is her way to escape the microaggression situations she faced again and again. As the narrator says, "It had occurred to Pecola some time ago that if her eyes, those eyes that held the pictures, and knew the sights—if those eyes of hers were different, that is to say, beautiful, she herself would be different...Pretty eyes. Pretty blue eyes. Big blue pretty eyes" (46). Pecola's

yearning represents the yearning of the black community to move from the marginalized space to the mainstream. The West Indian self-proclaimed misanthrope, Soaphead Church's empathy for Pecola and his wish for acceptance can be read in the narrative in his empathetic lines for Pecola when he says that "Here was an ugly little girl asking for beauty. A little black girl who wanted to rise up out of the pit of her blackness and see the world with blue eyes" (174). This is a clear expression of a tormented black self. For Pecola, Blue eyes seem the ultimate solution for her tormented self as she feels that "If there is somebody with bluer eyes than mine, then maybe there is somebody with the bluest eyes. The bluest eyes in the whole world. That's just too bad, isn't it? Please help me look. No" (202-03). This is considered a solution to come out of social exclusion, stigma, and discrimination. This is Pecola's way of enduring her traumatized self. The following lines in the narrative substantiate her desperate attempt for it:

Long hours she sat looking into the mirror, trying to discover the secret of the ugliness, the ugliness that made her ignored or despised at school, by teachers and classmates alike. . . . It had occurred to Pecola some time ago that if her eyes . . . were different, that is to say, beautiful, she herself would be different. . . . If she looked different, beautiful, maybe Cholly would be different, and Mrs. Breedlove, too. Maybe they'd say, "Why, look at pretty-eyed Pecola. We mustn't do bad things in front of those pretty eyes". (46)

It is pertinent to note that all attempts to deal with microaggressions lead to trauma. The term microaggression was originally coined by Chester Pierce in the 1970s (Pierce, 1970, 1974) to describe ways that Black people were put down by their White counterparts. Pierce (1974) stated "one must not look for the gross and obvious. The subtle cumulative mini-assault is the substance of today's racism" (qtd. in Solorzano 60). Sue and colleagues (2007) define microaggressions as "brief and commonplace daily verbal, behavioral, or environmental indignities, whether intentional or unintentional, that communicate hostile, derogatory, or negative racial slights and insults toward persons of color" (p. 271). Current definitions have expanded the scope of microaggressions to describe both conscious and unconscious acts that reflect superiority, hostility, discrimination, and racially inflicted insults and demeanors to various marginalized groups of people based on such identities as race/ethnicity, gender and gender identity, sexual orientation, ability, religion, class, and age. Notwithstanding the literature on microaggressions has proliferated over the past decade, the social work literature has been relatively quiet.

Microaggression is usually expressed in three forms: microassaults, microinsults, and microinvalidations. In *Microaggression Theory* (2019) Torino et al. define the term microassault as a blatant verbal, nonverbal, or environmental attack intended to convey discriminatory and biased sentiments. This notion is related to overt racism, sexism, heterosexism, ableism, and religious discrimination in which individuals deliberately convey derogatory messages to target groups" (4). There are several instances in *The Bluest Eye* that can be related to such intended discriminatory attacks. When Geraldine, a middle-class black woman who hates her race arrives on the scene to find her inert cat on the floor, she looks at Pecola—dirty torn dress, unruly hair, muddy shoes—and instantly assumes the little girl from an impoverished family is the culprit. Geraldine starts hurling racist abuses at Pecola regarding the latter's upbringing while unjustly blaming her for injuring the former's cat:

The girls grew up knowing nothing of girdles, and the boys announced their manhood by turning the bills of their caps backward. Grass wouldn't grow where they lived. Flowers died. Shades fell down. Tin cans and tires blossomed where they lived. They lived on cold black-eyed peas and orange pop. Like flies they hovered; like flies they settled. And this one had settled in her house. Up over the hump of the cat's back she looked.

"Get out," she said, her voice quiet. "You nasty little

black bitch. Get out of my house. (75)

Besides being an example of microassault, it is also an example of blacks who have internalized white society's racism. In addition to Geraldine, her son Junior's treatment of Pecola as he deliberately injures their cat and frames Pecola is also an instance of microassault.

As Torino et al. elaborated in *Microaggression Theory*, "Microinsults are unintentional behaviours or verbal comments that convey rudeness or insensitivity or demean a person's racial heritage/identity, gender identity, religion, ability, or sexual orientation identity. Despite being outside the level of conscious awareness, these subtle snubs are characterized by an insulting hidden message" (4). The incident at the grocery store in the novel is an apt example of microinsult as it illustrates the cultural ideals and psychological responses as a result of it. Mr Yacobowski's treatment of Pecola at his grocery stores shows the extent to which racism is deep-rooted in the psyche of African-Americans. When Pecola visits the store to buy candies, Mr Yacobowski fails to notice her presence in the store. There is a "total absence of human recognition—the glazed separateness" (48). For Pecola this

“vacuum is not new to her” (48). As the narrator says, “She [Pecola] has seen it lurking in the eyes of all white people. So the distaste must be for her, her blackness. All things in her are flux and anticipation. But her blackness is static and dread. And it is the blackness that accounts for, that creates, the vacuum edged with distaste in white eyes” (49). Pecola prefers to remain hidden from white eyes as a result of self-disgust and humiliation. Pecola’s attitude reflects her acceptance of the treatment. It can be read as a case of internalised racism. The visibility of a person here depends on how beautiful a person is and Blacks are ugly according to the White’s idea of beauty. Here, the shopping experience of Pecola reflects the way she perceived beauty.

Pecola prefers to dream about the white girl Mary Jane with blue eyes, whose picture is on the wrapper of the candy Pecola enjoys. Repeated instances of microaggression affect the psyche of Pecola, she prefers to enter the world of illusion by dreaming about having blue eyes like Mary Jane. Pecola's vulnerable state of mind gave way to insanity when her father Cholly Breedlove violated her. Pecola started to behave strangely and imagine herself as a bird. “Elbows bent, hands on shoulders, she flailed her arms like a bird in an eternal, grotesque futile effort to fly. Beating the air, a winged but grounded bird, intention on the blue void it could not reach- could not even see- but which filled the valleys of her mind”(204). Pecola’s behaviour throws light on her mental state as she loses her sanity. She comes under the illusion that she has attained freedom and now she can fly away from the place by fulfilling her dream of having blue eyes. Pecola’s tormented psyche also finds expression in the words of critic J. Brooks Bouson describes *The Bluest Eye* as a complicated shame drama and trauma narrative, in which Pecola is the victim of inter-and intraracial shaming, who is traumatized by both physically and sexually abusive parents (207).

The analysis of discourse in *The Bluest Eye* foregrounds the way an African-American girl, Pecola struggles to find her identity and how she deals with situations related to racial trauma and microaggression. This paper traces the way racial contexts manipulate the identity development of a protagonist. White people are glamourized as superiors and thus the quality of being attractive is presented in a prejudiced manner which makes a reader question the essence of beauty. It raises pertinent questions like: Is beauty restricted to the colour of skin? Can black be ever considered beautiful? Furthermore, Pecola's mental health represents the psychological impact of racial trauma and microaggression faced by numerous black people who often internalize the discrimination they face in their day-to-day life that scars their lives. The narrative presents a

dominant view of beauty associated with the colour of skin and the social constraints faced by a woman of colour. Pecola does not meet the social standards of being a black girl and is annihilated from the normal lifestyle even before she has stirred to a wistfulness of herself. *The Bluest Eye* represents our society's inability to deal with social-psychological trauma as a result of white supremacy which forces the black people into severe socio-psychological illusions. This narrative is a testimony of the traumatic histories of the people of colour that calls for greater empathy and activism, as across the world, every day the people of colour experience racism and carry unhealed racial trauma.

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A Study on National Identity in Dystopian Society of Suzanne Collins's *The Hunger Games* Trilogy

K. Monika¹, Dr. S. Meenakshi²

¹Ph.D. scholar, School of Social Sciences and Languages, Vellore Institute of Technology, Vellore, India

Email: k.monika2018@vitstudent.ac.in

²Assistant Professor Senior, School of Social Sciences, and Languages, Vellore Institute of Technology, Vellore, India

Email: meenakshi.s@vit.ac.in

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Abstract— *This article tries to explore the theory of nationalism and its significance in dystopian fiction through the study of Suzanne Collins' The Hunger Games trilogy. It investigates how dystopian elements are linked to nationalism, as well as how frequently dystopian narratives blow warnings against nationalistic sentiment. In Collins' speculative narrative, the article examines the ambiguity of the belief that a liberalized economy, globalized media, and communication will lead to a perfect society in the future. Panem is a fine example of a dystopian nationalist country that deprives people of their rights and resources while being dominated by rulers that are only interested in money and power. The examination of The Hunger Games trilogy aims to highlight that national identity, as it is imposed on people, pushes the entire society into a dystopian reality.*

Keywords— *Nationalism, National Identity, Dystopian, Speculative fiction.*

I. INTRODUCTION

Suzanne Collins, an American screenwriter, wrote *The Hunger Games* as a young adult novel in 2008. Two sequels, *Catching Fire* and *Mockingjay* were released after this book in 2009 and 2010 respectively. Between 2012 and 2015, the trilogy was turned into a series of films. This trilogy established a standard for dystopian fiction in the twenty-first century. Dystopian fiction is set in a gloomy future in which society has degenerated and people live in misery under the iron claws of a totalitarian regime. Panem is a dystopian future nation founded after a massive environmental disaster in North America. It was divided into 13 different districts. The Capitol is a tyrannical government that governs Panem's twelve districts. As revenge for their participation in a rebellion, District 13 was devastated by the government. The Hunger Games were created to punish the other districts, who were compelled to offer a boy and a girl between the ages of 12 and 18 each year, only to lose them in the game because the game was about killing other tributes to survive. If one

of the contestants survives, he or she will receive more food supplies for his or her district. Reaping is the process of selecting tributes from districts.

Katniss, the novel's protagonist, lives with her mother and sister in District 12, a poor mining district. Katniss' father perished in a mining accident, leaving her mother mentally ill and Katniss to stand by herself. Her father taught her how to hunt in the forests outside the Panem fence, and she perfected her hunting abilities after her father's death. Gale is a hunting companion who assists her.

Katniss volunteers at the reaping to save her sister Primrose, whose name was drawn in the lottery. Peeta, the district's male tribute, is the son of the baker who assisted her a long time ago by giving her a badly baked loaf of bread. Their trainer, Haymitch, the only victor from district 12, was often drunk, so the tributes had to struggle on their own in the games. Katniss and Peta win games, but their fake romance causes problems for President Snow, as they

both threaten the game makers with a double suicide, which will destroy the scene and force the game makers to reveal the two winners.

Snow saw Katniss and Peeta's suicidal attempt as a sign of rebellion and tried to put a stop to it by taking Peeta and Katniss on a tour of all the districts. Despite her attempts to be hostile, Katniss has become a symbol of revolution. Snow schemes once more by bringing tributes from previous Hunger Games winners to the 75th annual Hunger Games. To save Peeta and Katniss, the tributes try to work together as a team. Katniss demolishes the game arena, and they all flee the Capitol. The Capitol is upset with Katniss for initiating a revolution, an assumption that causes an actual revolution by people who think that she is a symbol of the rebels. The Capitol destroys District 12 while the revolutionists seek safety in District 13, which was long thought to be destroyed but is now hidden in the woods.

Mockingjay is the third book in the trilogy that tells the detailed story of the revolution and its victory. The revolutionists save Peeta from the Peacekeepers of the Capitol and go to assassinate Snow, but Prim, Katniss's sister, was killed in a bomb along with many other children. Later, she learned from Snow that it was Coin, the president of District 13, who had been leading the rebellion for so long, who had bombed and killed the children to invoke public rage against Snow. "Dead or alive, Katniss Everdeen will remain the face of this rebellion. If you ever waver in your resolve, think of the Mockingjay; in her, you will find the strength you need to rid Panem of its oppressors." (Coin 294) At the end of the novel, Katniss kills Coin instead of Snow and moves to District 12, where she lives with Peeta and their children, trying to forget the horrors of the wars.

Objectives

- To study the role of the theory of nationalism in speculative fiction.
- To examine the relevance of futuristic fiction to the current social and political communities.
- To explore the possible outcomes of nationalistic thoughts through dystopian fiction.
- To prove the realistic aspects of the predictions of dystopian fiction through the study of *The Hunger Games Trilogy*.

II. METHODOLOGY

The nationalism theory is used to investigate futuristic nationalistic ideas in dystopian novels. The broad term 'nationalism' will be narrowed through the lens of sociology as a suitable research method. The study uses a descriptive method and a critical textual analysis.

Nationalism

In sociology, nationalism refers to a political ideology that emphasizes individual loyalty to a nation over personal identity. The modern idea of nationalism was influenced by the French revolution, which declared that national identity and patriotism are more essential than one's individual life. Many theorists consider this sensation of oneness and belongingness to nationalism to be fictitious because the nuances of nationalism are temporary and always subject to change, and it hardly bring the prospects it promises to reality forever. In a post-truth world, nationalism is caught in a whirlwind of narratives that offer different types of nationalism and encourage people to adopt any one type of nationalism as their own.

Nationalism as a theory grabbed attention after the world wars, a situation that required questioning the intentions of nations and their limits. Capitalist powers moved toward globalism to enlarge their markets, which demanded a blurring of national borders. These factors may make nationalism fade while nationalism evolves continuously into the post-truth era of the twenty-first century. The theory of nationalism has a very thin possibility of functioning in a positive mode across time. There are several kinds of nationalism in political ideology that have different goals for their nations to achieve. Though their goals are different, their nature of functioning is the same. Modern nationalist ideas do not refer to the attachment to a particular geography, religion, language, culture, and race; rather, they are primordial and can jumble the causes to generate a new kind of nationalism (Jack Hayward, Brian Barry, and Archie Brown, 2003). It divides people based on dubious factors that are convenient for powerful people and basically against human rights. It divides people and labels them as good or bad without any valid reason. The interest of nationalism is beyond rational good and bad and focuses only on the advancement of the nation. Nationalism is different from patriotism, which sacrifices for the nation, whereas nationalism demands more sacrifices in the name of the nation. Orwell, in his essay, said that nationalism is dishonest at its basic level, obsessed with attaining the superiority of the power unit (that is, nationalism) and despises other things that come up as an obstacle. (Orwell, 1945). The rise of nationalism is an alarming factor that might affect future generations. Dystopian fiction particularly evokes the interest of nationalism in young readers and is naturally a good topic to associate with nationalism.

Dystopian fiction

The Hunger Games set a model for modern dystopian fiction. Dystopian fiction arose as a reaction to utopian fiction, both of which are science fiction

subgenres. Due to their extremely imaginative and strange qualities, they are often known as speculative fiction. Dystopian fiction is set in the near future with a deteriorating civilization and people living in misery under the iron fists of totalitarian rule. These stories are classified as political future fiction because they contain aspects related to contemporary politics and its future agendas. In anglophone literature, the genre of dystopian novel is not new. Other works in the genre include George Orwell's 1984, Aldous Huxley's *Brave New World*, and Margaret Atwood's *The Handmaid's Tale*. Themes of pro-capitalism and pro-nationalism are prevalent in these dystopian works. Suzanne Collins adapted these ideas from a television reality show depicting the Iraq invasion and the story of Theseus from Greek mythology. Collins' father served in the Vietnam War, which aided her in creating the character Katniss. The book has been translated into 26 different languages.

Dystopia imagines a world where certain trends in contemporary society are taken to extremes to expose their underlying flaws. Dystopian fiction of the past, like 1984, proves that it is closer to the real world than a speculative one by portraying the chaotic nature of authoritarian nations. Two oppressive forces, a nation state and a capitalist entrepreneur, clasp hands in a dystopian nation, as shown in *The Hunger Games* trilogy. The genre of dystopian fiction is not only a response to counter-utopian but also counter-nationalist sentiment. The beginning of the 20th century brought excitement and terror through technological advancement and warfare. Many people were terrified of the new situation and wondered where all of it would lead to. New political movements that came to power promised to eradicate social distinctions. Some of the movements promised to unite people under a mythical heritage, which resulted in lives passing under complete surveillance and death for not being a particular race. Writers who lived through these horrors imagined that in the future, free will and individuality would be erased. Today's science fiction follows the same tradition and simultaneously focuses on our contemporary crises such as inequality, climate change, government power, global epidemics, and corporate rule—all of which are tied to advanced technologies. *The Hunger Games* trilogy, *Divergent* trilogy, *The Handmaid's Tale*, and *Cloud Atlas* are some examples of dystopian fiction that cautions about how our rights can be simply given up during and after a crisis.

Dystopian fiction is typically anti-nationalist, emphasizing the unpleasant aspects of nationalistic ideals. It's a caution to the current generation about siding with collective authority that promises power but abuses individuals and their country. People are fixated on

identifying with a huge power unit, such as a country. Dystopian literature's purpose is to contrive an image of the future. It also tries to provoke reflection on the current state of society and to motivate action. Dystopian fiction addresses the loss of individualism, technological control over individuals, the sustainability of uniformity, and other topics.

III. RESULTS AND DISCUSSION

The theme of class struggle is prominent in novels. People in the Capitol live in luxury and are well-fed, whereas people in other districts live in abject poverty. Even though the district employees labor tirelessly to provide the Capitol with essential materials, they are denied access to the resources they generate. They live a hard existence since they have no choice but to give up their possessions for the sake of those further up the social ladder. Districts 11 and 12 are the lowest of all—District 11 is an agricultural district that sells its products to the Capitol. District 12 is a mining district populated by poor people. Most families in District 12 are living with hunger. In a dystopian society, high-class people have a better chance of survival than the poor. Districts 2, 3, and 4 of Panem prepare tributes exclusively for the hunger games because they have a sustainable source of food and sophistication that allows them to spare their time for training in war skills.

One of the most prevalent behaviors of a totalitarian administration is blaming internal enemies for losses while restricting journalists. They are constantly quick to manipulate the truth and change the facts to suit their needs. The readers, for example, are perplexed as to why the country was divided into districts. They simply accept the government's narrative of history. In Panem, ambiguities against the government are not tolerated.

The country was protected from the wild by fences. The peacekeepers punish anyone who tries to sneak through the fences. News will be disseminated to the public in the manner that the administration desires. The government has ultimate control over journalism. They broadcast their horrible implementation of the game, in which 24 youngsters were sent and had to kill each other to survive. This savagery promotes district pride, which implicitly and unintentionally enforces nationalism by celebrating the districts' powerlessness under the Capitol's imperial ruling structure. Jamey Heit wrote about President Snow in his critical book, "He sows fear in a way that frightens people from the very idea of political agency." In Panem, it is very easy to conclude that there simply isn't a choice to be made. The constant threat of his violent response is enough to subvert this foundational ability to

act. Oppression thrives when small decisions seem impossible. " (The Politics of the Hunger Games, 2015, p.16)

This novel depicts the Capitol's domineering attitude and the repercussions of its nationalism ideologies in considerable detail. Critics see the genre of political future fiction as a warning against a "blind, uncritical, and excessive type of nationalism." The tone, setting, and themes are all similar in dystopian fiction, such as *1984* by George Orwell, *Cloud Atlas* by David Mitchell, and *Brave New World* by Aldous Huxley. All these books depict future catastrophes perpetrated by authoritarian governments. The Hunger Games trilogy continues this tradition by depicting the disparities between a nation's ideal and its actual existence. It highlights the detrimental consequences of populist nationalism as well as its long-term consequences. The trilogy depicts the effects of Panem's authoritarian rule on the working class.

The rulers kept people's economies at the lowest possible level and allowed them to starve because they had to induce terror as they needed control power and authority. When there is a sign of revolt, the administration does not hesitate to punish the citizens of the districts violently. Gale is publicly whipped for his illegal hunting outside the fences to show Katniss how much they can harm Katniss and the people around her. The threat of Katniss and Peeta's suicide in the game was interpreted by President Snow as a symbol of the rebels. As a result, he threatens to kill Katniss' family and Gale and demands she accompany Peeta on a victory tour to all 12 districts. At the end of *Catching Fire*, Peeta is taken prisoner by the Capitol to put Katniss in jeopardy. Katniss has consistently enraged the administration by functioning as a revolutionary symbol. Following his victory in the game and Snow's threat to kill his family, Finnick's entire life became a tragedy.

Finally, Katniss recognizes that not only is Snow evil incarnate and ravenous for more killing, but so is Coin, the president of District 13 and the current revolution's leader. Coin should restore the game with tributes from the Capitol rather than all the districts, as this will encourage the same heinous entertainment of killings. Katniss strikes Coin with an arrow that was given to kill Snow after discovering that the revolution had simply switched Coin for Snow with no other advancements.

Panem suffocates its people's ability to communicate clearly. Residents of Panem are not permitted to communicate with people from other districts. They have also been reminded of District 13's uprising and subsequent destruction to keep them in order. Journalism is no longer practiced. The ruling government's interpretation

of history is the only one available. Panem's residents are constantly aware that they are being monitored. People who break the laws and norms are watched and punished quickly by a tyrannical, supportive police force known as peacekeepers. The Hunger Games are also telecast under the authority of government-employed game designers. They transmit the game at their leisure and filter the voice and, on occasion, the visuals. One of the main characteristics of totalitarian nationalism is a decline in communication. It is yet another method of generating fear and separating people. Television and the media have sway over Panem and are linked to consumption. The tributes and winners are then turned into objects, which are fashioned and put up to appear as extravagant and entertaining as possible to attract an audience, particularly in the Capitol. Panem's fictional world has a terrifying mirror in which private lives are exploited for profit.

Inequality will be the result of nationalism since all forms of nationalism inevitably concentrate power on a single person or a single area. After a series of natural calamities, Panem is said to have been divided into 13 districts. The district division implements all kinds of divisions and rule policies. People are divided into districts based on economic factors. People are divided into districts for voting.

National identity plays a vital role in the blooming nationalism among ordinary people. Supporters and opponents of nationalism imagine a glorious future that will erase the imperfections of their current nation-state. Nationalists gather for their national identity and pride. They held their history, geography, and culture high while rebels opposed and invoked revolution with the belief that they would gain their freedom and have a glorious future. Both groups would become more than happy to sacrifice themselves and kill people for their cause. Panem has both kinds of fighters: the Capitol's supporters, who were nationalists, and the rebels who fought for their freedom. However, the common people, who confuse national pride and national sovereignty for national identity, surrender their beliefs to a leader who projects their thoughts on political grounds, which creates the most basic problem. The leader controls everything, and the lives of ordinary people depend on the leader's honesty. Panem's nationalistic facade offers an imaginary, glorious future and a manipulated, pressed present that oppresses the people and compels them to agree that it is an ideal country. It controls people and gives them a minimal supply of food and entertainment, but in return it expects complete obedience from them. Those who think differently or expose different ideals are hanged or silenced, a punishment that is considered appropriate for their misunderstanding.

Group identities in the present world are biased and will be carried into the future in a different form. The district division is not just a geographic division for administrative convenience. The districts closely reflect the present scenario of inequalities and racial discrimination. District 11, for example, was kept as an agricultural district that produced all the food needs of the country but was filled with black people. District 13 was full of economically poor people doing mining for a living with no other opportunities. The author makes it obvious that most of Panem's wealth benefits only a few who enjoy luxury. Luxurious ways of living in the Capitol drain resources from all the remaining districts. This hierarchically structured society keeps the beneficiaries closer to the rulers, which helps the government to continue their dictatorial way of ruling.

In dystopian societies, collective identity is celebrated so that people will deviate from the spreading, manipulated, and forced reality of falling personal identities. The irony of celebrating collective identities such as the district pride of Panem is that those who believe in democracy but are allied with the current dictatorial government and think that it is best for them will also be affected directly and indirectly since inhuman activities will be justified in the name of the nation and keep on-demand sacrifices from all the citizens (Orwell, 1945). This dystopian society is eerily like the old United States, which exploited the countries around it. It is organized into 12 districts based on socioeconomic and racial distinctions. As a result, the novel is not as futuristic as it appears on the surface. This work portrays all of nationalism's ills to its nadir, yet without the audience understanding it. In several instances, George Orwell's work *Notes on Nationalism* describes, categorizes, and explains the positive and negative aspects of nationalism. Although most aspects of nationalism are bad, Panem, as a nationalistic country, possesses all the characteristics described in Orwell's article.

Throughout the novels, the danger of radical nationalism is palpable. The inhabitants of Panem are always afraid that the Capitol will hurt them at any moment. Militant nationalism erupted in a blaze of glory after World War I, and it evolved further during World War II. According to populist national leaders, military backing is necessary. Panem's armed force is known as the "peacekeepers," which is ironic given that its mission is to suppress rebel signs. All the tributes, including Katniss, live in constant terror that their loved ones will be slain if they defy Panem's president. Haymitch, Katniss and Peeta's trainer and the only previous winner from District 12, is a living testament to the Capitol's ability to do great things. Control and Surveillance-"One of the few freedoms

we have in District 12 is the right to marry who we want or not marry at all. And now even that has been taken away from me." (Catching Fire, 381). Youngsters like Gale and Katniss want to change the ruthless power of the government and escape the oppression and poverty that they cannot control. So, they consider running away out into the woods, but cannot do that due to their families' safety.

A Utopian society aims to achieve a perfect society devoid of individual identity. It views social organization with a convenient law as being a perfect nation-state. On the other hand, dystopian ideology portrays a completely imperfect society in which everything is in chaos. A dystopian society is another side of a utopian society, showing how far a utopian Society can go wrong. It has no space for individual identity and focuses on acquiring more power and feeding its hunger for more power. In a dystopian society, individuals cannot relax because they are in a secure space within a nation. They may be concerned that they will be punished for something over which they have no control. The audience in the *Hunger Games* could not control or change the audience's perception of her as Peeta's crush or the way the game transformed her into a commodity that attracts an audience. In *Mockingjay*, Katniss feels powerless and desperate to die after she killed Coin and waited for execution. She could not help herself to be imagined as a lunatic. (*Mockingjay*, 377)

The *Hunger Games*, President Snow's glossy but terrifying offering, operates on a nationalist ideology. The Games are a punishment for all the districts, which must sacrifice a boy and a girl every year to commemorate the uprising led by District 13. The capital oversaw the conflict, and district 13 was demolished as a result. The games are a punishment for the remaining districts as well as a deterrent to any future uprisings. When all other variables are considered, the games fulfil nationalistic goals. It is sophisticated people's main source of enjoyment, while it also addresses the reality that most of the districts suffer from hunger and poverty, as well as all the other issues.

IV. CONCLUSION

The actual promises of democracy, such as individual identity, thinking, freedom, justice, equality, and economic stability, are continuously said to be present rather than practiced. The fiction presents a reflection of reality, especially of a nation that functions dubiously and can never come out of the cycle of power. As the globalized world marched toward addressing global issues such as climate change, poverty, and gender issues,

everyone should have focused on the common dangers humankind faces together instead of talking about ethnic purity, national identity, and linguistic pride of antiquity. The rise of a new nationalism after 2016: corporate prosperities are given priority by the power structures of the world for which false fears of external threats to the

nation are used. With the help of advanced science and technology, authorities in a dystopian world can manipulate everything and anything, even the natural order. Instead of controlling their feelings and emotions, people will no longer have any natural feelings or emotions. Disconnected from each other, individuals will be under the control of the ruling power both physically and mentally. Dystopia is the extreme negative vision of the present forms of nationalism.

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A Psychoanalytic Study of Kamala Markandaya's Females in 'Possession'

Dr. Darkhasha Azhar

Senior Assistant Professor, Govt. P. G. College, Bisalpur, Pilibhit (UP), India
E-mail id: darkhashaazhar@gmail.com

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Abstract— *Kamala Markandaya is a world renowned author of English on the Indian landscape. Her works are famous for the true representation of the plight of Indian women who; caught into the web of patriarchy, are so utterly subdued and crushed that their voice of resistance go unheard and unnoticed. Extensive study of her works reveals the impression of her strong hold over the human mind as she has studied them quite closely and minutely. In fact she can easily penetrate into the hidden recesses of one's thoughts and bring out the unthought-of and unpredicted-of. She is a prominent Indian English novelist who has strongly stood with women's sexuality and her right to body in a most unconventional and subversive manner. She displays a highly developed consciousness of the gendered nature of morality and social structure. She is among the clutch of those few Indian female authors who have dared to portray the plight of Indian women suffering from prejudice in a dominantly patriarchal society and envisions a world based on equality and harmony between the two sexes. She examines the sufferings and problems of the women who feel entrapped within the bond of relationship, whether married or single; with keen sensibility and perception. Her novel 'Possession' deals with different shades of human psyche, especially the females. It's reading gives the experience of therapeutic journey wherein the mind of the characters unfold slowly as the curtain raises on the main character, Valmiki. He is the most significant and pivotal character of the novel around which the other characters revolve revealing a plethora of mixed desires and characters. The inter play of emotions is the beauty of the novel which carries the readers on a roller coaster ride. The present paper is an attempt to unravel the text 'Possession' by groping deep into its depths and analysing it through the vision of a psychoanalyst.*

Keywords— *Patriarchy, resistance, sexuality, entrapped, therapeutic.*

Kamala Markandaya's identity is not unknown to the readers of English literature. On its canvas she is portrayed as a world acclaimed Indian writer who occupies a distinguished and much acclaimed position amongst the post-Independence Indo Anglican novelists. Extensive study of her works reveals the impression of her strong hold over the human mind as she has studied them closely and acutely. In fact she can easily penetrate into the hidden recesses of one's thoughts and bring out the unthought-of and the unpredicted-of. She is a prominent Indian English novelist who has strongly stood with the women's sexuality and her right to body in an unconventional and subversive manner. She displays a highly developed

consciousness of the gendered nature of morality and social structure. She is among the clutch of those few female Indian authors who have dared to portray the plight of women suffering from prejudice in a dominantly patriarchal society and envisions a world based on equality and harmony between the two sexes. She examines the sufferings and problems of the women who feel entrapped within the bond of relationship, whether married or single; with keen sensibility and perception. Here, I would like quote the words of Stephen Ignatius Hemingway, 'She is definitely one of the most productive, popular and skilled Indo-Anglican activist and a super representative of the growing number of Indian women writing serious

literature in English' (The Novels of India, p.52). This article is an honest attempt to unravel the text '*Possession*' by groping deep into its depths and analysing it through the vision of a psychoanalyst. The focus here are the women who shape and reshape the life of the protagonist and the style in which the author has striven to sketch them on the broad canvas of her novel using varied hues.

Dictionary defines '*psychoanalysis*' as a set of psychological theories and therapeutic techniques that have their origin in the works and theories of Sigmund Freud. The core of this theory is that all people possess unconscious thoughts, feelings, desires and memories. Sigmund Freud; the Australian neurologist's contribution to the study of the unconscious is the application of the scientific methods of probing into the dark and unknown recesses of the mind which is one of the innumerable critical approaches to any genre of literature. The unconscious mind is defined as a reservoir of feelings, thoughts, urges and memories. Freud believed that the unconscious continues to influence behaviour even though people are unaware of these underlying influences. When conceptualising the unconscious mind, it can be helpful to compare the mind to an iceberg. Everything above the water represents conscious awareness while everything below represents the unconscious. Psychoanalysis became popular and came into being as a consequence of Romantic Literature of the nineteenth century. This literature was passionately devoted to probing into the working of the mind of an individual. It is also concerned with the instincts of man and the working of sexuality in his social interactions. In this context the great historian David Daiches has said, '*The behaviour of characters in a novel can be studied in the light of modern psychological knowledge and, if their behaviour confirms what we know about the subtleties of the human mind, we can use modern theories as a means of elucidating and interpreting the work*' (Critical Approaches to Literature, p.337).

Kamala Markandaya's novel '*Possession*' dominantly presents the complexities of human relationships and the East-West encounter as well, along with the theme of politics. East- West encounter has played a vital role in presenting the psychological conflicts in the novel. The novelist has remarkably and very effectively shown the transformation and development of tribal psyche into western through the central character Valimiki. It is a novel that deals mainly with a boy of extraordinary genius in painting. He is discovered in a remote village by a British Lady Caroline Bell who is well informed about art. Charmed by his caliber and deep knowledge of fine art, she decides to export him to her native country England and inculcate in him the life of western tradition. Though she succeeds in her plan and is able to device the

exceptional talent in him; yet she doesn't realize that Valmiki cannot easily slip into the spirit of western art which is based on entirely different cultural and spiritual traditions. He is a staunch devotee of Swami and his interest in painting and his faith in Swami are an integral part of his cultural life. He is so deeply addicted to his art that he can die for it rather than ditch.

Caroline Bell represents a typically capitalistic woman who believes in exploiting the financially deprived. She discovers the talent of painting in Valmiki and tries to possess the poor Indian village boy. She is a specimen of the rich-westernized society which thrives on the talent and potential of the poor. The lady tactfully and effortlessly procures him under an agreement from his parents and carries him to her native country England to make him not only a source of her personal financial gain but also to use him for satisfying her sexual lust. It is, unfortunately, the insatiable thirst for money that compels Valmiki's father to overlook his relations with his son and bargain him. Valmiki's mother is aware of her husband's disposition but being a traditional Hindu wife she is unable to muster the courage to defy his orders. Her condition is similar to Kunti in '*Nectar in a Sieve*'; who despite knowing the illicit relation of her husband forgives him and compromises for the sake of her children. Val's mother too seldom raised voice against his father's commands, even if it was her son's life. She just says: '*He has already decided. Did you not hear him? It was the money- it was too much for him. But it is always so, men are ever free and easy with that for which they have neither suffered nor laboured*' (Possession, Kamala..., p.20).

Caroline has her shrewd way. Bulldozing the hesitations of Valmiki's family; she manages to take him to England. Valmiki's life experiences drastic change the very moment he is sold to Caroline Bell. Now he is compelled to change his thinking as well as his psyche in order to acquire the new culture he has stepped in. He is put to school to learn painting. Initially, unknown to Caroline's shrewd and malice ways, he performs well but slowly begins to lose faith in her prescription and consequently his energy begins to flog. The novelist has clearly depicted how the western culture has the tendency to exploit, physically as well as psychologically, the innocent and the poor for selfish gains. Ever since the artist is transplanted in the west, he passes through a period of acute emotional excitement, depression and conflict. After a lot of struggle, he finally makes his way back to his native culture where he develops the equanimity and independence of fame and sensuality. Valmiki's return to India and his refusal to go with Caroline Bell symbolizes the psychological surge of India's independence and consequent freedom from the

British rule. Here, through the act of smuggling of Valmiki for financial and physical benefits, the author has tried to showcase negative trait of women. Caroline is presented as a vamp who vainlessly tries to allure Valmiki to a life he detested and ultimately flees. Her sole motive is sexual gratification and monetary extraction. By smuggling him she partially succeeds in her endeavour.

Valmiki breaks away from her and returns to India to his village in the lap of mountains and settles down to a career according to his choice with the blessings of Swamiji whom he worships and considers his guru. Swami too has a pivotal importance in the plot and embodies the best in the tradition of Sainthood. Valmiki, the artist, is a painter by inspiration and not by instruction. Such is the impact of swami on him that he transforms not only into an artist but also a good human being. Thus, swami plays the role of a surrogate father to him by inculcating in him the understanding of artistic culture, basic attitudes and values. Kamala Markandaya portrays both, the master and his disciple, as being soaked in the fervor of Indian Ethos. To them, art is sacred and is godly dedicated to the service of the divine spirit. When Valmiki outgrows his boyhood and becomes an adolescent, he comes into the contact of the outside world from which he had been aloof and unknown so far. This exposes him to a plethora of shocks, as the nakedness of world is too difficult to endure. Kamala Markandaya uses the spiritual ideals of asceticism and then tactfully implicates them as great presences in the personal lives of people, thus transforming them into shockproof beings.

When Valmiki's guru comes to know about his bargain by a shrewd woman, he visits him in England and revives in him, in his unobtrusive way, the values that he stands for and the differences between his new adapted values and the original ones. It is then that Valmiki realizes how extremely he has been duped and cheated. He decides on saving his art and his inner integrity and once that decision is taken, he behaves with a singularity of purpose. The Indian ethos firmly believes in the guru and his teachings, he is an incarnation of God for the disciple. After Swami's arrival Caroline is surely disturbed and knows that spiritualism would prove a great threat to her plan of physical and materialistic possession. She wants to control Valmiki wholly which is why she wants to send Swami back to India. From the very beginning she is aware of the fact that Valmiki is deeply influenced by Swami. She is longing to possess the boy and in order to do so she seduces him into an almost incestuous relationship despite the wide difference between their ages. But despite all her efforts, she fails to own him. The spiritual teachings of swami prove stronger than the cravings for physical lust and Valmiki comes out clean from the web that tightly

closed on him. His freedom from her claws is synonymous to India's liberation from the British rule, a renewed life devoid of entanglements.

In the novel Kamala Markandaya has chosen Anasuya, a female, as the spokes person of the story. As the name suggests, she is a lady free from envy and jealousy and thus, quite suitable for the task. She is Caroline's friend and an eye witness to her relation with Valmiki. Since she is an Indian, therefore, the story is told mainly from the Indian point of view. She not only narrates the story from a particular angle but also delineates it as a reporter. She is quite an enigmatic character and it is difficult to fathom her. She is the bridge between the two worlds of Kamala Markandaya, the East and the West. She tells the story of Valmiki's life and like Mirabai of '*Some Inner Fury*' passes some instances of languages that are to be exemplified for its simplicity. The gradual progression in Valmiki for the language learning procedure shows the translating method of Markandaya and also reflects the artificiality imposed by the characters and presents their actual psychological development. Giving his view on the role of Anasuya; Iyenger comments, '*Perhaps Anasuya (or Kamala Markandaya) is trying to make the story of Caroline and Valmiki something of a parable of colonialism, the passing of one empire, and the current insidious movement of new-colonialism*' (Indian Writing in English, p. 211).

Being an Indian, Anasuya is well known to its tradition and culture. When Caroline, on discovering the artistic excellence of Valmiki, wants to take him with her to England Anasuya advises and cautions her not to indulge into it as he has a family and the responsibilities adhered to it. And it is most likely that he may not want to leave them and his family may not permit either. In this way Anasuya not only candidly denies helping her but also showcases her concern for Valmiki. She is well accustomed to the psyche of the Indian family but Caroline is too stubborn to step back. She wants her prey at any cost. Anasuya is aware of Caroline's negative instinct. It seems as if she can read her heart and mind well. She analyses both, Caroline's anxiety and psychological perplexity for Valmiki and Valmiki's attachment with Swami. Here, we comprehend Markandaya's innovative and inventive skill while employing common feelings of human emotions and passions because they are directly connected with the human psyche. Anasuya is a product of two cultural modes, the East and the West. On one hand we see her eagerness about search for identity and on the other side we find her encountering the conscious and unconscious motives of her friend, Caroline. Anasuya describes Caroline's psyche in Freudian's words; that she was supremely confident and born and brought up to do so, as

a missionary in the full armour of his mission, dogged by none of the hesitations.

Ellie is another beautiful character in the novel portrayed by Markandaya. She is a twenty years old Jewish girl who has suffered the cruelty of Nazis in the camp. She is raped there almost every night and is described as a victim of European crime in European confines. Caroline reckons her better than nothing. She is an orphan who is rendered hopeless, helpless and desperate. The emotional aspects related to her are so violent that they shake the inner fibres of human psyche and reveal the emotional intensity. Anasuya deeply impressed by Ellie finds that it is not she but Ellie who dominates her. Pale, ineffectual, asleep or more probably awake in her room, surrounded by Valmiki's work, and carrying his seed in her womb; she lived the life of exile without complaining to anyone about her plight. She tells Anasuya about her mental condition and her deep love for Valmiki, *'I lie with a man-so I do not talk about love, because I do not know if that is what I feel. It is not easy to feel because I am burnt out, inside. But Valmiki loves me. He does not know it, but he does. At times like tonight he forgets he cannot understand himself how it is possible to love someone so dull as I am, you can see in his face he is asking this question. Then, when the others are gone and it is day time again, he comes back to me. We are of one kind'* (Kamala, Possession, p.104).

In Ellie Valmiki finds a young woman battered in body and soul during the Second World War. She is physically and mentally so brutally maimed and deeply bruised that she loses her fertility. Markandaya has, through the novel, not only discovered and portrayed the Feminine psyche of the ordinary world but also the substandard bordering of abnormal women. She has expertly given a complex portrayal of Ellie's mounting agony, which makes the novel a remarkable psychological study of female neurotic fears. Here we are reminded of Ira in *'Nectar in a Sieve'* who is unable to answer to her child's queries regarding his father as he is illegally begotten. In spite of her frustration; Ellie carries the seed of Valmiki in her womb. She feels for the child and confesses that if it wouldn't have been for it she wouldn't have conceived it. There is no relationship more pious in the world than that of a mother and her child. Freud says, *'Experience shows that woman who, as being the actual vehicle of sexual interest of mankind, are only endowed in a small measure, with the gift of sublimating their instincts, . . . when they are subjected to disillusionments of sexual life, fall ill of severe neurosis which permanently darken their lives'* (Civilized Sexual Morality...). The sense of security and the warmth of sympathy from Valmiki; heals her wounds and revives the woman in her. He, overwhelmed by her suffering and torments, falls for her. Caroline is hatefully jealous of Ellie

and expels her because she cannot bear Valmiki's relationship with another woman. She even informs Annabel about Valmiki's illicit relationship with Ellie. This shows the neurotic anxiety of possessiveness in Caroline who wants to achieve him by any means. Valmiki is a way to harvest easy success in the society. She has gained recognition in higher guild with the help of his art and now wishes to maintain the influence and thus; strives to acquire him as her lover. This behaviour of Caroline showcases her superiority complex and in order to satisfy her maligned psyche she plays all kinds of tricks to drag his attention away from Ellie.

Valmiki is shocked when he comes to know about the forged letter and also Caroline's selfish motives. He realizes that it is Caroline who is responsible for turning him out of the house as she couldn't stand his relationship with Ellie. Caroline is so extremely jealous that not only Ellie but she is also completely against the amiable relationship brewing between Valmiki and Annabel. She strives hard to separate them by creating such adverse circumstances that Annabel ultimately breaks up all relations with him. Here Annabel represents the typical English girl of the fifties though she is just eighteen; small, slim, ordinary looking with bright-brown eyes; brownish gold hair cut in ragged urchin style, the short spiky ends appearing all over her head. She is against her family's will and turns down their plans for getting her married. Though she is a liberated soul, she looks at her romantic world through the eyes of Caroline who cunningly directs her towards what she desires. When the true colour of Caroline is revealed, he immediately leaves England. Caroline follows him in a bid to retrieve but Valmiki denies as he does not want to fall prey to her again. He lands safe and protected in the lap of his motherland from where he doesn't wish to go anywhere else. Finally, liberated from her grip; he hopes to lead a serene life.

The novel carries in its fold four women, all of different shades and contours. These are Caroline, Ellie, Anasuya and Annabel. Valmiki is linked to all of them in one way or the other. He has more affinity with Caroline but later the realization dawns on him that he actually doesn't know her. He is comfortable with Anasuya as she is from his native motherland. She also cares for him and tries to shield and protect him from falling into Caroline's trap. Ellie is a typical woman who silently suffers at the hands of cruel men and seldom complains. She is the lady whom Valmiki loves and cares for. She also reciprocates positively and carries his seed in her womb. Annabel is a bubbly and spirited girl of eighteen who loves to live life according to her desire. Though liberated in thought, she is deeply influenced by Caroline who has full command over her actions. The psychological study of Markandaya's

'Possession' reveals that the women generally reflect a sense of isolation, fear, bewilderment, emotional vulnerability and possessiveness as a symbol not only of growth, life and fertility but also of withdrawal, regression, suppression, neurotic anxiety, decay and death. Kamala Markandaya is aware of the fact that all the sweet ties of home and family depend upon sex. But in this novel she has presented the dark side of it. It is obvious that it is she who has initiated the lead of woman's transformation from possession to personal self through her novel. The trajectory of novel is like a seesaw, wherein the reader is at times positioned on the top and most of the time at the bottom, groping for the hidden treasures that it holds.

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Dhvani Theory in Indian Aesthetics

Ajay Singh

Ph.D. Scholar, Department of English, Gurukul Kangri (Deemed to be University), Haridwar, India

Email: singhajay42551@gmail.com

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Abstract— Two texts have made significant contributions to Indian Aesthetics throughout the history of Indian literary criticism: *Dhvanyāloka* by Ānandavardhana and *Locana*, a commentary on the first text by Abhinavagupta. Both works have had a direct or indirect influence on all Indian Sanskrit critics. One of Ānandavardhana's significant contributions is that he incorporates emotions and other association meanings into language meaning. As a result, the poetics expanded on conceptions of primary and secondary meaning. Given that Ānandavardhana was influenced by Bharathari, the proponent of the sphota theory, he highlighted the need of considering the entire utterance as an important unitary linguistic symbol. He had also demonstrated that the meaning of an utterance is influenced by context, and that the logical interpretation of meaning of a sentence based on individual word meanings is often fallacious. He also asserted that the overall meaning of an utterance may differ from the meaning of the individual words. Bharathari influenced Ānandavardhana to build his theory of language, but his attempt was limited to poetic meaning. In this research article, we shall make an attempt to comprehend the suggestive sense, also known as dhvani, along with its various forms, as described by Ānandavardhana.

Keywords— Suggested Sense, Dhvani Theory, Indian Literary Theories, Indian Aesthetics, Meaning of Literary Works.

Dhvani is a suggested sense; the most significant part of the poetry. To know what is this *dhvani*? One should understand the function of the word and go through *Dhvanyāloka*. One should get familiarized with this terminology, poetry; the *Kāvya* is a combination of word and its meaning, what is giving the aesthetic effect upon the reader is the most important thing to be discussed, hence knowing the function of the word is necessary. Grammarians and *Alankarikas*, they mentioned there are three such functions of the word. The first one is *Abhidhā*, there is a function of the word which signifies or denotes, it is a primary sense like this is Mukesh, this is red color, it's a direct meaning etc. The second one is *Laksanā*, the function of the *Laksanā* is to indicate, and when the primary sense is obstructed the word conveys a sense other than the primary sense; but related to it. Third is *Vyanjanā*; the meaning of the word is not limited to its primary sense

but much more than that it has the power to reach beyond the obvious, like a statement made by the head of the family as: 'Sun has set', but it gives different sense or meaning to each one of the family member like wife, son, daughter and father and even to the neighbors etc. So finally we can summarize it like this; *Abhidhā* is a function which gives a direct meaning, the word is called *vācaka* and the meaning is *vācyārtha*. And *Laksanā* is the function, it gives the secondary sense, *lakchaka* is the word and *lakchyārtha* is the meaning, and *vyanjanā* is a suggestion and *vyanjaka* is a word and *vyangārtha* is the meaning. There was much debate under suggestive meaning, though not explicit, far more beautiful and sensitive becomes the object of awareness is regarded as the essence of poetry. The *dhvani* theory of Ānandavardhana focused on the potential of suggestive sense in poetry. *Sabda* with its *vācyārtha* forms the body

of *kāvya*, but the essence of *rasa* can be perceived only through suggestion (*vyājanā*). Thus the suggestive word, the suggested meaning, the power of suggestion with their appropriate relation makes a good poem and delights the people of literary taste (*Sahrdaya*). (Sharma and Shrawan)

There were lot of discussions on the poetry, and what forms the beauty of the poetry; even before Ānandavardhana. Ānandavardhana belongs to the ninth century, before that there were many *Alankārikas* who focused on *sabda* and *artha*, and lingered around the word and its meaning. Because a poetry is defined as: “*Sabda-Artha sahītau Kavyam*” (Bhamaha), poem is the combination of *sabda* and *artha*. Earlier poetics; like Bhamaha, Dandin and Vāmana, all these people concentrated on the *sabda* and *artha*, which is the body of the poem and that is causing beauty to the poem. Ānandavardhana, he developed a new theory and pointed out that words of great poets continue to resonant in our hearts and give numerous meanings as one reflects on it. Though he does not say it specific explicitly, hence the poet does not say anything explicitly but it resonates and pleases the heart. There has a responsive reader *Sahrdaya*, it should go beyond the meaning to capture the suggested or hinted meaning and enjoy the poetry, that is *dhvani*.

Sabda and *artha*, the word and the meaning; they are the body of the *kāvya*, like how the human beings have the body and the inner soul is there. That inner soul, he considered it as *Dhvani*. *Dhvanyāloka* is divided into four chapters they are called *udyota* (flash), and that way the whole text is written in three parts *kārikā*, *vrtti* and examples. In the first chapter of *Dhvanyāloka*, he establishes *dhvani* by refuting all the objections by answering all the questions and doubts of the anti *dhvani* scholars. The second chapter deals with the varieties of *dhvani* from the standpoint of this suggested – *vyangya*. The third chapter deals with the varieties of *Dhvani* from the standpoint of the suggestion – *vyanjaka*. Fourth chapter deals with the endlessness of the creative imagination of the poet and main *Rasa* in *Rāmāyana* and *Mahābhārata*.

Now coming to what is this suggestive meaning, what Ānandavardhana meant by such a suggestive meaning is:

प्रतीयमानं पुनरन्यदेव वस्त्वस्ति वाणीषु
महाकवीनाम् ।

यत्तत्प्रसिद्धावयवातिरिक्तं विभाति
लावण्यमिवाङ्गनासु ॥ (*Dhvanyāloka*.1.4)

Like the distinct charm of a fair woman other than have beautiful limbs, which pleases the eyes of the beholder, in the same way there will be a meaning in the

words of the Mahākavis, which is referred to as the *pratiyamāna* or suggestive meaning that which flashes that is known as *Dhvani*. In *vācya*, *vācaka* and *sabdas*; there will be a *pratiyamānartha* that which beautifies the whole poem like the beautiful ladies limbs other than the limbs how her wholesome beauties gives a pleasure to the eyes, in the same way *pratiyamānartha* also gives pleasure to the reader.

He defines *Dhvani* like this: that kind of poetry is called as *dhvani kāvya*; in which the conventional meaning or the conventional word rendered its meanings subordinate and suggests the intended are implied meaning, is termed as “*dhvani*” or “suggested poetry” by the learned people.

Vyanjanā is the term for the suggestive power of language. Ānandavardhana’s major argument is that utterances have literal meaning and can also communicate a 'socio-cultural meaning,' which comprises everything other than the literal meaning. And the term 'meaning' includes not only the information given, but also the feeling elicited; this, of course, implies the concept of suggestive power of meaning. It comprises all contextual aspects, including intonation, emphasis, gestures, and even the pure sounds involved in the utterance, as well as the literal sense, as indicators of the whole meaning of an utterance. Because Ānandavardhana is mainly interested in poetic language, he ignores many of these aspects of speech in his observations. His main interest is the suggestion of components that are pleasing to the eye. Though *Vyanjanā* comprises all of these components in its broadest definition, Ānandavardhana only analyzes this problem in its narrower form as applied to poetry.

The end of the previous period, which had witnessed the discovery and enunciation of the principles of poetic forms like *Alankāra*, *Guna*, *Riti* and *Vritti*, which come up due to the inadequacy of the principle of *Anukriti* of Bharata Muni, marks the beginning of the most creative age in the history of literary criticism. This age was characterized by the development of a number of innovative approaches to analyzing works of literature. Ānandavardhana is credited with formulating the notion of *Dhvani*, which is regarded as the ultimate source of poetic appeal. According to Ānandavardhana, the *Dhvani* theory went through an extensive amount of revisions throughout the course of its long history, and there was a significant amount of debate around it. Speculation about “*Kāvyaśāstra dhvanirīti*” (*Dhvanyāloka*.1.1) remained for a considerable amount of time in learned societies;

however, it was only defined for the first time by Ānandavardhana.

The doctrine of *sphota*, which was held by the Grammarians, served as the foundation for and the inspiration for the development of this *Dhvani* school of thought. The *sphota* of a word is said to be revealed by the experience of the last sound of the word in combination with the imprints left by the experiences of the sounds that came before it. This is according to the Grammarians. This idea of *śabda*, which is actualized through sounds, is put to use by the proponents of *Dhvani*. They maintain that poetry is appealing to the man of taste (*Sahrdaya*) due to the fact that it conveys a proposed meaning that is carried through by a number of words or sentences. The usual significant capacity of words, the denotative sense, and the metaphorical meaning are not similar to the suggestiveness that is peculiarly innate to the language of poetry. This capacity is distinct from the metaphorical meaning and the denotative sense. The process that is known as suggestion, or *Vyanjanā*, is the action that is engaged in acquiring the sense that is being proposed.

Take this as an example: if someone states that there is a hamlet in the Ganges that goes by the name "*gangayamghosah*," what exactly do they mean by that? It is illogical to suppose that a hamlet might be found in the Ganges, considering that the river takes the form of a current. It's possible that this is meant to be interpreted figuratively, as the hamlet being on the bank of the river. It's possible that the person mentioned this. What does he hope to accomplish by omitting to mention this fact and instead asserting that the hamlet is located in the river? If it is accepted that the speaker is able to appropriately articulate himself, then it is plausible to think that he is trying to convey some sort of meaning when he says that the hamlet is "in the Ganga" rather than "on the banks of the Ganga." The third function of language is known as *Vyanjanā*, and it refers to making suggestions. This function comes into play when the speaker's intention is revealed. It is clear that the speaker intends to imply, through the use of such a phrase, that the hamlet, due to its close proximity to the Ganges, is as calm, pleasant, and holy as if it were located in the current itself. This is shown by the fact that the usage reveals that the speaker intends to suggest that. These concepts of coldness, holiness, and pleasantness become sources of delight when they are offered to the reader or the hearer in this way. When looking to obtain this kind of suggested meaning, there is a special exercise for the mind that a person who has a high degree of internal appreciation can take part in, and it gives him a significant amount of pleasure.

We can take another example. There is a verse in the *Kāvyaadarsa* of Dandin:

गच्छ गच्छसि चेत्कन्ता पन्थानं स्सन्तु तेशिवाः
|

ममापि जन्म तत्रैव भूयाद्यत्र गतो भवान् ॥
(Kavyadarsa - II, 1)

(My dear, if thou has to go away, do so.
Then thy paths may have to be safe.

But let me also be born again in that
place, where thou wouldst be gone").

Her beloved is about to depart on a long journey, and she is suffering a tremendous deal because of his leaving. It would seem that she gives her lover permission to leave and wishes him well on his voyage. However, she also prays to be reborn in the same place as her lover, so that they can be together again in the hereafter. In this way, she is implying that in his absence, she will have to pass away from the anguish of being parted from him, and as a result, he should not begin his voyage. However, being the respectful and obedient wife that she was, she would not say anything that would be considered unlucky at the time of her husband's departure. If she did convey the concepts openly, they are probably crude and would be considered self evident. However, when they are suggested, they transform into poetry and become delightful. This verse seems to be implying a couple of different things. To begin, would there be a thought or the form of a request that her partner not continue on the long journey? Second, there is the powerful feeling, also known as *Rasa*, which is characterized by an overwhelming sense of love as well as the agonizing awareness that a parting is near. In certain poems an *Alankāra* is suggested. *Vāstu*, *Alankāra*, and *Rasa* are the three forms of *Dhvani*, and they are responsible for the vitality of poetry.

There are many illustrations of the power of suggestion to be found in western literature as well. The scene with Brutus and Portia, which takes place just before Julius Caesar is murdered, is a fantastic illustration of the evocative power that Shakespeare has in conveying the nobility of the marriage as well as the purity of their married life. When Brutus goes to the Senate hall, Portia becomes concerned for his safety and becomes agitated. She urges the kid Lucius to rush to the Senate house without telling him anything, and she cries out about how weak she is. "I have a man's intelligence, but a woman's might," is how I like to think of myself (Act II Scene III). Her agitation is suggestive of pity for her helplessness. In the battlefield when Brutus says calmly that she drank fire because she could not bear his separation, his words

brilliantly suggest the faithfulness and the nobility of Portia.

The tragic conclusion of Desdemona is really upsetting. It is a literal deluge of *Karuna Rasa* that is pouring forth. When she is speaking to Emilia, Iago's wife, she recalls a song about willow that was sung by Barbara, her mother's maid. Barbara sang the song to her mother. It was Barbara's swan song before she passed away. Desdemona starts to sing it at this point. The fact that Othello is about to show there only serves to heighten the tragic nature of the situation. As soon as Emilia leaves, Desdemona goes to sleep in the bed. Othello comes and kisses her. She wakes up. After a brief conversation with her, Othello smothers her and thinks she is dead. While everything is going on, Emilia arrives, witnesses the awful murder of Desdemona, and asks Othello, "O who hath done the deed?" Desdemona, who is on her deathbed, responds, "Nobody I myself. O, farewell, please convey my gratitude to my kind Lord, farewell, "and dies. (Act V Scene II)

Even as she was drifting away, she pleaded with Emilia to commend her to her loving Lord. Along with this heartbreakingly pitiful scenario, the writer alludes to the noble qualities of Desdemona and her selfless devotion to Othello, even after he has killed her. This facet of Desdemona's nature cannot be conveyed in any statement of fact due to the nature of the facts themselves. It is only the strength of the "*Vāstu dhvani*" that is enriched by the potent suggestion of tragic sentiment, which is referred to as the "*Karunarasa dhvani*."

In point of fact, the formidable power of *dhvani* is the source of life for all of the vibrant characters in plays and books, even those who owe their existence to the imaginative brilliance of literary artists like Shakespeare and Victor Hugo. The characteristics of the characters are hinted at gradually from one scene to the next or from one chapter to the next, and they don't fully materialize in the thoughts of intelligent people until the very end.

Therefore, it is not the typical connotative function of words—the primary and secondary meanings and ideas—that are responsible for depicting the characteristics of the characters; rather, it is a third activity that is inherent in words and is referred to as *dhvani*. There are many different types of *dhvani*, and one of those types is known as variants of *dhvani*. Varieties of *dhvani* include provocative phrases and thoughts, as well as the lyrical passage that incorporates them.

We find ourselves drawn to the works of our greatest novelists and playwrights because of the genuine richness of life that they depict in their works. We are as familiar with and convinced by them as possible; we

empathize with them to the same profound degree; and we love and despise them just as if they were real people living in the world of flesh and blood. All of this is only possible because of the power that *Dhvani* possesses. The ability of a skilled artist to pick and accumulate significant details, as well as the ability to stimulate the imagination of the reader through the use of subtle infrequent touches that transmit many suggestions, is one of the artist's most recognizable traits. In most cases, the author takes a back seat and allows his characters to bring attention to themselves by their words and deeds. He then bolsters their self-definition by having other characters in the novel make observations and evaluations about them. The way in which a character should be made to unveil them is an approach that is completely valid. This technique is referred to as *Vāstu dhvani*.

It is a well-known fact that any great book, be it a novel or a play, or any other notable piece of literature, is based on a particular view of the world, and this view typically conveys some sort of philosophy about how one should live their life. This is in stark contrast to the ethical lessons that these authors convey through the exchanges of characters like Bhishma, Vidura, and Shrikrishna. They are the direct teachings passed down from great souls. In addition to these fundamental tenets, the authors present a variety of ethical principles and philosophical ideas during the course of the story's recounting of events and descriptions of its settings. All of these are often suggested through the use of either *Vāstu dhvani* or *Rasa dhvani*. (Sarma)

Dhvani is available in a wide variety of flavors. But the significance of the other two cannot be overstated. The first is *Samlakshyakrama dhvani*. A good illustration of this can be found in the sixth canto of Kalidasa's *Kumarasambhava*. The envoys of Lord Siva approach Himavant, Parvati's father, with the intention of asking for his daughter's hand in marriage to Lord Siva. Parvati and her father are there in the room at the time that Himavant is having a conversation with the leader of the seers, Angiras. The idea that the Lord has presented her with gives her a great deal of joy. However, she is unable to exhibit or express her delight at being in the presence of her father and the elderly seers because of her inherent modesty. She acts as if she is absorbed in counting the petals of the lotus with her face set down as a means of concealing the natural shyness and happiness that she possesses.

There is a hint here of Parvati's bashfulness, which is a *vyabhichāri bhāva* that contributes to the growth of love. After going through all of the steps described above, we don't become aware of the *lajjā*, or

shamefulness, of Parvati until some time has passed. Because the *dhvani* is accomplished in stages, this type of *dhvani* is referred to as *Samlaksyakrama dhvani*.

एवं वादिनि देवर्षौ पार्श्वे पितुरथोमुखी ।
लीला कमलपत्राणि गणयामास पार्वती ॥
(*Kumarasambhava*)

The *Asamlaksyakrama dhvani* in which *rasa dhvani* is implied is the second one. In this case, the *vācyārtha*, or the meaning that is being represented, is the representation of the *vibhāvas* (causes and determinants), *anubhāvas* (consequent), and *vyabhichāri bhāvas* (transient emotions). When we have an understanding of all of these three things at the same time, an emotional state known as *sthāyibhāva* (permanent emotions) is instantaneously sparked within us. This emotional state continues to develop until it reaches its peak when we recognize that our own emotion is invariably accompanied by a thrill. Another poem from *Kumarasambhava* is available for our perusal:

हरस्तु किंचित्परिलुप्त धैर्यः चंद्रोदयारंभ
इवांबुराशिः ।
उमामुखे बिंब फलाधरोष्ठे व्यापारयामास
विलोचनानि ॥ (*Kumarasambhava*)

Therefore, it is not the typical connotative function of words—the primary and secondary meanings and ideas—that are responsible for depicting the characteristics of the characters; rather, it is a third activity that is inherent in words and is referred to as *dhvani*. There are many different types of *dhvani*, and one of those types is known as variants of *dhvani*. Varieties of *dhvani* include provocative phrases and thoughts, as well as the lyrical passage that incorporates them. (Sarma)

Along with the god of the spring season, Manmatha, also known as Cupid, travels to the home of Lord Siva in order to arouse the love that Lord Siva has for Parvati. Manmatha makes an attempt to pierce Siva with his arrow, which is called *Sammohanam*, when she bows down herself before the Lord. By the power of the arrow, which was still in the bow, Lord Siva, who was beginning to lose some of his calmness, similar to the way the ocean does at the beginning of the rising of the Moon, focuses his looks towards the face of Parvati, who had a red lower lip, similar to the *bimbafruit*. Immediately, Parvati responds by lowering her face and seeming embarrassed. The Lord's falling in love with Parvati causes him to lose his typically strong will and serenity, and it also causes him to focus on the lovely features of Parvati's face. The *vyabhichāri bhāvas* of eagerness, agitation, and nervousness are instantly suggested to us by these *vibhāvas* and *anubhāvas*

which then lead to the suggestion of *Sringāra rasa*. This suggestion (*Sringāra rasa*) falls under the umbrella of *Asamlaksyakrama dhvani*.

It is true that poets focus their attention first and foremost on the explicit sense. However, this fact does not imply that *Dhvani* is unimportant or undervalued. A man eager to view things (at night) is seen looking for a torch first as a means of achieving his goal. The torch isn't an end in itself; it's only a tool for achieving another goal. Poets, likewise, are interested in the explicit sense as a means of communicating their other ideas in a suggestive manner. The suggested concepts are the goals that the poets use to drive their selection of other objects. And, just as comprehension of a phrase is dependent on comprehension of its constituent words, comprehension of the suggested sense is dependent on comprehension of the explicit sense. The proposed sense is provided solely through the primary sense. Suggestion cannot be carried out without additionally taking into account the usual connotation. (*Dhvanyāloka*.1.13)

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Raja Rao's *Kanthapura*: A Journey to Decolonization

Dr. Alka Rani Agrawal¹, Kumud Chauhan²

¹Principal, N.K.B.M.G. (P.G.) College, Chandausi (U.P.), India

²Researcher, M.J.P. Rohilkhand Univ., Bareilly (U.P.), India

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Abstract— *Kanthapura* (1938) depicts the conflict between Indian villagers and the Indian British authorities. Here Raja Rao paints Moorthy as a bold follower of Gandhian ideology. As a freedom fighter he does not accept caste barriers at all. Here Bhatta, the money lender exploits the poor innocent villagers. Gandhi's plan to introduce Charkha succeeds and many villagers start earning their livelihood. Moorthy organizes the villagers for national cause and they follow Gandhian dictates. As a result the tax policy of British government gets a set back. Finally, Moorthy is arrested but not excommunicated. When he comes out of prison, he asks his followers to lead a life of 'action'. Much has got to be done for national freedom. This novel is remarkable for social realism, economic realism and political realism. There is a direct encounter between villagers of *Kanthapura* and the British imperial powers.

Keywords— *Non-cooperation Movement, Renaissance Movement, Bolshevik Revolution, Non-possessiveness, Excommunication.*

INTRODUCTION

When *Kanthapura* got published (1938), popularity of Gandhi had spread widely. In spite of failure of Civil Disobedience Movement and Non-cooperation Movement his principles of truth and non-violence were accepted. Many British authorities often felt that the British government would not be able to control India for a long time. In this novel the artist portrays the influence of Gandhism upon the people of *Kanthapura*.

Like R.K. Narayan, Raja Rao makes *Kanthapura* village popular. There was no heroic figure here except Moorthy. The poor farmers and labourers led a miserable life here. The artist tells us that the villagers offered prayers to goddess Kenchamma. She helps them in adversity as well as prosperity. If they need a male child they request her to fulfil their desire. Whenever something goes wrong in the family, they request her to protect them from the situation. As she is 'mother of earth' and 'blood of life' she is regarded supreme power. Unfortunately the villagers of *Kanthapura* are illiterate and poor. They have not read *The Vedas*, *The Upanishads*, *The Ramayana*, *The Mahabharata* and *The Bhagwadgita* and fail to discuss the complex

questions regarding soul, death, next world, hell and heaven. If someone dies of cholera, smallpox or dysentery, they call it the working of destiny. Let Her protect them in times of 'famine, disease, death and despair'. (K.p.3) whenever their fields yield good crops, it is due to Her blessings. They dance before her just to get Her help in future too.

Exposition:

Only a few persons are fine financially in *Kanthapura*. Postmaster Suryanarayana has two floor house. Village Patwari Nanjudia leads a pleasant life. Wicked Bhatta lends money on heavy interest. As pseudo-religious figure, he is cunning at heart. Chinnamma, Venkamma, Achakka, Rangamma, Lakshamma etc. work hard in fields since morning till evening and are unaware of national problems. Unfortunately there is a line of demarcation between the Hindus and Parihas. The people don't want to mix up with the Parihas. The ancient caste system is rigidly followed in *Kanthapura*. But Moorthy, the follower of Gandhi ji, wants to remove the curse of untouchability. He visits the streets of Parihas and accepts food and water with their hands. In real life, he finds no

difference between man and man and becomes the target of criticism in *Kanthapura*. Many Brahmins plan for his excommunication and yet he asks Brahmins to change their attitude towards Paribas as it is the command of Gandhi. He is regarded 'quiet, generous, serene, deferent and brahmanic' (K, p. 5). There is no limit to the miseries of Paribas as they don't get proper food to eat and decent clothes to wear. Sankara Jayanthi is celebrated in the village when Moorthy takes the Shiv-Linga out of earth and places it in the temple. A few villagers enjoy discussing the principles of Vedanta with the learned Ramakrishnaya. Often these villagers listen the Harikatha and yet nobody organizes political meetings to awaken their political ambitions. At times they enjoy arranging Rama festival, Krishna festival, Dusshera festival, Deepawali festival and Holi festival.

Conflict:

Moorthy propagates the fundamentals of Gandhism to the villagers of *Kanthapura*. With time the situation changes slowly as the people become conscious of liberty. Yet they fail to explain the evils of British imperialism. True is that they don't know the details of British economic policy and how they get exploited by the rulers? Moorthy suggests that widows should have a right to get married again. Then he inspires harmony in society. Moorthy says that people have to get rid of foreign cloth as the battle of freedom has got to be fought with Khaddar too. Gandhi accepts the new needs of self-purification and Hindu-Muslim unity. If Hindus and Muslims continue to quarrel with each other, no harmony will be established in society. Even the son of Post Master tells his mother that Mahatma ji a saint, a holy man. (K.p.11)

Here the author refers the message of saint Valmiki who told Brahma:

'Rise up, O God of Gods! ... Far down on Earth you chose as your chief daughter Bharatha, the goddess of wisdom and well-being... you gave her the riches of gold and diamonds, and you gave her kings such as the world has never seen ...' (K.p.11)

Valmiki is admired for writing *The Ramayana*. R.K. Narayana wrote the novels *Waiting For The Mahatma*, and *The Vendor of Sweets* to illustrate the fundamentals of Gandhism. In *Waiting For The Mahatma* he described the passion of Sriram for Bharathi and united them in the end of with the blessings of Gandhi. In *The Vendor of Sweets* R.K. Narayan describes the agonies of Jagan who is restless due to misconduct and lechery of his only son Mali. Mali and Grace share the same bed for many days and yet don't get married. So Jagan is totally disillusioned with his behavior. When Mali is arrested by the police, Jagan manages for the return ticket of Grace and renounces

family life. But Raja Rao does not introduce any love story in *Kanthapura*. In *Kanthapura* the conflict is between the British authorities (West) and the followers of Gandhi (East). These freedom fighters continue to build political but peaceful pressure upon them to leave India.

Nucleus:

Here Raja Rao refers Lord Krishna's theory — 'Whenever evil reaches its climax, He takes birth on earth to establish the rule of Dharma.' (The Bhagwadgita^{1/2} Raja Rao regards Gandhi a divine soul as the latter took birth to abolish the British rule. He says:

'... you remember how Krishna, when he was but a baby of four, had begun to fight against demons and had killed the serpent Kalia. So too our Mohandas began to fight against the enemies of the country ... Love all, says, he, Hindu, Mohamedan, Christian or Pariah, for all are equal before God. (K.p.12)

Gandhi asks his follower, like Buddha, that material passions are responsible for human sufferings and hence to be controlled. The rustics regard India as mother of all Indians and are ready to sacrifice for her security and freedom. Gandhi asks people to use Swadeshi goods. Gandhi's economic policy inspires many rustics and they burn all foreign clothes. Regarding Gandhi Raja Rao remarks:

'He is a saint, the Mahatma, a wise man and a soft man, and a saint...And even his enemies fall at his feet. (K.p.12)

Due to Moorthy, the villagers of *Kanthapura* felt convinced with the concept of national freedom. Dore, Puttu, Sastri, Pandit Venkateshia, Sami, Seenu, Chandru, Ramu etc. follow the ideas of Moorthy. It is true that Moorthy does not perform very heroic deeds and yet he convinces the villagers of *Kanthapura* for a life of action. He expects nothing from Bade Khan, Bhatt and New Sahib. Bhatt has been satirized as the Mahajan of India. Surprisingly many police officers were Indians and yet loyal to the British government.

Bade Khan became angry when he failed to collect the revenues. The author laments that the British authorities squeeze money from the poor farmers. Now Moorthy provokes the farmers to stop paying the revenues because British government had no welfare schemes for their welfare. The activities of a few villagers were eventually political. The farmers accepted Charkha as a means of income and the spinning wheels are distributed in many villages. The darkness begins to wither away.

Moorthy's feelings of nationalism and self-reliance created nationalism in the heart of rustics. This became popular in Indian villages and it gave a severe blow to British economy. So far, Indian cotton was the best raw material

for the British Cloth Mills. The author regards Skeffington Coffee Estate as a centre of exploitation because its products were sent to other countries.

Ironically advanced Indians (still) feel attracted towards soaps and British perfumes. Due to illiteracy villagers fail to understand the tricky British policies of trade and commerce. But Moorthy exposes the whole trick of British authorities and now Indians oppose them boldly. Raja Rao says:

'They bring soaps and perfumes and thus they buy your rice and sell their wares. You get poorer and poor ... (K.p.19)

The result is that many villagers follow the practice of spinning Charkha daily.

Here Raja Rao refers to Gandhi's autobiography *My Experiments With Truth* and feels impressed with his various actions. So far Gandhi had struggled hard in South Africa. Of course, Raja Rao hates the money-lenders and feudal lords of India:

'That meant money. Money meant Bhatta — always smiling, always ready, and always friendly. Bhatta was a fine fellow for all that. With his smile and holy ashes, he said he would one day own the whole village.' (K.p.22)

Quite often he quotes sentences from *The Gita* to illustrate the importance of action and liberation. Bhatta noticed changes in the social set up of Kanthapura and does not relish that. Raja Rao satirizes this fact through Bhatta:

'What is this Gandhi business? Nothing but weaving coarse-hand-made cloth, not fit for a mop and bellowing out Bhajans and Bhajans, and mixing with Pariahs. Pariahs now come to the temple door and tomorrow they would like to be in the heart of it.' (K.p.28)

Soon change appears in the rural social and political scenario. Bhatta says:

'But really, aunt, we live in a strange age. What with their modern education and their modern women. Do you know, in the city they already have grown up girls, fit enough to be mothers of two or three children, going to the universities?' (K.p.29)

Like Gandhi, Moorthy wants to bring changes and doesn't like social pollution. Yet he propagates Hindu-Muslim unity. As a result many social taboos are overthrown by educated people and picture of rural areas begins to change.

Like Rangamma, people want to know the secrets of astronomy. They want to know — what is beyond the sun and the moon. A few villagers come to know about the life style of the people of Lahore, Kabul, Bombay and

Bukhara. They feel shocked to know that women are liberated beings in Europe.

Yet the rural people of Kanthapura don't know anything about Renaissance Movement, Reformation Movement, Industrial Revolution, French Revolution, Bolshevik Revolution etc. and continue to lead a simple life. Being uneducated, they are however cultured people having faith in *The Bhagwadgita*, *The Vedas*, *The Upanishads* etc. They follow the old traditions of life and don't know ways to get freedom. At times they come closer to Malgudi people and Anand's people of Kangra hills. There is no denying the fact that these villagers of Kanthapura follow the dictates of Gandhi faithfully. After getting inspiration from Moorthy, they forget the caste differences and freely mix up with the Sudras. Here Raja Rao breaks the traditional caste barriers. In the name of modern facilities, they enjoy the benefit of a post-office.

Often Raja Rao leaves the main thread of the plot and delivers moral lectures to advocate Gandhism and fundamentals of *The Gita*. Moorthy tells them:

'There is but one force in life and that is Truth, and there is but one love in life and that is the love of mankind, and there is but one God and that is the God of all. (K.p.35-36)

Like Hanuman, Moorthy obeyed the orders of Gandhi and followed the policies of non-possessiveness and detachment. He had twenty-seven acres of wet land and fifty-four acres of dry land and a garden. In addition to this he possessed a mango garden and a small coffee plantation. Like Gandhi, he liberated himself from his worldly possessions and devoted himself for the noble cause. Yet he loses temper when Bhatta spreads the rumour in Kanthapura that all the villagers shall be excommunicated. Moorthy courageously faces such evil-doers as he is morally strong. He never flirts with Pariah women as Bhatta knows. But his mother becomes restless and trusts the rumour — her son is going to be excommunicated. Now she wishes to die in Banaras or Gaya before this excommunication takes place. But she feels consoled when her doubts come to an end. The villagers know for sure that Moorthy has brought no disgrace to the village. (K.p.43)

Bhatta laments:

'Oh this Gandhi! Would he were destroyed! (K.p.45)

Yet wishes of Bhatta remain unfulfilled because the villagers are fed up with his cunning activities. Apart from making political propaganda, Gandhi attached due importance to rural economy and social reconstruction. And he wanted to make it possible only through education. For this he asked the Congress Volunteers to return to

villages and teach Hindi, grammar, Arithmetic etc. to the villagers and Moorthy followed this order too. (K.p.47)

While satirizing the feudal lords Raja Rao remarks:

'The Sahib says that if you work well you will get sweets and if you work badly you will get beaten — that is the law of the place. (K.p.50)

He knew that these Sahibs had their own snobberies and often robbed the chastity of women. Regarding the lechery of the new Sahib of Skeffington Coffee State a woman says:

'... Sometimes when the weeds are being pulled or the vermin killed, he (new Sahib) wanders into the plantation with his cane and pipe and puppy, and when he sees this wench of seventeen or that chit of nineteen, he goes to her, smiles at her, and pats her on her back and pats on her breasts ... he lies down there and then ... when the thing is over, he takes her to his bungalow and gives her a five-rupee note ...' (K.p.59)

Even a few Brahmin women failed to escape from this sexual harassment. Since Sahibs had relations with the British officers, the police authorities ignored such acts of lechery. A classless society was to be established to protect people from tyranny and exploitation and education was needed for that. It was hoped that people would get dignity after independence. This nationalism inspired Indian people to fight for freedom. With newspapers they knew — Pt. Nehru, Gandhi, C.R. Das, etc. had been arrested several times and the British government made efforts to control Indian affairs. Once Moorthy boldly told the police officer:

'Coolies are men, Police Sahib. And according to the laws of your own Government and that of Skeffington no man can own another. I have every right to go in. They have every right to speak to me. (K.p.62)

This confirms that freedom fighters were conscious of their rights — right to equality, right to liberty, right to get education, right against exploitation, right to follow any religion, right to property and right to get justice. With his art Raja Rao makes the people conscious that the time has come to demand their fundamental rights from the government. Many British authorities felt themselves unsafe in India as a lot of them were killed by the revolutionaries.

Still Gandhi opposed violence at every stage. He withdraws revolutions when his supporters followed violent means to terrorize the Britishers. Similarly Moorthy, a supporter of Civil Disobedience, opposes violence. When some of the villagers became violent, Moorthy fasted for three days to attain self-purification. 'The radiance of Ahimsa' (K.p.65) falls upon him and he

feels glimpse of self-illumination. Seenu and others fail to appreciate this step of Moorthy. Like R.N. Tagore, Moorthy does not think that God can be achieved with counting of beads in the temple. He knows that it is essential to understand terms such as renunciation, contentment, liberation, asceticism etc. to follow divine path. It is essential to love one's enemies to be a real human being. While meditating on God he offers prayers in all directions and seeks love everywhere. He calls it 'exaltation' (i.e. moral elevation). Critics accept the fact that Gandhi spiritualized politics. So Moorthy was never prepared to adopt foul means to achieve political ends. Like Kabir, he thinks of the 'city of love' (K.p.66) and then refers to the faith of child Prahlada in God. When Moorthy probes deep into his soul, he catches 'primordial radiance'. (K.p.66)

Moorthy suggests Rangamma:

'The great enemy is in us, ... hatred is in us If only we could not hate, if only we would show fearless, calm affection towards our fellow men, we would be stronger, and not only would the enemy yield, but he would be converted.' (K.p.69)

As he fasts, he grows a little weak physically and yet he doesn't complain about his problem. Actually inner strength guides him. He is prudent enough not to annoy the British authorities. He plans future of India as a free nation. The result is that India has friendly relations with Great Britain. He knows that hatred begets hatred. Like his mentor, he knows how to love enemies. Moorthy tells Ranga Gowda:

'Every enemy you create is like pulling out a lantana bush in your backyard. The more you pull out, the wider you spread the seeds ... (K.p.73)

CONCLUSION

Like Gandhi, he is an advocate of Panchayat system — Let the people follow the dictates of their Panchayat. In this democratic system, villagers needn't run towards cities for justice. The head of Panchayat is a follower of truth and non-violence and his soul rises above greed, selfishness, lust, lechery and other sins. Moorthy says:

'There is a huge Panchayat of all India called the Congress and that Congress belongs to the Mahatma and the Mahatma says every village in this country must have a Panchayat like that ... (KP.76)

S.S. Gill says that many theories of Gandhi could not be given practical shape by Congress leaders after 1945. Then Gandhi was not often consulted on major political issues and he remained silent. Panchayats have been established

in every village but the heads of Panchayats never speak the truth. Quite often elections of Panchayats create violence. Gandhi had not hoped for such violence due to his innocent nature.

Ranga Gowda admired Moorthy for his wisdom. The local Congress committee members decided that they would support the rule of law in the country. Due to people's enthusiasm in the activities of Congress, Bhatta felt restless:

'Yet nobody could check the popularity of Gandhian principles. Seenappa, Lakshamma, Ramanna, Satamma etc. followed doctrines of Moorthy. These villagers were optimistic and waited for the beginning of new era as Moorthy said: 'Let there be peace and love and order. As long as there is God in Heaven and purity in our hearts, evil cannot touch us....This is the true spirit of the Satyagrahi.' (K.p.88)

Yet the freedom fighters were arrested by the constables and thrashed badly. Due to their fortitude and zeal they tolerated this violence and regarded themselves the supporters of Gandhi.

As a result students formed a Defense Committee to protect truth and non-violence. After all it was struggle for national freedom. They had continence, austerity and control of breath. (K.p.90) Villagers extended support to freedom fighters. They organized meetings to make new plans for the freedom of freedom fighters. By this time Khaddar became popular in India and Volunteers appeared in Khadi-Kurta and Gandhi-cap. The gates of Hindu temple were opened for Parihas. Sankar led the masses as he wanted to put an end to the 'rule of Ravana'. (K.p.92)

The unknown Saint said:

'... but if the white men shall leave us tomorrow it will not be Ram-Rajya, we shall have but the rule of the ten-headed Ravana. (K, p. 92)

But this forecast proved to be false as power was transferred to Dr. Rajendra Prasad, Pt. J.L. Nehru, Maulana Azad, and other noble political leaders. Dr. B.R. Ambedkar was asked to form the constitution of India along with many politicians. In 1952 fair elections were conducted in the country for the Parliament. Parliamentary form of democracy was followed. Seven fundamental rights were given to the people. The Supreme Court was accepted as the defender of constitution. Universities, hospitals etc. were established in general interest. Zamindari system was abolished by Pt. Nehru. A lot of industries were established for producing basic goods for citizens. Situation started changing just after 1947. Now India had her own status as a free country. Secularism was adopted by the central government and all religions were

given equal status. The positive vision of Raja Rao is not admired by Swami, Bhatta, New Sahib etc. Raja Rao and Mulk Raj Anand made all possible efforts to shatter the caste barriers and succeeded in their mission.

The remarkable fact is that Gandhi is not a character in this novel and yet affects all the major events and main characters. He can be regarded the life-force of *Kanthapura*. Sankar aptly said: 'Some day he will do holy deeds. (K, p. 97)

Some volunteers admired Gandhi's the newspaper *Young India*. They accept his principles. The views of Bal Gangadhar Tilak, Chitranjan Das, Motilal Nehru, Lala Har Dayal, Subhash Chandra Bose etc. were also appreciated by the citizens. People realized that British government had been harsh towards leaders and fake cases had been framed to torment them. Sankar advocated that Hindi should be accepted as the national language of free India. Secondly, the fanatics were not allowed to disobey ethical laws. At times the freedom fighters hear stories regarding Chandrashekar Azad, Ram Prasad Bismil, Bhagat Singh, Lala Lajpat Rai and other freedom fighters and become restless. Raja Rao emphasizes that the blood of martyrs does not go waste as it inspires new fighters to continue fighting for Swaraj.

The freedom fighters of *Kanthapura* felt sad and shocked on the death of Ramakrishnaya as there was none to fill up his place. In this novel Raja Rao asserts that even the villagers were interested in *The Vedas* and *The Puranas* though they failed to read them. They had often heard stories of adventures of Rani Laxmi Bai. Here Rangamma asserts *The Gita's* theory: 'the sword can kill the body and not the soul.' (K, p. 110)

As Moorthy comes out of prison, he leads villagers for a life of 'action' — A single man can't get success in such matters and hence he asks all the volunteers to get united. The hope of freedom was to be made a reality and India was yet to be accepted as the shrine of freedom. Here Raja Rao refers to Gandhi's Dandi March because the British government framed rules regarding salt taxation. Despite all security Gandhi broke the law though a lot of volunteers had to pay a heavy price. Now the momentum was high and the people hoped that the Britishers would leave India soon.

These days the British government earned a lot of excise duty from the sale of toddy and wine. Moorthy inspired all the volunteers to take out a peaceful march in favor of total prohibition. Female volunteers cooperated with him though the police authorities arrested many volunteers. Nobody bothered for the blows that he/she got now. Moorthy regarded it 'the victory of the heart'. (K, p.130)

The lathi-charge fails to suppress the enthusiasm of the volunteers and they moved forward.

Ultimately the policy of suppression fails. Even the revenue collector finds himself helpless before the freedom fighters. For many days there is none to sow the seeds and cut the harvest. But the villagers of Rampur, Siddapur, Maddur etc. are fully awakened by this time. Wine and toddy are condemned by all. People regard Gandhi as the 'King' of Kanthapura. Moorthy is released from the prison and tells villagers that his companions are fine inside the jail.

Thus, *Kanthapura* is a socio-political treatise on the freedom struggle of India. Secondly, all the principles of Gandhi are analyzed here. Thirdly, this novel is a criticism of life of pre-independence days. (1925-1947).

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Nadine Gordimer's "The Pickup": A Wide Canvas of Socio-Economic Realism

Dr. Alka Rani Agrawal¹, Purnima Pandey²

¹Principal, N.K.B.M.G. (P.G.) College, Chandausi (U.P.), India

²Researcher, M.J.P. Rohilkhand Univ., Bareilly (U.P.), India

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Abstract— *The Pickup* is a tale of romance, adventure and above all love of Julie for Abdu as she proves that her love does not change with changing situations. In spite of being the daughter of rich parents she decides to join Abdu and picks up her suitcase to live in a deserted Muslim village for the sake of love. In this novel the artist confirms that her range is pretty wide. In the beginning young guys take life non-seriously and lead life of Hippies. But Abdu has to pick up his suitcase as he can't live in Johannesburg due to lack of permission from Home Affairs department. Julie adjusts in the ordinary house of Abdu in a village of Arabian country. She does not join him to go to Chicago as he has no settled work and home there. She has of course identified herself with the village and the family of Abdu. Many matters of world economic business world are referred here and hence the novel is remarkable for socio-economic and ethical realism.

Keywords— *Corporate Houses, Economic Magnets, Socio-economic realism, Consumer Identified Self-willed, Patriarchy.*

INTRODUCTION

Nadine Gordimer's *The Pickup* (2001) is a thought-provoking novel though due emphasis has been attached to romance between Julie Summers and Abdu. Here she blames the various governments who strictly follow strict visa rules for immigrants as it is a question of purity of their racial blood. The reader is supposed to know the working of national economy to follow the eco-political developments in Johannesburg as pointed out in this novel. In a party at Nigel Ackroyd Summers' mansion a few capitalists have assembled for fun sake on Sunday and discuss various important issues such as — What is the situation of South African economy at present? Is it profitable to import many particular goods from Asian countries? Are the prices of Real Estate going up in the market? Which company's shares are shooting up now? What about the rise and fall of G.D.P. in South Africa? Who can be regarded the richest man of the country at

present? What are the goods manufactured in South Africa? Will South Africa become an economic power in near future? Is it at all profitable to invest money in gold at present? What is the economic policy of the government for the promotion of Corporate Houses? Are taxes going to be cut down for the rich merchants in near future? What is the position of liquid money at present? Is there bright future of big manufacturing units in South Africa? How will national politics effect the economic growth of the nation? etc. Here the author probes into global economic issues and novel is remarkable for economic realism.

But then Julie and her lover Abdu fail to understand all such discussions in the party as Julie has come to meet her worthy father who has taken divorce from her mother. He just says 'Hello' to her and becomes busy in conversation with his royal guests. Both the lovers feel disappointed and ignored here as parents have no time for children and never try to share their joys and sorrows in

this age of complexities and illusions. Julie's mother also remarried another fellow after divorce and she too is ignorant about the daily life of daughter Julie.

In spite of all rejection and dejection Julie knows how to enjoy life in Johannesburg and have fun in the restaurant El-Ay. Her friends fail to follow any ethical code of conduct and just survive in the present — 'Eat, drink and be merry and tomorrow we shall die.' Such Hippies and ignorant young men and girls could be seen in American, British and other advanced countries those days and their life-style ignored the question of difference between right and wrong. Whatever satisfied and appealed them in the present, was a friend as they didn't bother to know what is friendship. Since their parents were busy in materialistic life, these young guys enjoyed hard drinks, parties, cockine, drugs and didn't mind having sex before marriage. Nobody analyzed the sancity of marriage tradition.

El-Ay Coffee House in Johannesburg was the place where all these young guys generally met at short notice. Julie worked for a pretty big company and often felt lonely and frustrated in spite of having father and mother. She couldn't get their affection and love. In the very beginning the author refers to the 'traffic jam' on the road and passengers often felt disgusted with the traffic on the road. Julie's car engine had a trouble all of a sudden and Abdu helped her parking her car on the road-side. Women who used to drive car single-handedly often felt embarrassment whenever they found trouble in the vehicle. As she surrendered before the road traffic, Abdu came forward and removed the fault of her car engine in a short time.

Then the artist makes a passing reference to the poor rustics who used to beg on the road-side for their survival (p. 5) Anybody could see prostitutes from Congo and Senegal waiting for their customers. A journalist, a poet, a Buddhist and other white young guys were her usual friends and joined her for coffee and drinks. All these guys where surprised to see this 'garage monkey' Abdu with her in the cafe and felt no interest in him. Mostly Abdu too was passive and dormant and felt no temptation to talk to them. By chance Julie's car was pretty old and out of date and Abdu suggested her to buy a new car in lieu of this old one. But then she planned to buy another second-hand car of good condition and asked him to help her.

In spite of being the daughter of a rich merchant she lived in an ordinary room in The Suburbs, almost in servant's quarters. On Sunday she enjoyed the company of friends in the club in Soweto. Abdu was glad to know that she loved cars as he was a car mechanic from Arab Ibrahim Ibn Musa and lived here illegally as his permit time had expired almost a year ago. Secondly, he didn't reveal his

real name to Immigration office of Johannesburg and remained carefree as if the immigration rules didn't apply to him. The proprietor of the garage felt impressed with his technical skills, paid him less money and gave a sort of store to him to live just behind the garage. Here the washroom was dirty and had no bathing facility. Here the novel is remarkable for social realism.

He told Julie —

'Many things are beautiful' (P, p. 9)

Yes, Julie borrows one of her father's car Rover, a branded car famous for its comforts and latest technology. This car impressed Abdu but she tells him frankly — This is just a gap arrangement. Within a few weeks Abdu manages an old car, to her satisfaction and both of them celebrate loving party in her room intimately. In this novel the artist frequently answers the question — How to live? Following the ethics of Matthew Arnold she does not show indifference to moral issues.

By this time she had become famous as a staunch follower of Nelson Mandela and here too she supports the human rights of blacks and brown people. Like George Orwell, she is opposed to exploitation of man by man. The proprietor of the garage didn't pay properly to Abdu and hence criticized by her. She often failed to understand — How can people be cruel to other fellow beings? Why don't they want to share the profits with their labourers? Why do the friends of Julie not respect the dignity of job of Abdu? What is wrong with this 'grease monkey' if he does manual work? After all somebody has to mend the trouble making engine of the vehicle? If Abdu does it, there is nothing wrong in it. After all work does not degrade any person. His agony is that he fails to live upto the standard of urban rich people of Johannesburg though he is ready to work 24x7.

Abdu struggles regularly in Johannesburg for his existence. He had to give up his studies at an early age due to poverty of the family. Even now he fails to support his parents as it is pretty difficult to make both ends meet here. He knows the importance of higher education in this age of computer science but fails to find any good job to achieve his goal. No scholarship is offered to him. Had he been educated in the university, he would have become an officer by now. But alas! He is told by his lawyer — Try to get out of this country as soon as possible. Don't try to meet the officer of Home Affairs Department to seek help in this case. He had disobeyed the law of South Africa in being silent even after getting warning. There is no escape for him even if he shifts to Cape Town or some other town. The police authorities have their intelligence system and the internet to trace out people like him. No compassion can be considered for him due to his negligence and

disobedience of law He is bound to be arrested if he delays in getting out i.e. 'pick up and go out' at the earliest. City belongs to its citizens and not illegal immigrants. After all fundamentals of law can't be disobeyed by him forever. He is already on the wrong side of legal system. If immigrants like him manage to live here illegally, there will be chaos and anarchy in the country.

Abdu's dreams get shattered and Julie fails to do something solid to support him. All her friends make different suggestions without having correct knowledge of legal system. Since Julie has met her uncle's subordinate lawyer too, she understands the danger to Abdu. Yet she is emotionally attached with her love and fails to detach herself from him on legal basis. Here I find conflict between emotion and law. Lawyer aptly tells both of them — If bribes are offered to escape from law, two irregularities will be found, punishable by law — (a) Why did he evade the first legal warning to pickup and get out of the country? (b) Why did he try to manipulate the situation with corrupt means?

Here the novel is remarkable for economic and intellectual realism as the advocates accept that bribes are commonly accepted in South Africa. But Abdu' case has no solid point to be supported. At the most some procedure can be delayed for a few months. But then every risk is there — may or may not be — is the question. The concerned authority may allow him to explain his situation — Why did he disobey the law of the land? If his answer is not accepted as logical, severe action will be taken definitely against him. All this discussion makes Abdu dull and serious and financially he has no assets to sell to pay even the penalties.

However, Julie loves him from the depth of heart and proves to be a sincere friend — A friend in need is a friend indeed. She discusses the question with her Uncle, a senior lawyer, Mr. Motsamai and then with David and his legal friend. But the net result is the same. Law doesn't care for the sincerity of work of Abdu. Lawyers ignore his dedication to Julie. Actually law is beyond his comprehension and above emotional feelings and love considerations.

Before her departure from Johannesburg she meets her father Nigel to get his blessings for a new life but in vain! He calls her an irresponsible and self-willed girl who has never bothered for her career and his dignity. To him it is disgusting to marry a Muslim who can take divorce anytime he wants. He fails to find any wisdom in her love affairs with a poor fellow like Abdu. May be she repents her decision later on. Here I find the patriarchy system that still flourished in South Africa.

Yet Julie buys two tickets for Abraham Ibn Musa and feels shocked in a deserted country. Here the journey is entirely different — from sophisticated life to deserted country of sand and poverty. Now she recollects the free life of Johannesburg — her evening with friends in El-Ay Coffee House. Abdu is sad at heart because he knew that he was returning home with empty pockets. As he had told her about his poverty, she noticed the same in the lonely village of Abdu. Yet she was welcomed by the family members of his family — his parents, Maryam, Khadija, Uncle and brothers. Abdu's father was a dedicated Muslim and offered Namaz in the mosque just nearby. His mother offered prayers regularly and children of Khadija were taught *The Koran*.

Abdu and Julie contacted several Agents to get work permit and visa from any country of the world. Abdu's Uncle supported him and asked him to work in his garage as and when he liked. Since Abdu enjoyed the rides in Uncle's car, he paid him no wages for repairs. With time Julie starts losing her money as she encashed traveller's cheques. When she requests her mother to send an English translation of *The Koran*, the latter advises her to quit the place as soon as possible.

With the passage of time, Julie joins a village school to teach English to girls. Soon boys also join her lessons and yet she finds herself a stranger even to herself — What the hell she has achieved in her career? Yet Abdu and Julie continue to make love to each other. She adjusts with family routine during the period of Ramdan. After all she accepts herself as pure wife of Abdu. However, she wishes to see everything in this deserted land. During the period of Ramdan she was indirectly suggested not to enjoy sex with Abdu but then they are advanced Muslims and didn't bother for this rigid rule. Now Abdu's mother wishes that she should get a child.

It is disgusting and frustrating to find Abdu broken mentally as Australia fails to allow him to join a job there. Now he tried to get visa for U.S.A. and Canada as these two countries were a bit liberal towards Muslim labourers. Almost a year passes and she never makes fun of anybody as a member of the family. At the same time nobody ever speaks a harsh word to her.

At last Almighty God grants their wish and Abdu gets visa for U.S.A. He decides to work in Chicago and asks her to live for a few months with her mother in California. She wants to accompany him and even packs her suitcase. But at the nick of time she decides not to follow him and stays with Abdu's parents. Now Khadija doubts her husband for his long absence though he sends money for family.

Abdu's mother does not interfere in this affair. Once Julie saw 'Green' fields in her dream. On the proposal of Abdu's father, she accompanies him to see the capital, the market and then the rice mill of Abdulkanim. Here she was entertained by Kanim's son and the latter tells her — If government arranges for (water) tube-well, they can earn more money and also increase the yield of paddy crop. She decides to take the help of her father for this project. But her dreams get shattered when Abdu tells her — That Abdul Kanim smuggles drugs and weapons along with bags of rice. Here the novel is remarkable for social realism.

Since Julie loves her self-dignity, she enjoys morning walk on the sand of the village. A small unknown girl and two goats become intimate with her. Towards the end she decides not to lead a wretched and unsettled life in California as she has no love for her mother. She stays with Abdu's family as she has compromised with her situation and fate. Money consideration does not bother her and she gives six thousand dollars to Abdu to manage for his air ticket and living. Finally, her luggage is left in her ordinary room and Abdu departs for Chicago.

Thus, the novel *The Pickup* is remarkable for changes in the personality of Julie as well as Abdu. Secondly, Abdu realizes his guilt and picks up his clothes from Johannesburg to depart. Thirdly, Julie does not compromise with her father and mother though she identifies herself with family members of Abdu. What she needs is love of family and not pseudo-friendship of El-Ay Coffee House. Fourthly, she rises above caste and colour considerations and marries a Muslim. Fifthly, school work removes her loneliness. Sixthly she always speaks truth with Abdu and his family members. Finally, she has learnt how to live with Strangers.

In the book *Nadine Gordimer : A Study Of Liberalism And Nationalism* Ninganna T. admires artist's faith in liberation and broad-minded nationalism. Of course, Nadine Gordimer was a shrewd observer of men and manners and her canvas is pretty wide in this novel too.

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Empowering Girlhood Journeys: Feminist Mythic Revision in Contemporary Indian Diaspora Children's Fiction

Sohini Sengupta

Ph.D. Scholar, Department of English, West Bengal State University, West Bengal, India

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Abstract— *There had been relatively little interest in a narrative of female individuation within mythology. Revisionist myths and legends in contemporary literature have thus addressed issues of women's identity and autonomy while redesigning the gendered spaces in these cultural narratives. The need for alternative mobility arcs within the cultural imaginary was also recognized for adolescent girls in their quest for subjectivity. This paper thus explores two works of children's fiction, viz. Sayantani Dasgupta's *Game of Stars* (2019) from the *Kiranmala and the Kingdom Beyond* series and Roshani Chokshi's *Aru Shah and the End of Time* (2018) as coming-of-age immigrant narratives where young girls undergo heroic adventures restructuring Indian mythology and Bengali folktales. Dasgupta's *Kiranmala and the Kingdom Beyond* series intertwines intergalactic science and Bengali folktales, mostly from the *Thakumar Jhuli* (1907), meshing different fairy tale characters aiding the adolescent female protagonist *Kiranmala*, who is a neoteric gutsy counterpart of the warrior princess in *Dakshinaranjan Mitra Majumder's* fairy tale collection. At the same time, *Roshani Chokshi's Aru Shah* fantasy adventure series celebrates the Indian heritage of Hindu mythology (particularly the *Mahabharata*) in the diaspora, while empowering young immigrant girls to imagine and undertake non-normative feminist voyages.*

Keywords— *feminist revisionist mythmaking, girlhood journeys, diaspora, fairy tales, folktales, children's literature.*

I. INTRODUCTION

The act of feminist revisionist mythmaking as a conscious practice started around the 1970s as the fallout of second wave feminist theory. It is a social, political and literary act to critique and transform the dominant discourses of gender produced/sustained in myths. In many instances of traditional mythology with stories of conquering heroes, the feminine has been traditionally marginalized and/or repudiated in representation. For example, the myth of Perseus's victory and beheading of Medusa who is a maternal deity in Greek mythology is believed to represent the ascendancy of patriarchal society and its concomitant control of women's bodies. Since myth is a cultural touchstone, feminist writers and critics have attempted to critique gender stereotypes within these phallogocentric narratives as well as engage with

contemporary female experience from a fundamental vantage point. While reading the poetry of Anne Sexton ("Snow White"), Sylvia Plath ("Lady Lazarus") and Margaret Atwood ("Circe") etc, the critic Alicia Ostriker suggests that "revisionist mythmaking in women's poetry may offer us one significant means of redefining ourselves and consequently our culture" (1982, p.71).

Women centered retellings of myth have also been constructed by Indian and Indian diaspora feminist writers like Suniti Namjoshi, Kavita Kane and Chitra Banerjee Divakaruni. Their novels like Divakaruni's *The Palace of Illusions* (2008), *The Forest of Enchantments* (2019), Suniti Namjoshi's *The Fabulous Feminist* (2012), Kavita Kane's *Sita's Sister* (2014) and *Ahalya's Awakening* (2019) have appropriated and reconstructed archetypal female heroines and minor characters from the Indian

epics and diverse folktales, raising questions about normative gender roles and identity.

1.1 GIRLHOOD QUESTS IN FAIRY TALES AND FANTASY LITERATURE

Representations of girlhood and coming-of-age stories in European fairy tales, folk tales and fantasy literature have been largely marked by ideals of passive femininity, due to widespread cultural anxieties about female agency and sexuality. Issues of mobility are a central motif within children's literature. For young boys, the road is a space for heroism, while for girls they are a danger zone. The French fairy tale author Charles Perrault's version of "Little Red Riding Hood" (1697), where a young female protagonist enters the liminal space of the woods, has been narrated as a cautionary tale for other girl children. In this adaptation, Red Riding Hood encounters the Big, Bad Wolf because she had worn a red hood (a symbol of sexual desire), trusted (male) strangers and strayed from her path in the forest. Thus young girls are held morally accountable for their victimization. Laura Hubner cites the woods as the space of "fairy tale ambivalence, where wild woodland can be both threatening and dangerously appealing" for the young female hero (2010, p. 49). Charles Perrault's fairy tale "Sleeping Beauty" also idealizes passivity, beauty and powerlessness of the young heroine, reinforcing their traditional association with femininity. Many classic fairy tales in France, Germany and Ireland are indoctrinated by the trope of the "damsel in distress" waiting to be rescued by the Prince Charming. Likewise, adolescent girlhood journeys in fantasy fiction address the issues of cultural anxiety and female independence. For example, Lewis Carroll's *Alice in Wonderland* (1865) describes the young protagonist travelling down the rabbit hole into an alternative surreal world, but feels reassured to finally come back to her secure home. When Dorothy's wild adventure ends in *The Wonderful Wizard of Oz* (1900), she learns there is nothing like her home in Kansas.

Since the last two decades, feminist writers like Angela Carter (*The Bloody Chamber*, 1979), Margaret Atwood ("Bluebeard's Egg", 1983) and scholars like Christina Bacchilega (*Postmodern Fairy Tales: Gender and Narrative Strategies*, 1997) and Marcia K. Lieberman ("Some Day My Prince Will Come", 1972) have deconstructed the gender stereotypes and restrictive mobility associated with womanhood/ girlhood. Contemporary children's literature has addressed the cultural norms in epics, fairy tales and folk tales which influence the development of gender identity in children as they grow up. Alternative revisionist myths for children where both heroes and heroines are equally independent

are thus being constructed to modify the gender socialization process according to the needs of modernity.

II. EXPLORING BENGALI FOLKTALES, STRING THEORY AND DIASPORIC FEMALE IDENTITY IN SAYANTANI DASGUPTA'S GAME OF STARS

New York Times bestselling children's writer Sayantani Dasgupta's *Game of Stars* (2019) is the second book of the *Kiranmala and the Kingdom Beyond* series. The novel reconstructs the fairy tale narrative of the Indian warrior princess Kiranmala, by inextricably intertwining it with other fantastical characters in Dakshinaranjan Mitra Majumdar's *Thakurmar Jhuli* ('Grandmother's Bag of Tales') collection. Most fairy tales in the *Thakurmar Jhuli* collection transmit the gendered values found in the fairy tale narratives of Grimm brothers or Hans Christian Anderson, such as passive princesses in a trance/ deathlike swoon (in 'Ghumantapuri'), active heroic princes and the demonization of powerful women as witches and ogres (in 'Lalkomol Neelkomol'). The story of Kiranmala, on the other hand, reverses some of the gender roles dominating the collection. Even though the narrative starts off by validating normative gender stereotypes where brothers study scriptures and the sister submissively attends to domestic chores, it takes a dramatic turn with the latter's active quest to find her lost brothers. Bansari Mitra writes about this remarkable subversion of the patriarchal discourse surrounding the fairy tale princess; "The passive, sleeping princess enveloped in a deathlike swoon, is capable of action; she takes some responsibility for her life, and often acts on her own, even defying words of caution" (2002, p.38).

In Dasgupta's narrative, the twelve year old Kiranmala is a sixth grade student living in Parsippany, New Jersey. Her journey into an alternative dimension revisits her Bengali folk tale heritage and her destiny as an immigrant straddling the hybrid cultural space. In fact, the author allegorises the concept of diasporic hybridity through the projection of a multiverse as the setting, where characters effortlessly travel between dimensions (and between cultures). The first book of the Kiranmala series, *The Serpent's Secret* (2018) introduces the girl protagonist living a quiet life in America until her adoptive parents disappear and a ravenous "rakkhosh" demon intrudes into her kitchen. At the same time, Indian princes wishing to rescue her take her through an intergalactic travel space. This magical dimension aptly referred to as the 'Kingdom Beyond Seven Seas and Thirteen Rivers' is a fluid subterranean fairy tale space steeped in childhood desire and immigrant nostalgia. It is populated with winged

horses or the 'pakkhiraj ghora', talking birdlike Bangoma and Bangomee, half-animal siblings like Buddha and Bhootom, Rakkhoshi Queen and the bloodthirsty "rakkhosh", "khokhosh", "doito", "danav" which fill up the repertoire of Bengali fairy tale and folk tale collection. Kiranmala's heroic quest not only parallels several fantasy coming-of-age fictions like J. K. Rowling's *Harry Potter* series, but it also reconfigures several gender stereotypes where the female protagonist slays demons and solves riddles while empathizing with her new world.

Game of Stars proceeds with the subversive narrative of the initial story by humanizing the Rakkhoshi Rani/Rakkhoshi Queen. The Rakkhoshi Rani within the Bengali fairy tale genre takes after the trope of the 'wicked stepmother' in European folklore. Sutapa Chaudhuri examines the dehumanization of the Rakkhoshi Queen in the *Thakumar Jhuli* as a strategy by patriarchal society, which feels threatened by female power and sexuality. According to her:

The most common supernatural agent in Bengali Rupkatha is the 'Rakshashi', a demonic female who changes her appearance to entice unsuspecting males into marriage, thus integrating herself into human communities and families. The Rakshashi Rani (Demonic Queen) hungers for power and control. This demonic woman is portrayed as the threatening wife who paralyzes and stupefies her husband, rules his kingdom and intends to devour the male heir to the throne - she is also depicted as ferocious mother who does not hesitate to destroy her own son in order to fulfil her own desire (Chaudhuri, 2012).

Kiranmala's revisionist quest projects the maternal instincts of the Rakkhoshi Queen who seeks her help to rescue her son Neel from an "underwater fortress" (Dasgupta, 2019, pg. 7) in the "Honey-Gold Ocean of Souls" (Dasgupta, 2019, p. 282). According to Carl Jung, water is the most common symbol of the unconscious (pg.40). Thus the female protagonist's journey into the liminal space of an underwater terrain epitomizes her psychic descent into the collective unconscious of myths, to seek alternative hermeneutical possibilities from the normative narrative. Early in the novel, she is swept off her feet by the legendary birds of Bengali folklore, Bangoma and Bangomee, who hurtle her into a "wormhole" of her imagination. Kiranmala experiences the magical feeling of floating in zero gravity space, in an auto rickshaw which traverses the "rip in the fabric of space-time" (Dasgupta, 2019, p.101). The (auto) rickshaw is one of the most pivotal low-cost modes of urban transport in

India, and also a cultural symbol in Bengal. It is no wonder that Kiranmala is thrust into a space of her cultural memory and history through an invigorating rickshaw ride. Quite aptly, she also witnesses the mythical churning of the ocean of milk by gods and demons in space-time to derive the elixir of immortality. This is a reference to the "Samudra-manthan" process, a crucial event referred to in Hindu mythology which is often read as a macrocosmic reflection of the "image of the microcosm, the human consciousness" where "the spirit rises along an inner psychological axis towards enlightenment or release" (Williams, 1992, p. 148). Thus Kiranmala's journey is also an interiorized struggle within her consciousness, where she has to fathom her identity as a woman and as an immigrant.

Concurrently, Kiranmala's quest is about understanding the concept of heroism, which has become the by-product of a patriarchal capitalist society. The novel critiques the commodification of comic superheroes by entertainment franchises which dish out traditional images of muscular superheroes like Superman, Ironman, Spiderman etc. for global consumption. In the novel, she enters a reality game show "Who Wants to be a Demon Slayer" in order to search for Prince Neel. This game merges war and entertainment for mass media consumption. It reminds the reader of the interaction of the global capitalist system and the entertainment market which thrived on the market value of violence in Suzanne Collins' dystopian trilogy *The Hunger Games*. Further, in her heroic mission to rescue the prince, Kiranmala has to contend with verbal riddles and deep seated enigmas like identifying one's true allies and enemies. While she starts off as an advertised demon slayer in her journey towards individuation, she develops an empathy with the "rakkhosh" community who aid her in crisis. As she realises later, much of the vilification and demonization of the community had been driven by racial antagonism within dominant myths of conquest. The narrative also emblemizes the myth of racial integration and assimilation (since Kiranmala herself is an Indian immigrant to the United States) in her climactic last battle with Sessa, her biological father. With the power which dissipates from the yellow and white Chintamani (Thought stone) and Poroshmoni (Touchstone) jewels, she feels magically uplifted into the liminal space of relativity. She triumphantly declares; "I too was losing my borders and boundaries, I too was becoming one with the others- until the distinctions between us all seemed to dissolve" (Dasgupta, 2019, p. 351). Thus Kiranmala's quest not only revises dominant cultural narratives privileging the politics of gendered spaces, but also helps to blur the boundaries

between hero/monster, human/rakkhosh, black/white and male/female.

III. READING REVISIONIST HINDU MYTHS AND GIRL POWER IN ROSHANI CHOKSHI'S ARU SHAH AND THE END OF TIME

Roshani Chokshi's novel *Aru Shah and the End of Time* (2018) is the first part of a fantasy adventure novel series, commonly known as the Pandava Quintet. It features the eponymous female hero Aru (or Arundhati) as a seventh grade student in Atalanta, America who lives with her single working mother in the Museum of Ancient Indian Art and Culture. As a lonely child, she is desperate to impress her classmates, and resorts to tackle her crisis by bluffing them. However, as the narrative registers, this dubious act is also the pivotal base of storytelling and reveals her imaginative potential. The idea that stories or "mythoi" were an imaginative and hence fallacious construct had been discussed as early as in Plato's *Republic* II, where the philosopher condemns the stories of Homer and Hesiod as the poets are found to speak falsehood like the truth (Brownson, 1897, pg. 6). Chokshi's revisionist myth thus consciously plays with the ideological principles surrounding mythmaking, while suggesting that mythic ambiguities engender altered possibilities of signification. Aru's girlhood journey deconstructs the androcentric assumptions of the Hindu epic *Mahabharata*, where she finds herself to be the reincarnated soul of Arjuna, the third Pandava (brother) mentioned in the original epic. In her reconfigured quest, she is accompanied by another young girl, the germaphobic and acrophobic Mini (or Yamini Kapoor-Mercado-Lopez) and their assistant sidekick Boo (or Subala) who turns out to be their greatest antagonist in the past tale, Shakuni. As a revisionist myth, Shakuni is humanized and projected as a victim of circumstance. Like the 'rakkhosh' community in Dasgupta's novel, the latter narrative redeems the mythological figure of Shakuni and subverts the binaries of good and evil latent in the epic.

Aru Shah starts off as a reluctant quester, who has accidentally lit a cursed lamp of Bharata in the museum where her mother works (and they live). This frees an ancient demon, the Sleeper, who will freeze time for nine days till he reaches Lord Shiva. The latter will perform a cosmic dance of destruction to ultimately wipe out time. Appalled by the prospect of her mother being frozen in time, she journeys to the "Otherworld" with her soul sister, Mini. She paradigmatically crosses the threshold of ordinary life, into the world of imaginative possibilities through an elephant figurine's mouth. She is escorted by

her mentor Subala/ Boo to the "Court of the Sky" (Chokshi, 2021, pg. 31) where they meet the "Council of Guardians" to formally begin their quest. Aru and Mini are first verbally examined by the legendary guardians, Urvashi and Hanuman and then further tested by gods, the fathers of the Pandavas. At the "Claiming" which is about finding one's divine identity (Chokshi, 2021, pg. 56), Aru realizes she is the daughter of Indra, king of the heavens (Chokshi, 2021, pg. 63) and the reincarnation of Arjuna while Mini is the daughter of Death or Dharma Raja (Chokshi, 2021, pg. 67) having the reincarnated soul of Yuddhistira. Together they voyage to the Kingdom of Death armed with celestial weapons, a golden ball and a small purple compact. They are also aided by magical keys they have searched for, "a sprig of youth", "a bite of adulthood" and "a sip of old age" (Chokshi, 2021, pg. 72). Like Carroll's Alice, they descend through hidden tunnels and corridors, which is emblematic of their feminine journey into the realm of the collective unconscious. In the midst of their travels, Aru and Mini are also assisted by the spirit of the Six Seasons at the "Court of the Ritus" (Chokshi, 2021, pg. 133). They are gifted with a magical diamond bracelet from the spirit of Winter, refreshing cakes from Spring, a gray pendant which can hit any target from Monsoon, and a headband of forgetfulness from Summer. Thus Chokshi's mythic revisionist fiction envisions an eco-feminist journey where the Pandava sisters connect and align themselves with nature.

Chokshi plays with the textual plurality of mythic discourses and challenges the traditional gendered association of heroism where men journey, fight and go on to become heroes. Subala's caustic words refer to the girls as unlikely heroes; "Until now, the Pandavas have always appeared as fully grown people, not squished bundles of hormones and incompetence" (Chokshi, 2021, pg. 25). Unlike their male heroic counterparts, the Pandava sisters (as Aru and Mini are named) are physically fragile, insecure and unresolved, but also refute ideals of stereotypical femininity like passivity and obedience. The immigrant/ diasporic nature of the girl protagonists evidenced in Aru's Gujrati and Mini's multi-racial background also provide the basis for an inclusive, diverse narrative which diverge from popular discourses of girl power in mainstream literature. Indeed traditional female warrior narratives in Western cultures have been largely represented by white, heterosexual beautiful women (like the American superhero in DC comics, *Wonder Woman*), which marginalize girls who depart from the norm. Aru and Mini's collective quest towards empowerment address these inequalities in popular culture.

Characteristically enough, Aru Shah's journey culminates in her visiting the subterranean fluid realm of

the mythical unconscious or the “pool of the past” (Chokshi, 2021, pg. 273), where she discovers her biological father is Suyodhana/ Sleeper, and her arch-nemesis. When she is confronted by her father in an epic battle, he persuades her to join him, the masculine figure of authority who promises power and fame to the heroine. This plot mechanism is startlingly similar to Dasgupta's *Game of Stars*, where Kiranmala battles her biological father, the serpent king Sessa as her antagonist. Both the young female protagonists thus fight against the oppressive paternal function, contesting the Law of the Father¹ within mythological discourse. In their journey towards the formation of their distinctive, individual identities, they interrogate and resist patriarchal metanarratives and hegemonic centers of knowledge for alternative liberating experiences. Simultaneously, they also celebrate their mother-daughter relationship and their maternal lineage, restoring the lost feminine within mythmaking.

IV. CONCLUSION

Steeped in Indian mythology, fairy tales and folklore, Chokshi and Dasgupta's immigrant fantasy fictions are stories of the diasporic community connecting with their “imaginary homelands”². Kiranmala and Arundhati's journeys acknowledge their diasporic tensions and go on to assert their multi-cultural Indian-American hyphenated identities. They navigate multi-racial and cross-cultural relationships, symbolically projected through their part supernatural crushes and celebrate ethnic differences which epitomize the structure of contemporary cosmopolitan, global societies. At the same time, their migrant consciousness is also inflected by the politics of gender. Thus, Dasgupta and Chokshi's revisionist mythic fictions seek to eschew hegemonic masculinity and reconstruct new identities from the margins of the mythological tradition.

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- [10] In a series of lectures offered in 1950s, Jacques Lacan had noted that there were three major structures of the psyche, i.e. the “Symbolic”, “Real” and the “Imaginary” guiding subject formation or the psychosexual development of the individual. (*Psychoanalysis: A Very Short Introduction* by Daniel Pick, 89-90.) According to Lacan, the Symbolic Order is governed by one's acceptance of the Law-of-the-Father, setting social rules which regulates desire (pertaining to the Oedipus Complex) and which is irretrievably driven by the play of language.
- [11] Salman Rushdie wrote a collection of essays titled the *Imaginary Homelands* (1991) which describes an immigrant's sense of loss and nostalgia for an idealised space (home) of no return.



Nativist and Behaviorist Theory: A Comparison which is More used in Teaching in Pakistan

Aqsa Sabir¹, Rozeena Shaukat², Sidra Wali³, Shoab Nazir⁴

¹Department of English Literature & Linguistic, Riphah International University, Pakistan

Email: saqsa0220@gmail.com

²Department of English Literature & Linguistic, Riphah International University, Pakistan

Email: rozeenamalik137@gmail.com

³Public Health Lab Division, National Institute of Health, Pakistan

Email: sidrawali.333@gmail.com

⁴College of Physics and Information Technology, Shaanxi Normal University, Xian 710119, Shaanxi, PR China

Email: comsian.shoaib@gmail.com

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Abstract— This research aims at Nativist theory and Behaviorist theory, and it also reflects light on which theory is more followed or used in teaching Pakistani curriculum. Nativist theory says that grammar rules are already built in our minds and language is learned with the help of a language acquisition device (LAD). Whereas Behaviorist theory says that language is learned through imitation and reinforcement. The study of this research paper shows that Nativist theory is more logical than Behaviorist theory but here in Pakistan; Behaviorist theory is more followed in teaching children at the school level. The data was collected through qualitative research. We just distributed some questionnaires among the children of different age groups and asked them to solve some grammatical questions. The aim of writing this research paper is to identify which theory is more pursued in teaching in Pakistan.

Keywords— Nativist Theory, Behaviorist Theory, Language Learning, Pakistani Curriculum.

I. INTRODUCTION

Behaviorist and Nativism theory both help in language acquisition. Behaviorist Theory was proposed by B.F Skinner. Behaviorists believe that a child imitates the language from its surroundings, parents, and teachers. This theory believes that humans learn language through seeing and hearing, as well as through reward and punishment. They say that second language students learn from repetition and being rewarded for the right answers. For the student to acquire the second language, the teacher must use reinforcement and give reward or punishment after the student has produced the second language. Teachers should design the activities based upon repeating to form habits. For example, dialogue memorization, Audiolingual Method, drill, chain drill, and transformation drill. In the 1950s the behaviorist theory was quickly adapted to second language learning and in the future to L2 teaching methodologies.

Noam Chomsky gave the theory of nativism. In 1980, Noam Chomsky criticized the behaviorist theory, stating his view that language can't be a habit that could be learned. Chomsky's "Theory is based on the hypothesis that innate knowledge of the principles of Universal Grammar (UG) permits all children to acquire the language of their environment." (Lightbown & Spada, 1999, p.36). His theory is based on the concept that humans have an inborn language acquisition device (LAD), but animals do not have this ability. He says that humans are capable of learning language only until a certain age which is also called the Critical Period and after that human are incapable of acquiring language. Nativists believe that the grammar of a language is based on universal principles or structures which is only needed to be used, not to be learned because they are part of the human mind. Noam Chomsky disagrees with B.F Skinner's theory as he believes that humans are born with

basic knowledge of the language and don't have to learn it from start. Chomsky believes that language is biologically inherited, but Skinner believes that a child learns to talk through the use of positive reinforcement. Chomsky's view is against Skinner's view he says that the use of reward and punishment does not help children learn. He does not with Skinner's method of positive reinforcement because he believes that the use of praise and rewards doesn't assist a child's development or encourage them to learn. He reflects that each child is born with a language template that is developed throughout their education. In second language acquisition, both theories are applicable and both theories are used to teach L2. We are studying in this research paper which method is used more in language teaching and which is more effective.

II. LITERATURE REVIEW

No related studies were found connected to our topic in previous studies. One previous study related to these theories is by Mehdi Dastpak (2017) his study was on A Comparative Study of Vygotsky's Perspectives on Child Language Development with Nativism and Behaviorism. This study aimed at investigating the similarities and differences between Vygotsky's perspectives on child language development with nativism and behaviorism. Proposing the idea of the Zone of Proximal Development, Vygotsky emphasized the role of collaborative interaction, scaffolding, and guided participation in language learning. Nativists, on the other hand, believe in the existence of the Language Acquisition Device. They say that language is innate, and acquisition is instantaneous. They also believe that acquisition happens despite inadequate input. Behaviorists claim that environment or input is necessary for language development. They believe that language is

taught through reinforcements in the environment. Children associate certain stimuli with certain behaviors and responses.

The other study was by David B Hopkins9(2017) An Outline of Nativist and Behaviorist Theories of Language Acquisition. Following Noam Chomsky's 1959 critical analysis of the BF Skinner, in his now-famous book about language acquisition 'Verbal Behavior', Chomsky developed the generative theory of language acquisition (LA). From which Chomsky eventually proposes the concept of 'Universal Grammar' (UG). Since then, several other key approaches have been theorized, which argue both for and against the validity and defining terminology of Chomsky's seminal 'Nativist' work. This paper investigates theories related to the early stages of LA, the ongoing influence of Skinner's 'Empiricist' and Chomsky's 'Nativist' theories and touches on how the fundamental ideas in these conceptual frameworks have been refined by later linguistics research. Have the considerably diversifying modern approaches to tackling the science of LA, managed to reinforce or refute Chomsky's and Skinner's theories? The conclusion to this paper will consider whether these concepts are indeed mutually exclusive.

So, this study is new research in this field. It aims at investigating which theory is most used by the teachers to teach in the Pakistani curriculum and which study is more beneficial in learning. There are previous studies on the differences between the two theories, but no study is so far done according to this point of view and especially related to the Pakistani curriculum. This study is different from other studies in terms of its method findings and aims. The aim of writing this research paper is to identify which theory is more pursued in teaching in Pakistan.

III. RESEARCH METHODOLOGY

Level: 5th - 9th class		Unit/Theme: Grammar		Area of Experience: Grammar/Linguistics	
		Topic: Parts of speech\tenses\ essay writing\ passive voice\ translation			
Attainment target/s: 1) Students will be able to improve their grammar/sentence structure/essay writing/passive voice			Date/Day:5th May/Day 1 Total time: 1 hour		
Learning Outcomes	Methodology	Time	Resources	Assessment	
By the end of the lesson students should be able to: -Students should be assessed on	Introduction–Strategy: Whole class activity Give them an introduction about yourself first Tell the children that today	15min	The school (Dar-e-Arqam)	Students should be assessed on their ability to identify different parts of speech/essay	

IV. ANALYSIS & RESULTS

Our research paper topic is about Nativist theory by Noam Chomsky and Behaviorist theory by Skinner. In this research, we analyzed the student's grammar. Are they good in grammar or not? So, to analyze this we went to Dar-e-Arqam school where we distributed some activities regarding grammatical exercises. In these activities, we gave them some exercises of tenses, active-passive voices, translation paragraph, identification of parts of speech & essay writing. During activities, we found the following factors regarding our research methodology.

The strength of this lesson was that students were actively involved and things that are relevant in their lives were used as part of the lesson. Also, presenting this unit at the same time general education students were experiencing similar lessons turned out to be important.

Students were able to participate, although minimally, in conversations with their peers regarding the information presented. Students are still talking about grammar for example active and passive voice tenses etc. Although it is hard for them to convey their knowledge in a way that is meaningful to those around them, we can tell that some of them took some knowledge away from the lessons because they will randomly bring the topics to attention. This tells that they are still processing the information.

Our formal assessment needs some work. The way we presented the questions was confusing. We need to be sure that if we use a multiple-choice format then students will easily be able to complete their activities. We also need to be clear about what we are assessing for each student. We might know what we are looking for from each student but with many of Para's helping, they need to understand the expectations for each student as well.

We used staff placement, varying prompt levels to help my students find success. We also gave them a friendly environment.

We changed to two groups because this allows us to give more attention to each student during their learning time. We think we will continue to use this strategy. In the future, we will change the assessment to an easier-to-understand format. We will also be sure to inform the other adults in the room of the desired level of participation for each student.

As result, we can say that nativist theory is not common nowadays. In Pakistan English medium and high-level schools follow behaviorist theory instead of nativist theory. Even in government schools, Nativist theory is not followed properly. During our research, we created different grammatical activities for children from different age groups like 10-14 years. But according to our research,

we have found common mistakes like students were having a weak sentence structure, overgeneralizing the tenses, spelling mistakes, lack of confidence or hesitation while answering. As a result, they did not even fill the blanks and left it empty. So this sums up that nativist theory is no longer applied to this generation.

So according to our research, we have found many grammatical mistakes as we mentioned in the above paragraph. We analyze that these all mistakes should be correct if we ask our children to read books and novels in schools. In our research work, the most common mistake that we found is spelling mistakes even the students of grade 9th made spelling mistakes. The spelling mistakes are happened due to poor pronunciation and lack of reading, so to improve this mistake we should ask our students to read books and listen to sounds of every spelling and they should pronounce the word properly due to this, they will feel improvement. Another mistake that we have found is poor sentence structure. Sentence structure should be correct in writing any piece of paper. We analyze that if students read novels, newspapers, articles, and magazines then they can improve their writing skills. This mistake is happened due to the lack of reading. Another mistake that we have found is overgeneralizing which means overuse of rules where there is no need for that rule for example, we had given them to write a paragraph on any topic, then in paragraph writing we have seen that the students overgeneralize the rules, especially students are confused in using "s" & "es" they are confused that where we put "s" and "es". We think that students should improve these mistakes when their teachers guide them properly and teach them the proper mistakes. So these are the results that we have found in our research.

V. CONCLUSIONS

To conclude, the Nativist theory is not common today in Pakistan. High-class schools teach their children through behaviorist theory. They do not follow the Nativist theory because it's an old theory. According to our research, we also think that if teachers learn their students through behaviorist theory, they can easily get the main point of their topics. In behaviorist theory teaching style is modern, teachers teach their students by audio-lingual method and drilling. Due to these methods, students do not hesitate while communicating with anyone and are confident. But in nativist theory, students feel hesitant to communicate to anyone because they think that if we speak incorrectly and make grammar mistakes then people will make fun of them. But in behaviorist theory students speak fluently and confidently. In nativist, theory grammar is very important

and there is no chance to make mistakes. But in behaviorist theory students are free to make grammatical mistakes in this theory functions of the language are important.

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Mahesh Dattani's 'Clearing the Rubble': A Critique of Centre Versus Margins

Dr. Ramesh Sharma

Assistant Professor of English, Government Degree College Arki, District- Solan (H.P), India
ramesh54037@gmail.com

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Abstract— *The present paper proposes to depict the reality of the society of modern times in a socio-realistic play 'Clearing the Rubble' by Mahesh Dattani. The main thrust of the paper is to throw light on the pathos of the marginalized section of society. Mahesh Dattani is a well known playwright who is known for his courageous attacks on the cruel and inhuman attitude towards the weak and marginalized categories. The paper examines how a society can be cruel enough to deny equal rights to their fellow beings on the basis of caste discrimination. 'Clearing the Rubble' brings treatment; the marginalized section of untouchables goes through during the natural calamity of earthquake. It presents the discrimination against the minority community of Muslims and who are also untouchables and is thus doubly marginalized. The dramatist has struck the conscience of the society by exposing the hypocrisy of the Indian society. Dattani wants to give a message through this play that the marginalized sections of low-caste should be given human status that, man is a man and he is born equal to all other men. This play gives an exotic image of our country and barely scratches the surface of Indian reality. He has made Herculean effort to retrieve the true and realistic inside view of India and her people.*

Keywords— *discrimination, hypocrisy, inequality, marginalized, untouchables.*

I. INTRODUCTION

The caste system in India is not unique; caste system exists in most countries as barriers to class mobility. Discrimination against untouchables still exists in rural areas in the private spheres, in everyday matters such as access to eating places, schools, temples and water sources. It has largely disappeared in urban areas and in public sphere. Some untouchables have successfully integrated into urban Indian society, where caste origins are less obvious and less important in public life. (28th January 2010, The Hindu). In rural India, however, caste origins are more readily apparent and untouchables are excluded from various spheres of social life. (28th January 2010, The Hindu)

The main concern of this paper is to study on how caste and class system hinders the course of sweet-social-life in Indian society, and add to human suffering by creating

artificial walls and rituals at every step. The caste system and the class system are the two major factors that divide Indian society into various groups.

Indian society and culture is characterized by a pervasive belief in the doctrine of Karma. Unquestioning belief in the doctrine of Karma has had deep and widespread implications for Indian society. The belief that one's good and bad deeds are bound to be rewarded or punished tends to strengthen adherence to norms and is thus a strong support to processes of social control. Belief in the doctrine of Karma also performs the latent function of providing support to the caste system.

'Class' is another important factor of social stratification in Indian society. "Social class is a group of people based on any factor other than birth and having a specific social status attached to it." (81, Kumar). Thus class defines the social status of people on various grounds other than the

birth, and which accords people as socially superior and inferior.

Even then, it is not the caste and class alone which is responsible for the human predicament and suffering; the faults also lie with the followers and regulators of these systems. But, some masterminds corrupt and deform these social systems for their selfish purposes and give this pure philosophy a different colour of their prejudices, and it turns against mankind, retarding its mental, economic and cultural development. So both these systems as have been made chaotic and ugly in Indian society are condemned, criticized and wished to be relinquished by the social reformers and religious leaders.

Not surprisingly, many modern Indian writers have been fiercely opposed to social oppression, caste prejudices and injustices. In this regard Dattani's plays have been welcomed in the domain of Indian English Drama as 'Fresh arrivals' in the last decade of the twentieth century, as his plays deal with the contemporary issues. Dattani's plays are about the marginalized sections of our society, women, gays and hijras (eunuchs). It is their conflicts and frictions issuing from patriarchy, religious intolerance, gender and sexuality that he tries to explore. According to Dattani all of us "want to be a part of society of the mainstream but we must acknowledge that it is a forced harmony." (342, Chandra) It is the intense realization of this forced harmony which weaves the fabric of his writings. They expose the communal politics and violence of the people of the urban society, on the one hand, and the hypocrisy and class discrimination of the people on the other hand. He digs up concerns that the middle class lives with but has not come to terms with. He digs up contentious issues as, "In acceptance, he believes, lies the catharsis and the solution". Moreover, he quips, "Isn't it important to pursue truth for ultimately all art is but a quest for truth." (Oct.25, 2009, Singh) Thematic concerns of Dattani do not revolt with modern writing which expresses, "the themes of Individual's predicament in the form of rootlessness and crisis of identity mainly lying behind in desperate affirmation and traditional culture have been explicitly expressed." (128, Asnani)

II. MAHESH DATTANI'S CLEARING THE RUBBLE

Clearing the Rubble is Dattani's radio play which was first broadcasted on January 2002. Mahesh Dattani was commissioned by BBC Radio to write a play to be broadcasted on the first anniversary of the tragedy of earthquake that occurred in Bhuj in January 2001.

Clearing the Rubble followed three people whose lives were affected by the earthquake. An English journalist in

the region at the time of the catastrophe goes back to Bhuj a year later. He is trying to track a boy he had met when he was helping with the relief effort. We also hear the story of the boy's mother, herself trapped in the rubble.

Jeffrey is an English journalist, who is traveling through Kutch Express and remembers while scribbling, the devastating incident of earthquake that had occurred a year before. He personally feels that during the course of the year he has changed a lot, and he is coming back in India not just to meet Salim, but to help him or anyone else. He repents that when he had met Salim earlier, they did not get the chance to tell their stories to each another, if they had, they would never have parted.

Jeffrey narrates his story with his journey to village Malliya about a year ago on 28th January 2001, two days after a massive devastation of the land of Kutch, a region in the Indian state of Gujrat, with earthquake. He had come to write about the condition of humanity in other parts of the world. As Jeffrey narrates, we not only get the worldview of devastated land of earthquake and the people who have lost their loved ones, their homes and everything, but also 'communalism' and 'casteism' that create barrier in social or domestic life

There are whole rows of vans and trucks with equipments and rescue workers, but they do not reach Malliya, the village of Salim because they are marginals, Muslims and of 'low-caste' and 'low-class' society and the centrals are too powerful to lose their hold upon the secure operations to save their people first. Malliya, the village which has been reduced to the heaps of rubble presents only the heart searing scenes of loss and grief everywhere. The village has been completely cut off from the rest of the world, with no mode of communication, not a whole building or hut to be seen anywhere. The available sight is only of the silhouettes of piles of rubble everywhere. As Jeffrey while giving his introduction to one of the relief officers sounds like Tim Sebastian in one of his attack modes, "Are you preventing equipment and supplies from reaching Muslim and Dalit populations?" (72, Dattani. The officer pays lip service to the ideal of 'tolerance' saying "'No. No!' That is not true. We are a very tolerant people" (72, Dattani). Officer shows respect for the ideal of tolerance just because he knows that Jeffrey was catching the moments in his camera. This incident proves that we pay homage to ideals like tolerance, equality, casteless society, secularism, and brotherhood of all Indians, only in the books and through lip service.

As the story proceeds we hear Fatima who lives through the harsh reality of her daughter stripped naked in the street and another daughter who remains sick with cough and diarrhea, and, son Salim for whom they all have to

sacrifice, though it is another matter that Salim too has his own problems. With the death of her children Fatima could at least console herself that her children might be well in paradise, happy and free of all worries, neglect and differences of the world.

Salim's mother, Fatima is a religious lady whose faith remains unshaken even when she is left with nothing. She is a believer of the doctrine of Karma that is one's good and bad deeds are bound to be rewarded or punished according to one's Karma. Fatima believes that because they are of low caste and marginals, there will never be justice done to them in this hard-hearted world. But, God knows no difference and, "There will be justice and peace", in "Allah's Kingdom" (73, Dattani). Fatima also becomes the mouthpiece of the Indian philosophy of life after death as she seeks forgiveness from all her children to make her accounts clear before she meets them in the next world.

First she seeks forgiveness from her youngest child Saira who remained sick with typhoid, diarrhea, cough and fever throughout her brief existence in the world. Saira lost her father even before when she was born. Saira did not face much injustice as she left this unjust world soon. The problem with the Indian society is that people of low castes like that of Salim's family are not considered as persons, or as subjects, they are unfortunately treated as objects. That is why Fatima feels relaxed for Saira because she does not have to worry about typhoid or malaria for her and wait in line for a doctor to finally see them and send them to Rajkot for medicines. Fatima is relaxed with the expected happiness, justice and peace for Saira in Allah's Kingdom now.

Next forgiveness that Fatima seeks is from Mumtaz, the middle child. Mumtaz was the favourite child of Fatima as she was the strongest and most hard-working. Mumtaz is doubly marginalized. On the one hand she becomes the victim of society, being the girl of low caste and on the other hand she becomes the victim of patriarchal system as she has to sacrifice for the well being of her family, especially her brother Salim. The virtues of self-effacement and self-sacrifice, submission and docility are dinned into her in her childhood and it is taught to her to acquire these virtues which will bring her happiness and lead her to salvation.

Fatima remembers the incident when at the marketplace she was told, how Mumtaz was stripped naked because she was suspected to have stolen something from the hospital, where she worked. Fatima repents for sending her back to the hospital where Mumtaz was humiliated. She also pacifies herself thinking that she hid the fact and never told what happened to her. But, the contradictions of the storms

of thought keeps going on in her mind as the very next moment she says:

... No, that is not true. I never gave you a chance to say anything. Even if you had, I would not have listened. There were more important things than you to think of. Fighting to keep us all alive. (74, Dattani)

Thus, Mumtaz has to desensitize herself in order to survive in a society where the untouchables do not get any recognition as human beings.

Fatima finds no reason to beg Salim's forgiveness. She feels that they had given the best of what they all could. She had to work hard to buy his books or take some sweets for the schoolmaster. Mumtaz had to spend the whole day to fetch water for him to drink or wash his feet the next morning. What Salim had to worry was only about his father's decision to teach his trade, and his mother's decision to send him to school. Fatima does not want Salim to go in for the cobbler's profession because as a cobbler he would continue to be a low caste. This extraordinary domestic institution – 'caste system' has thus yielded strong ethnological results. It is worthwhile to quote the words of Rev. Sherring here, who states that the caste in India is:

Indissolubly blended with the social life of the Hindu and is as much a necessity to him as food to eat, cloth to wear, and house to live in. (217, Sherring)

Salim had his own dreams but there was no room for them in it. As he becomes a spirit, he appreciates his mother for having some dream and also for giving him a dream. Salim wants to talk to his mother to share what he was going through, Salim considers himself a burden, that was shared equally by his mother and Mumtaz and thus she sacrificed for the sake of her mother and not for him. He enjoyed the attention, little bothering about the responsibility that awaited him with manhood. As Salim defends himself:

I was a burden. To both of you. Because you wanted me to ease your burden when I grew up and earned enough money to support you... I did not know the responsibility that awaited me with manhood. I simply accepted whatever you gave me. You gave me a lot. I enjoyed the attention. (78, Dattani)

Salim recalls the days of his childhood in school where he enjoyed a lot because he did not have to work in the heat like his father and the school had a fan. He was happy among the boys and girls from different castes. Salim remembers the class-room incident when he was humiliated even by the Muslim boys in front of a teacher and he begins to feel low. As he narrates:

One day, there was a dead rat in the classroom. The smell was so strong that no one could enter the room. One of the

children told the teacher that I should be sent in to pick up the rat and clean the room. I did not want to do it. The bigger boys called me a cobbler's son and said that it was my job to do these things. If I could touch the hide of a cow, I could pick up a dead rat. The teacher did not say a word. (79, Dattani)

After this incident he felt that the boys are always mocking him, and he was not able to tell anybody about his family and caste afterwards, wherever he went for studies.

The stigma of being called untouchables and marginalized does not leave them even after their death. When they are alive, the society does not recognize and treat them as human beings and when they die the government wants a proof of their existence. They remain marginalized no matter, dead or alive. Lee Maracle in her "Notes on a Life" has presented the agonized cry of marginals as:

We have been handed a set of names and they all have race's based, colonial based, conquest based meanings and the assumption is that the others out there get to name things... they hurry to name it so we don't name it ourselves... they name it, define it and apply the rules to, then they own it and we just fit into it. (157, Maracle)

This is the reason that Salim has to stay on like other spirits because their lives and deaths have not been acknowledged. He wants to tell Jeffrey that why do spirits stay on? What do spirits want? And why after the death they do not go straight to the heaven and why this life continues? The government offers compensation to those who have lost their loved ones only if they can show proof that they lived and died. These are the questions where lies the significance of the title 'Clearing the Rubble'. As Salim tells Jeffrey:

For those of us who were buried or cremated before a doctor could reach us, we have no proof that we did exist. It is not enough that my mother tells them 'I had three children, I lost them all.' It is not enough that our neighbours tell them 'Yes I knew her children, they did exist!' The whole village can scream at them saying 'we did exist! We did live!' That is not enough. (82, Dattani)

Salim tells that outside his village he existed only in Jeffrey's mind, just to leave a mark behind. The play ends on a significant thought, which is in the recorded voice of Jeffrey in answering machine:

... If you cannot clear the rubble you have to live with it, around it and over it, because what you lost is buried in there somewhere and until you find it, you have to keep on living with the rubble. (83, Dattani)

Thus, unless and until our society emerges from the shackles of caste-based society, we have to live with the

rubble of an all pervading despotism which fosters jealousies, ferments faction, prevents union and thus repress natural growth and keeps it stunted.

III. CONCLUSION

The present paper poignantly discusses and reveals the issues of class, caste and gender as marginalities in the middle class urban world. Clearing the Rubble, emphatically bring casteism, classism, untouchability, discrimination and inequality in India against a vast section of its populace as are ordained by scriptures, which are held and hailed as sacred as well as divine. Salim and his community represent those marginalized muslims who endure discrimination, segregation and social ostracization. The whole play is a voice to the marginalized people. The playwright has excellently delivered the message. The society hardly allows the marginal to become part of the mainstream. The play has become a voice to all the voice less sufferers.

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Childhood as a Theme of Interest for Artwork: A Study of Contrasting Representations of Childhood in Medieval and Post-Eighteenth Century Art

Nandini Joshi

Department of Indian and World Literatures, The English and Foreign Languages University, Hyderabad, India
Email: nandinijosshi127@gmail.com

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Abstract— *The documentation of children and their narratives has been considered one of the least accounted for in history. It can be placed within the contribution of literature and art towards shaping the societal view, stemming from the space it provides to the representation of certain themes and identities. The presence, or lack thereof, of children from these spaces can be put under a scrutinizing light, observing the significant changes it underwent over the centuries. This paper attempts to observe the emergence of this space and its increasing intricacy over time – from children being painted in a religious light, to their one dimensional portrayal as young-adults, to an eventual, layered representation of the experience of childhood and the complexity of a child as an individual. The study will refer to several artworks throughout the course of history, contrasting medieval art with art from eighteenth century onwards. The focus will primarily be on their references to childhood and how their portrayal of children corresponds to the time the artworks were first created in.*

Keywords— *Art, Childhood, Middle Ages, Post-Eighteenth Century, Religion, Young Adults.*

MEDIEVAL ART

Perceptions of Childhood in the Middle Ages

The discourse surrounding the portrayal of children in art and literature of the medieval age has been rooted primarily in a retrospective look from a relatively modern time period, as opposed to a direct study of these texts within the context of their age. French historian, Philippe Aries, has been credited as a significant contributor towards the perception of the Middle Ages as one lacking a concept of childhood. Barbara A. Hanawalt, in ‘Medievalists and the Study of Childhood’, places his famous work, titled *Centuries of Childhood*, within the critique of the historians who countered his view of the time.

‘In medieval society the idea of childhood did not exist; this is not to suggest that children were neglected, forsaken or despised.

The idea of childhood is not to be confused with affection for children: it corresponds to an awareness of the particular nature of childhood, that particular nature which distinguishes the child from the adult, even the young-adult. In medieval society, this awareness was lacking. That is why, as soon as the child could live without the constant solicitude of his mother, his nanny or his cradle-rocker, he belonged to adult society.’¹

This view of Aries leads one to believe that the years of childhood were not as clearly distinguished by markers of time or behaviour in the Middle Ages. This resulted in its perception as a mere transitory stage, as opposed to a crucial stage in its own regard. There was also no clear

¹ Philippe Aries, *Centuries of Childhood*, pp. 128; as cited by Hanawalt

point of separation between childhood and adulthood, implying an overall lack of understanding of children as sentient beings. The concept of childhood, as we understand it now, incorporates the intricacies of experiences and perceptions that mark our identity as a child and are necessary stages for shaping our identities as an adult. Aries's view takes away this depth of perception from the understanding of children in the Middle Ages, marking them with ignorance instead.

Before considering the portrayal of children in medieval art, one must question whether this perspective offered by Aries, who heavily influenced the modern perspective of childhood in the Middle Ages, does justice to the reality of the medieval understanding of different stages of life. Returning to Hanawalt's comments on his views, the lack of awareness suggested by Aries is countered by her with the existence of medieval "ages of man" literature. This incorporated the views of Hippocrates, Galen, Pythagoras and Aristotle, articulating the life of man as a product of different stages. She extends this to Bede's distinction of the stages of life wherein childhood was seen as moist and hot, youth was hot and dry, maturity was dry and cold, and old age, cold and moist. Bede attached distinct characteristic traits to these stages, labelling children as "merry, delightful, tender hearted, and much given to laughter and talk." (Hanawalt, 443) Historians have also commented on Europe's preoccupation with rearing and educating children in the late Middle Ages, so as to ensure a successful transition of the children into the adult world. These observations undercut the common perceptions of medieval society lacking a distinguished concept of childhood. The understanding of these stages in a child was perceptive enough to attach separate personalities to it so as to mark its difference from the following stages of adolescence and adulthood. The effort to prepare a child, whether through rearing or education, for a 'transition' into adulthood also implies an acknowledgment of the movement from one stage to another. This can only happen if childhood is perceived as a stage in its own.

Albrecht Classen also refers to the damaging paradigm established by Aries and subsequently, his followers. It proceeded to cement opinions of the medieval world being fixated on adults and caring little about emotions at all, except for erotic feelings between heterosexual adults.

One of the consequences of Aries' paradigm was that standard encyclopedia or major reference works on the Middle Ages simply ignore or neglect the topic 'childhood', and by the same token many aspects we now consider essential in

our investigation of emotions in the premodern period.²

He elaborates on the establishment of this perspective primarily as a result of the contrast offered by the image of the 'Dark Middle Ages' to the modern optimism and progressiveness – "the first projected as a dark time in which children bitterly suffered, and the second presented as a positive contrast—continues to be seductively appealing, though ultimately entirely misleading, especially with respect to childhood in both periods." (Classen, 5) The prerequisite to this idea of the Middle Ages largely being inconsiderate towards children was also provided by Enlightenment thinkers such as Locke and Rousseau. They presented their views on childhood as ones that did not exist in the Middle Ages, thus undermining the medieval practices that had prevailed long before the Enlightenment. Albrecht Classen's study also sheds light on the historical evidence backing the medieval thinkers on this front. He refers to Jean Gerson (1363-1429), who strongly suggested the importance of parents paying attention to their children's emotional needs. Mapheus Vegius (1406-1458) can be another example as he went so far as to reprimand parents for using physical punishment as a tool for discipline and education. He instead suggested that threats and physical abuse only incite fear and terror, causing a damage to children's psyche. Classen's observations then further the counter-argument that Middle Ages did, in fact, articulate the depth of childhood and expressed their views regarding the same in literature. The French historian Philippe Aries' opinion thus taints the existence of children in the Middle Ages with a lack of comfort, gentleness and understanding. Albeit the brutality of the age stands true when perceived through modern standards, the inert implication of this brutality transferring to a lack of attention towards 'childhood as a concept' is proved to be laid on hollow foundations.

Expression of Childhood in Art

With the idea of childhood being established as a clear object of perception, thought, and interest in medieval society, one can observe the portrayal of children in medieval artwork under the light of larger social and religious frameworks. The medieval era saw the collapse of the Western Roman empire, thus reflecting the sweeping popularity of Christianity. One can observe the heavy influence of religion in the form as well as content of these artworks. Phil Hansen, in his overview of medieval art history, refers to the Bible's prohibition of

² Albrecht Classen, 'Philippe Aries and the Consequences: History of Childhood, Family Relations, and Personal Emotions: Where do we stand today?', 2005, pp. 4

graven images, resulting in artists of the age avoiding sculptures “in the round”, that could be viewed from all sides. This led to an increased focus towards one dimensional and abstract art. This also links to the speculation around the portrayal of children in medieval art not being as aesthetically pleasing as the Renaissance paintings, for instance. The commitment to this style of art reduced in the Renaissance due to a shift in the values and attitude towards religion, resulting in a relatively more pleasing and gentler depiction of children. This form of medieval art could also have extended to the content in terms of the Christian belief in every individual being born with sin. With these ideas holding less influence over art in the succeeding centuries, the portrayal of children also becomes more innocent, or sinless. Phil Edwards, in his article for *Vox* interestingly titled as ‘Why Babies in Medieval Paintings Look Like Ugly Old Men?’, explores these portrayals of medieval babies as depictions of Jesus. These concepts of Jesus, he elaborates, were deeply influenced by the *homunculus*, or the ‘little man’. The idea of Jesus being perfectly formed and unchanged, expressed through the Byzantine painting, became a standard way of depicting Christ, and in turn, children. *Madonna and Child and Two Angels* (1283-84) by Duccio di Buoninsegna can be studied under this light. This can further be linked with Jacqueline Tasioulas’ reference to Christ, in his humanity, being the central focus of the artistic endeavors in the Middle Ages –

Images of the holy infant, beatific in his vulnerability, or of Christ’s passion, are ubiquitous, and testimony to the late medieval preoccupation with the human body of God.³

The idea of the innocence and purity of children thus found itself expressed through the religious imagery of medieval art. Some motifs in the artworks that follow this line of thought can be seen in the portrayal of children in the nude or as cupid-like angelic figures, signifying their purity. Repeated references to children in the holy scriptures also reflect the space children occupied in medieval religious consciousness.

The deeply religious portrayals of children, however, can also be used to place the intellectual and spiritual priorities of the time. One may ask the question – does the innocence of a child inspire the imagery of Jesus, or does the faith in Christ and his redemption of humanity find room for expression in the purity of a child? Considering the medieval *zeitgeist*, the advent of Christianity takes precedence in most spheres of society in

the Middle Ages. The depictions of children in medieval art thus finds itself within the folds of an overlap. There is an undeniable investment of thought in the idea of childhood and its representations of innocence and warmth. It is also perceived as a worthy enough subject to find plenty room for itself in the art of its time, albeit under the influence of religious overtones. This extends to the indisputable shaping of society, culture and the worldview by Christianity, making individuals, including children, an inevitable product of its influence. The concept of childhood is not perceived in medieval art as being independent of these influences, or purely on the grounds of what the experiences of childhood represent. Thus the focus is not so much on the child as an individual, or as a part of a group identity of ‘children’, but more so on the child as a canvas to express and advocate the purity and influence of Christ on. Reiterating the overlap of form as well as content of medieval artwork, one can thus observe the representation of children being fairly one dimensional.

THE TURN OF THE EIGHTEENTH CENTURY

The perception of children’s condition in medieval society, established by modern thinkers, becomes relevant to a more recent relationship between children, art and literature. Although the perceptions were unfounded on several grounds, as has been explored previously in the paper, they reflected upon how those conditions changed, or are believed to have changed over the course of time. The religious portrayal of children underwent a significant stage up until the mid-eighteenth century, wherein children were portrayed as miniature versions of adults. The distinction lied in the depiction of children as faulty adults who require discipline and correction. One can refer to Van Dyck’s portrait of George Villiers, the 2nd Duke of Buckingham in 1635, serving as one example out of many. The portrait depicts the Duke along with his brother, Lord Francis Villiers, dressed in adult-styled clothing made to fit their small bodies. Their mannerisms, as seen in their stiff poses with toes turned out, hand on the hip and one leg extended forward, reflect the mirroring of the authority and masculinity embodied by the adults they observe, and eventually must grow into. The portrait then represents wealth and power, as opposed to the innocence and playfulness of childhood. Alastair Sooke, in his BBC article titled ‘How Childhood Came to Fascinate Artists’, refers to these appearances of children from royal and aristocratic families in art and succinctly writes – “they were not real people so much as emblems of dynastic ambition.” Jean-Baptiste-Simeon Chardin’s ‘Boy with a Top’ (1735) can be seen as another example complementing Van Dyck’s portrait.

³ Jacqueline Tasioulas, “‘Heaven and Earth in Little Space’: The Foetal Existence of Christ in Medieval Literature and Thought”, 2007

Jean-Jacques Rousseau's study of the children as autonomous beings became one of the markers of the changing perceptions of children in the 18th century. In 'Rousseau's Children', William Kessen elaborates on this view –

...adaptability...the principle and its representations in other parts of Rousseau's work inform a radical vision of the child. The behavior of the child at any time is not incomplete or "preadult"; his thought and his action are appropriate for the stage of his development. At any moment, the child is a construction of impulse and the demands of his environment for his adaptation...Each stage of the child's development is a rebuilding of himself to effect a compromise between his passion and the requirements of his world.⁴

Rousseau's work provided a multidimensional view of children. It perceived the child as a thinking, sentient being that responded to its surroundings with its own resources and seeped in its influences in his own capacity. The stage of being a child then seized to be viewed as a mere transitional phase into the more real and more significant stage of being an adult. Childhood became a period of importance in itself, independent of the notion of being a pre-adult age. In fact, it reversed certain dynamics as the childhood that was seen mirroring adult behavior was now countered with adults reflecting and being shaped by childhood impulses and behaviors. This focus on the mind of a child was later cemented as a point of significance in the 20th century with Sigmund Freud's monumental study of psychoanalysis. His observations regarding the psyche of children proved to be more crucial to the shaping of adults than society could have fathomed. Psychosexual development, as a field, reiterated that children are much more complex as individuals than they are given credit for.

The rise of bourgeois values also aided the increasing focus on children in art and literature. The structure of the ideal bourgeois family became popularized with commissioned family portraits representing the tender, more human relationships between parents and children, as opposed to aristocratic formality and social queues. Realist paintings portrayed children as active, corresponding members of society that responded to societal scenarios. Using children as a subject in art dealing with social issues also became a means to emphasize on the intensity of the scenario. Fernand Pelez's *The Violet Vendor* (1885) depicts a child worker, exhausted from his day's work. The painting refers to the increasingly work focused culture that had been

enveloping the 19th century due to the Industrial Revolution. Perceiving a child as the subject, however, evokes more pity and sympathy for the plight of the impoverished, heightening the impact. Children becoming more commonplace in art also reflected in lighter portrayals of childhood, building its identity as a stage that must ideally be marked with playfulness. Peter Hansen's *Playing Children, Enghave Square*⁵(1907-08) and *The Skipping Rope*⁶(1907) by Joaquin Sorolla y Bastida serve as good examples for the portrayal of childhood as an age of careless gaiety that increasingly marked the coming centuries. It broke the mold of previous notions of children as serious young-adults.

The prerequisite to such portrayals can also be traced to the Impressionists of the nineteenth century. Referring to Sooke again – "there is an obvious kinship between the spontaneity and exuberance of Impressionist brushwork and the unpredictable vivacity of children, who are famously difficult to paint, because they rarely stay still."⁷ Impressionism, as a genre and a means of expression, suited the vibrancy of childhood and helped bringing it to the forefront in terms of the themes explored by art. The impressionist focus on capturing the essence of a moment, as opposed to its detail, seamlessly portrayed the essence of childhood and its blurred, fleeting existence. It also countered the prime subject matter of previous centuries being grand compositions involving religious and mythological undertones. Impressionism brought an intimacy to the subject matter, observing individuals in their everyday life. Claude Monet, the famous impressionist, painted several works of his child in gardens and outdoor settings. The paintings do not attach any overt narratives to the subject, capturing the simplicity of the moment, and in turn, childhood. *The Artist's Garden at Vétheuil* (1881) by Monet and *In the Garden at Maurecourt* (1884) by Berthe Morisot are good examples of these.

CONCLUSION

Children, and the depiction of childhood, can be observed as a consistent theme of interest in artworks. The means of expression of that interest, however, underwent significant changes over the course of history. The shift of the worldview, particularly between the Middle Ages and the Eighteenth Century, oversaw a change in man's position in the universe as well. Changing perceptions of the self, primarily from the notion of man being dependent on Divinity to man being dependent on himself, reflected

⁵From the collection of: SMK- Statens Museum for Kunst

⁶ From the collection of Sorolla Museum

⁷Alastair Sooke, 'How Childhood Came to Fascinate Artists', *BBC Culture*, 2016

⁴ William Kessen, 'Rousseau's Children', 1978, pp.158

in the changing subjects of art as well. Religious imagery gradually found itself leaving the forefront, providing room for more realistic themes that felt closer to man's immediate life. This shift translated to the perception and portrayal of children as well, albeit relatively delayed in comparison to adults. New historicists, for instance, considered children to be a group identity whose narratives had been overlooked in history, thus encouraging their representation in art and literature. The study of the individuality of a child added to this interest as it had not been explored due to the assumption of the complexity of adults preceding over children. The portrayal of children in artwork, across history, can thus be perceived as a subject that went from being a means to the depiction of larger themes (namely religious), to finding its own ground, independent of any looming overtones. Children started being perceived as their own people, not having to be attached with the notion of being 'Christ' or a 'Pre-Adult' but simply of being a child.

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The Role of social media in Developing English Language Writing Skills: Moulay Ismail University as a Case Study

Mounim Lakhali

Faculty of Letters, Languages and Arts. Ibn Tofail University. B.P. 242, Kenitra – Morocco

* Lakhali.mounim@gmail.com

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Abstract— *The use of social media in the field of education has taken effect for quite some time. Social media applications offer learners good learning opportunities of using the language. The most important thing they provide learners with is that they promote authentic language use making it possible for students to improve their grammar knowledge and writing skills. Social media, as a learning platform, offers online platforms for users to generate and share information with other users and to interact with them synchronously or asynchronously by written and spoken word. Research has indicated that social media apps could be an efficacious platform for language learning. This study, therefore, comes to explore the effects of social media in the development of university students' English writing skills and see how EFL students perceive social media in terms of usefulness and ease of use. It also examined whether or not there is any correlation between these variables. The sample consisted of 153 EFL university students using the convenience sampling technique. The obtained data were analyzed using SPSS version 20 and descriptive statistical tools were used to gain an in-depth understanding of the research topic. The results reveal that social media plays a key role in the development of EFL university students' writing performance.*

Keywords— *social media, EFL university students, writing Skill.*

I. INTRODUCTION

Over the last few years, the Internet and social media in particular, have dramatically affected the life of Moroccans, in general, and the educational community, in particular. It is ascribed to the proliferation and expansion of modern technologies in all corners of the globe. Online tools such as social networks, search engines, Blogs, chat rooms, mailing and web-sites offer great learning opportunities for users to log in, construct their own profiles, create a community with whom they can connect and communicate via online platforms, share thoughts and interact with other users, comment on their posts, and so on and so forth. Recent reports indicate that the Web 2.0 applications, on top of which come social media, blogs and wikis, have reached an unprecedented universal popularity among students worldwide.

Mobile technologies, including Internet access, are already ubiquitous and today's

students have grown up with them. These students have both a need and a desire to learn differently and mobile devices (...) are seen as a perfect platform for this to occur (McCaffrey, 2011, p.26).

Many scholars (e.g., Saunders & Klemming, 2003; Smith & Craig, 2013; Lee 2016) aver that social media tools pave the way, if rightly used, for an appealing mode of learning whereby students become active and lifelong autonomous learners. Social media platforms offer a space wherein students can authentically hone their oral and written communication skills. Writing is one of the four language skills that demands special importance and requires greater attention. It is a significant productive skill which plays a vital role in effective communication (Kellogg, 2008) as it serves to transmit the message properly and immaculately. Its proficiency has always been and still remains an elusive goal for most students.

Writing is a daunting task for quite many EFL students due to its multifarious nature (Ling, 2016). Learned from an early school age, the act of writing enables success in academic and professional life. In the field of higher education, writing plays a significant role because a great part of students' academic career is dedicated for writing academic documents (Fujii & Fukao, 2001; Zhu, 2004). Students' writing performances are judged in job recruitments and promotions at the work place. This crucial skill is highly likely to be enhanced through social media platforms. Students can increase their confidence and even fall in love with the writing task if they are exposed to a context wherein they are actively and socially involved in social interaction with others (Alvermann & Phelps, 2005; Vacca, Vacca, & Mraz, 2011). Social media play a major role in promoting language learning in general and in enhancing the writing skill putting into consideration the fact that students practice writing only in class (Kiuahara, Graham, and Hawken, 2009). The majority of students spend long hours online to keep in touch with friends and peers. Students may use online platforms and develop a daily writing practice while conversing with their peers. Apparently, learning how to write on social media platforms would make the learning experience rewarding.

II. LITERATURE REVIEW

2.1 Key Definitions of SM

Having a glance at the provided definitions that exist in the literature on the concept of social media, one can find that it has no clear definition and that all of them share some common properties. Jacka and Scott (2011) assert that "there is no single recognized definition of social media" (p.5). In fact, several scholars have put forward insightful definitions of the term 'social media'. To state but a few of these prominent ones: Carr & Hayes (2015) identify it as an "Internet-based, disentrained, and persistent channels of mass personal communication facilitating perceptions of interactions among users, deriving value primarily from user-generated content" (p.8). McCay-Peet & Quan-Haase (2016) define it as "web-based services that allow individuals, communities, and organizations to collaborate, connect, interact, and build community by enabling them to create, co-create, modifies, share, and engage with user-generated content that is easily accessible" (p.17). Margetts, John, Hale & Yasserli (2015) opine that it is an "Internet-based platform that allows the creation and exchange of user-generated content, usually using either mobile or web-based technologies" (p. 5). Safko & Brake (2009) define it as

activities, practices, and behaviors among

communities of people who gather online to share information, knowledge, and opinions using conversational media. Conversational media are Web-based applications that make it possible to create and easily transmit content in the form of words, pictures, videos, and audios. (p.6)

And as far as Dabbagh & Kitsantas (2011) are concerned, social media is

a 21st century term used to broadly define a variety of networked tools or technologies that emphasize the social aspects of the Internet as a channel for communication, collaboration, and creative expression, and is often interchangeable with the terms Web 2.0 and social software. (p.1)

Last but not least, one particularly useful and widely used definition is conveyed by Kaplan and Haenlein (2010) who identify it as a "group of Internet-based applications that build on the ideological and technological foundations of Web 2.0, and that allow the creation and exchange of User-Generated Content" (p.61). Put differently, social media is web-based and developed through Web 2.0 applications and ideologies where anyone can participate due to the democratic nature and the expected equality of participation. Individuals participating in social media are communicating, encoding, transmitting, and decoding messages at a basic level. By and large, this communication takes the form of user-generated content (UGC) which is created, shared, and gathered. Communication is predominately efficient. The social process is distant through time and space; individuals can participate anytime and anywhere. Social interactions can equally assist individuals in completing a task or building and maintaining relationships. Or more simply put, social media are virtual places where people can share anything anywhere anytime.

Overall, there seems to be a general consensus among scholars about the term social media. Generally, all the definitions provided by the literature on social media seem to describe it as a channel through which knowledge is conveyed and transmitted between learners and communities. Likewise, all these definitions of social media imply use of Internet and online technologies. In today's modern world of technology, everything that we need to know is available online through the use of social media. One can even express their opinions and thoughts instantaneously on things that have been written or advertised. It must be said that social media has made this world a paperless and open-sourced environment where people are able to convey thoughts on certain issues with less control as compared to newspapers or magazines

where comments are held for approval by editors.

Social connectedness is also a key attribute that characterizes social media. It can be defined as “interpersonal, community, and general social ties” (Teixeira, 1992, p. 36). Interpersonal ties can be maintained by these social networking technologies. In fact, what makes social media unique is that it enables users to make new acquaintances, spark meaningful conversations with strangers and extend their social network (Boyd & Ellison, 2007). In line with this idea, Mayfield (2008) asserts that “most kinds of social media thrive on their connectedness, making use of links to other sites, resources and people” (p. 5).

2.2 Prominent studies on SM and students’ academic performances

Several studies have shed light on the important role social media plays on students’ academic performances in higher education. For example, a study conducted by Faizi (2018) entitled: “*Moroccan Higher Education Students’ and teachers’ Perceptions towards Using Web 2.0 Technologies in Language Learning and Teaching*” reveals that students and language faculty members are immersed in virtual online communities for educational purposes and make beneficial uses of these online platforms. Moreover, these users acknowledged that Web 2.0 technologies exert a positive impact on language teaching and learning. Another study led by Wheeler, Yeomans and Wheeler, (2008) found that social media usage by university students has four main advantages, namely it helps improve learning motivation, it offers personalized course materials, it develops collaborative abilities and finally it boosts relationships and networking. Likewise, an AT&T online survey conducted in 1998 revealed that 68% of parents, 69% of students, and 69% of teachers said that they had personally seen students ‘grades improve with the help of the net technology (AT&T.,1998). In another study made in 1994 by three scholars, namely Worthen, Van Dusen & Sailor (1994), they found out that students with computer-assisted technologies outperform their peers who use traditional methods of education. Khan (2012) made a research study to explore the impact of SNSs on university students. He found that students having 3.0 to 3.5 GPA mostly use social media applications for entertainment. This finding signifies that a large proportion of Doctorate students use social media platforms to better their academic performance. In the same line of findings, Jain, Verma, Verma & Tiwari (2012) conducted a study which they entitled “*The Impact of Social Networking in Promoting Education*” and found that students are fond of using social media as a helpful learning tool to boost their confidence for presentation and reports. Jain and his

colleagues also found that chatting online and texting on social media platforms helps improve their communicative skills in English. They also found that by chatting, the inferiority complex of writing and speaking is thus reduced to the minimum. Another interesting study was conducted by Ahmed (2019) that he entitled: “*Chat and Learn: Effectiveness of Using WhatsApp as a pedagogical tool to enhance EFL Learners Reading and Writing Skills*” to examine the pedagogical role of WhatsApp as one of mobile-assisted language learning applications in developing reading and writing skills. Its findings revealed that WhatsApp is a very effective application in developing students’ motivation to improve their reading and writing skills. Thanks to WhatsApp English-medium groups, students were able to expand their vocabulary repertoires, improve their grammar, reading comprehension and writing skills. The study also found that students displayed positive perceptions of WhatsApp as a pedagogical learning tool. Likewise, Yunus & Salehi (2012) undertook a study titled: “*The Effectiveness of Facebook Groups on Teaching and Improving Writing: Students’ Perceptions*” to investigate students’ perceptions on the effectiveness of Facebook groups for teaching and improving writing. Their findings reveal that social media usage does help students expand their vocabulary repertoires in English, improve their writing skills and reduce their spelling mistakes. These scholars conclude that “the main challenge that teachers need to take note of is the distractions by other features of FB such as FB chat, games, and other applications” (Yunus et al., 2012, p. 95). Overall, it is incumbent on users to be prudent and cautious towards social media usage lest their academic lives should be affected.

As a matter of fact, social media has tremendously facilitated learning and broadly impacted the nature of learning in higher education as never before. Different researchers conducted research to see the influence of social media on users’ academic performance and found positive relations between the use of SNSs and writing ability.

Other scholars, like Kolan & Dzandza (2017), Mensah & Nizam (2016), Osharie (2015), Kuppuswamy & Narayan(2010), Maya (2015), among others, argue that social media is a double-edged tool or, as Christian Lous Lange puts it, ‘the most useful servant but a dangerous master’. Indeed, social network platforms can be a lethal weapon that distracts students from their studies but these platforms can be tremendously useful for education based on judicious use. As far as research related to the impacts of social media on writing standards is concerned, much ink has been spilled on it. According to Connolly (2011), a researcher of the Wisconsin Center for Education and

Research, social media is tremendously beneficial in that it offers students the platform to connect with their school, classmates and peers and share their creative thoughts. Besides, he assumes that introvert students who are willing to quit school could change their minds and link up smoothly and quickly with others through social media and thus overcome their isolation as they form friendships. Social media helps isolated students to build and maintain long-lasting relationships, develop communication skills and display their interests and potentials without obstacles with others. Social scientists believe that being involved in groups through social media exerts a positive influence on users' well-being; social media users benefit when making meaningful social connections.

Broadly, studies on the effects of social media on students' writing skills are dissimilar and divergent. Some scholars argue in favor of the positive academic aspect of social media while others argue conversely. Last but not least, Asad, Mamun, & Clement (2012) have nicely settled the debate on the interplay between social media and students' academic performances as they assert: "students' academic learning outcomes could increase when their social learning outcomes were heightened" (p. 501). Social media is not only an ineffective tool that serves educational role but also an appealing medium of instruction for English language learning.

III. METHODOLOGY

The quantitative research design is adopted as the main substantial method of the study. Researchers who use quantitative methods attain a high level of objectivity, reliability and generalizability. Some social scientists believe that reality about human phenomena can be generated, measured, quantified through numbers and analyzed statistically by fragmenting them into measurable units and variables (Welman, Kruger, & Mitchell 2006; Charles 1995; Dudovskiy 2016). This method of inquiry seeks to understand the relationship between variables through using deductive procedures. That is to say, researchers form hypotheses, use data collection strategies that yield numerical data and analyze it in an objective way so as to come up with conclusions which eventually allow them to either confirm or refute their suggested hypotheses (De Vos, Strydom, Fouche & Delpont, 2011).

3.1 Participants

The respondents of the study were Moroccan EFL

university students from the department of English at Moulay Ismail University, school of Arts and Humanities. 153 EFL university students were selected as the subjects of quantitative data. A convenience sampling, which falls under the non-probability sampling technique, was used. These respondents were selected on the basis of their proximity and convenient accessibility to the researcher.

3.2 Research Design

The present study sought to examine the role of social media in the enhancement of EFL university students' writing performances. It is quantitatively driven and hence descriptive in nature. The study participants were undergraduate students who study English in Moulay Ismail university, Meknes-Morocco. The sample of the study comprised 153 EFL university students. The researcher used a questionnaire as the main data collection tool. After collecting the questionnaires, data were analyzed using SPSS version 20 to get a full understanding of the phenomenon under study.

3.3 Objectives of the study

This study will be accomplished by conducting a review of relevant literature and by analyzing data collected via a questionnaire.

- 1- To describe students' perceptions, attitudes and engagements with social media apps vis-a-vis writing skill development.
- 2- To identify the role of social media in the enhancement of university students' writing performances.

IV. RESULTS AND DISCUSSION

Data were mainly collected from a questionnaire addressed to EFL university students. One of the most critical research questions the present study sought to answer was the role of social media in English writing development. The bar chart in (Figure 1) highlights the role of social media in the enhancement of writing performance because 104 (68%) Respondents either 'agreed' or 'strongly disagreed' to the statement that social media plays a significant role in the improvement of writing skill. However; 16% of the respondents 'disagreed' while only (24%) remained 'neutral'. Overall, the overwhelming majority confirmed that social media improves their writing skills as (Figure 1) shows: 68 % answered favorably while 30.9 % responded negatively.

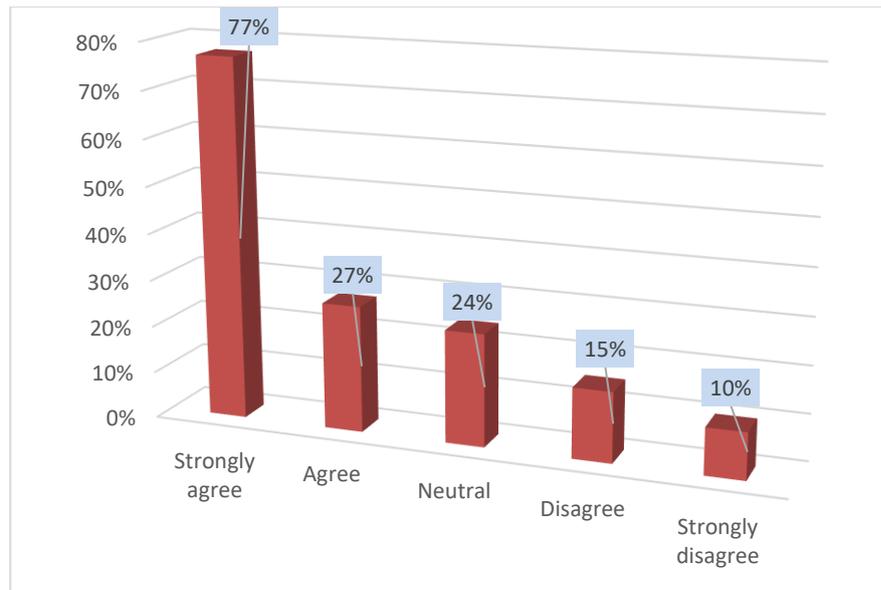


Fig.1: The distribution of students in terms of social media role in the development of the writing skill

Table 1: The Role of Social Media in the Development of the Writing Skill

Scales	Frequency	Percentage
Strongly agree	77	50%
Agree	27	18%
Neutral	24	16%
Disagree	15	10%
Strongly disagree	10	6%
Total	153	100.00%

Likewise, to explore the nature of activities EFL university students take up while getting online, they were asked to determine if they use social media for learning goals. Table ‘2’ indicates that out of 153 respondents, 124 (81%) expressed their agreement to the statement; 18 (12 %) expressed disagreement while (7%) answered that they had no opinion.

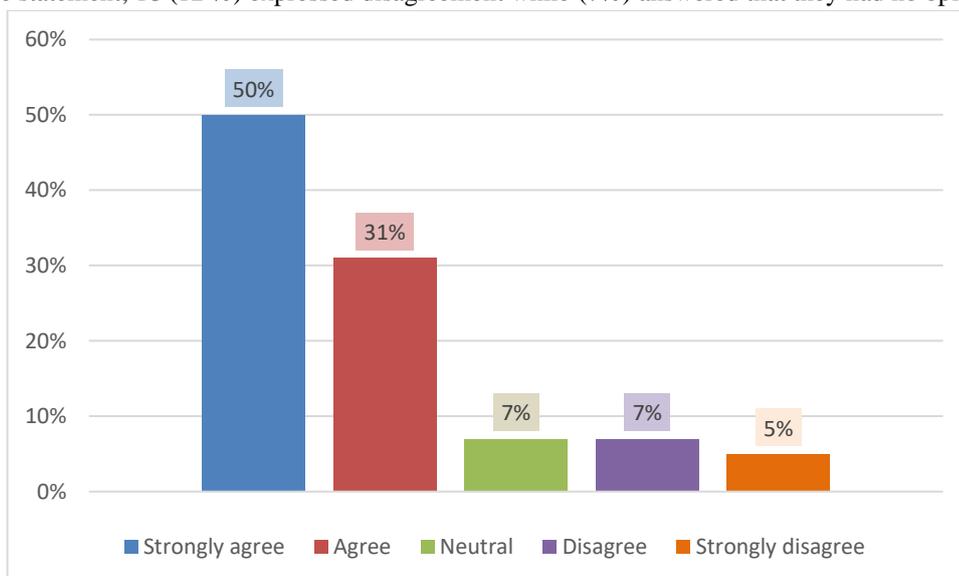


Fig.2: The distribution of students in terms of SM use for English language learning purposes

Table 2: EFL university students use SM for English language learning purposes.

Scales	Frequency	Percentage
Strongly agree	77	50%
Agree	47	31%
Neutral	11	7%
Disagree	11	7%
Strongly disagree	7	5%
Total	153	100.00%

In order to explore students' perceptions apropos the effectiveness of social media vis-à-vis writing performance, students were asked if they use social media for the sake of writing development. The overwhelming majority, as (figure 3) highlights, (68 %) of the respondents answered favorably; (19%) responded negatively while (13%)voiced no opinion. These findings reveal that a large proportion of students use social media in order to develop their writing skills.

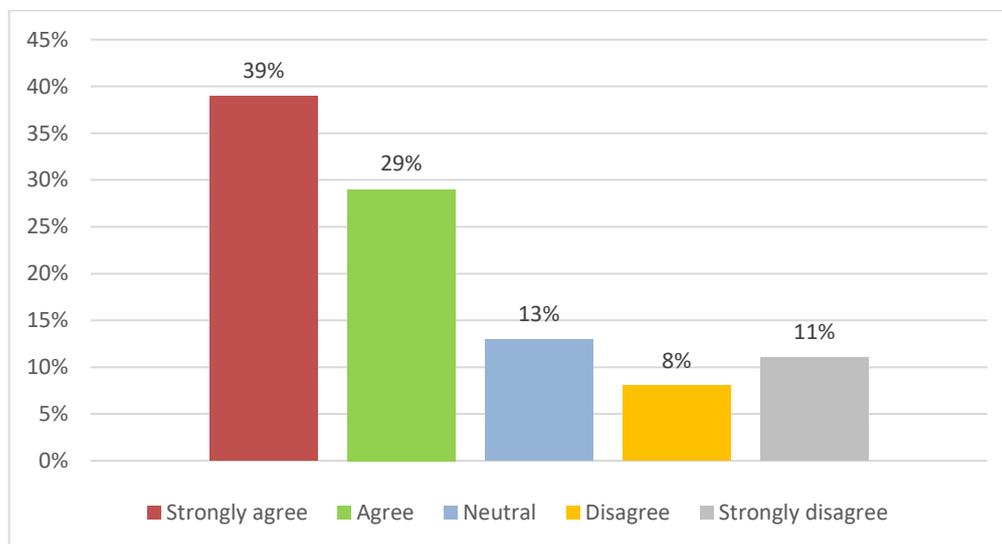


Fig.3: The distribution of students in terms of SM use to improve writing performance

Table 3: EFL university students use SM to improve their writing skills

Scales	Frequency	Percentage
Strongly agree	59	39%
Agree	45	29%
Neutral	20	13%
Disagree	12	8%
Strongly disagree	17	11%
Total	153	100.00%

The respondents were further asked if they witnessed some improvements in their writing performances since they became engaged into social media apps. The results of the data (figure 4)indicated the following: 68% of the students answered favorably; 18% responded negatively while 14% remained neutral. The results suggest that a large proportion of students achieved satisfactory results in writing since they became engaged in social media apps.

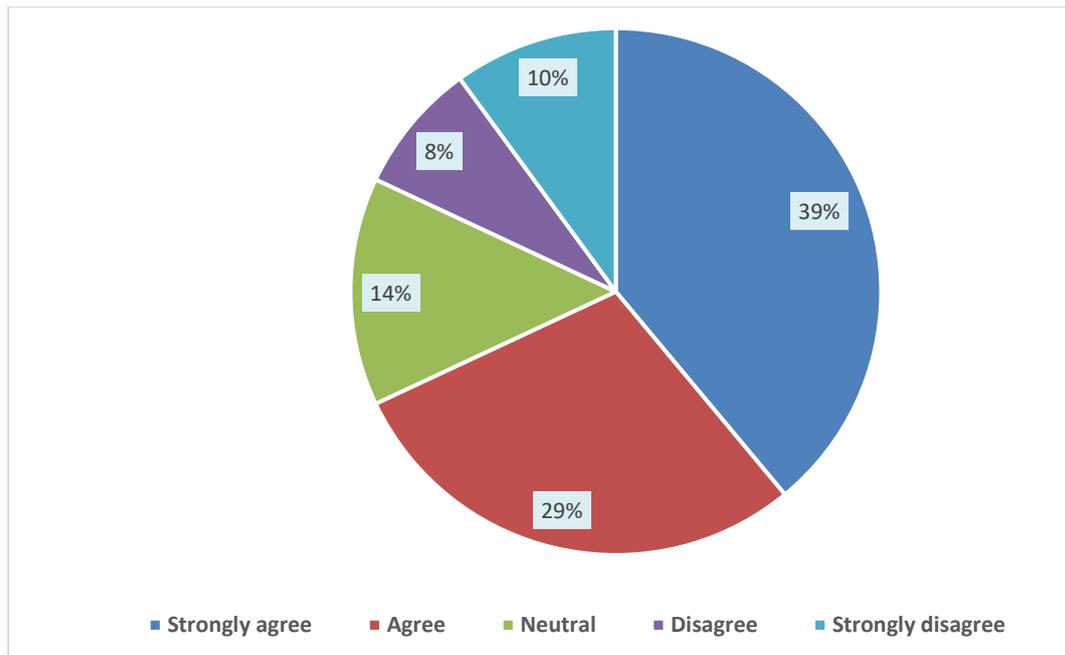


Fig.4: The distribution of students in terms of improvements in their writing performances since they became engaged into SM apps.

Table 4: There have been some improvements in my writing performance since I became engaged into social media apps.

Scales	Frequency	Percentage
Strongly agree	59	39%
Agree	45	29%
Neutral	21	14%
Disagree	13	8%
Strongly disagree	15	10%
Total	153	100.00%

In order to measure the role of social media in enhancing English language skill, the following questionnaire items were used:

Table 5: The overall mean score of SM perceived usefulness.

Items	Frequency	Percent	Valid Percent	Standard deviation
I have recourse to materials obtained from SM apps I order to brush up my English	79	51,6	51,6	0,6
SM helps me to feel comfortable to practice my English other with online users	77	50,3	50,3	0,7
Online interaction between a student, his/her classmates and the teacher makes learning fruitful.	87	56,9	56,9	0,58
I use SM for online academic group discussion	97	63,4	63,4	0,9
I use SM to research work	76	49,7	49,7	0,6
I use social networking sites to solve my academic	80	52,3	52,3	0,3

problem				
I practice my writing on SM apps better than class	98	64,1	64,1	0,2
SM can be used as a tool for formal teaching	106	69,3	69,3	0,13
My academic performance will undermine in case I stop using SM	81	52,9	52,9	0,1
Engaging in instructive materials on SM increases the rate of my understanding	65	42,5	42,5	0,4

In order to explore students' perceptions apropos the impact social media exerts on their writing performances, students were asked if they think social media use, in general, benefit them academically in any way. The overwhelming majority said that social media does indeed benefit them academically. The analysis of data, as (Table 5) highlights, indicates that the overall score of SM perceived usefulness is high and the items ranked as follows: (SM can be used as a tool for formal teaching: 69.3 ± 0.13) (I practice my writing on SM apps better than class: 64.1 ± 0.2) (I use SM for online academic group discussion: 63.4 ± 0.9) (Engaging in instructive materials on SM increases the rate of my understanding: 42.5 ± 0.4). It is worth-noting that all of the items were at high levels and this evidence suggests that there was a positive correlation between the judicious use of social media and writing development.

V. DISCUSSION

One of the most fascinating findings that this study unveiled is the significant role of social media in EFL university students' writing performance development. It is also found that social media is positively perceived by students as an educational tool that helps them to expand their vocabulary repertoires. They expressed acute awareness that digital media played a key role in developing their writing skills and in providing them with opportunities for communication in English in such a way that enabled them to enhance their linguistic competences. They have also given sufficient proof that social media is a convenient tool to develop better writing skills. Social media, as Lakhal 2021 confirms, has "tremendously facilitated learning and broadly impacted the nature of learning in higher education as never before" (p.134). It is intriguing to reiterate that social media have yielded positive outcomes on English language learning in general and on writing performance in particular, especially when students use it for educational goals. Students are therefore advised to develop a self-directed online learning approach such as online blogging for it helps them to learn writing skills through a method that is individualized, collaborative, participatory and interactive. Given that

writing is a skill that necessitates much practice, online blogging can thus meet this need and be utilized as a powerful tool to optimize students' writing performances. Blogging-based writing practice can dramatically hone students' writing skills in terms of style, diction, structure, language mechanics as well as other writing sub-skills. The findings from the present study converge with other findings in the literature. For instance, Jain, Verma, Verma & Tiwari (2012) and Quader (2014) found that social media apps play a key role in developing written and spoken communicative skills in English and reduce the inferiority complex of writing and speaking to the minimum. In general, not only does social media support social interaction and community building, but it also motivates and empowers low achievers to be more engaged in the writing task. Interestingly enough, it makes writing an enjoyable experience and provides students with plenty of practice to increase their writing performances. It is high time to revolutionize the traditional method of writing in class that seems tedious and substitute it with the modern one that initiates learning through pleasure deriving channels.

VI. IMPLICATIONS OF THIS STUDY

This study has contributed empirical knowledge to the field of educational technology and media studies. It has highlighted the utility of social media as an educational tool. Social media is a useful means of providing learners with great opportunities to develop vocabulary, grammar, reading comprehension and written communication skills. When exploited well, they can excel in the creative area of writing. Social media can be utilized as an aid for students to develop a daily writing practice.

Owing to the affordances of social media, coordinated efforts on the part of education stakeholders should be geared towards the development of this critical skill. Social media is an amazing tool that serves educational role and proved to be a motivating pedagogical tool for English language learning. Duffy and Bruns (2006) point out that "many students are already socially hyperactive in Internet-based environments, interacting with and commenting on one another's written

accounts — even without being cognizant of that- (...). It is now possible to harness these developments in an educational context” (p. 35). Thus, though some education practitioners view social media platforms as informal settings unfit for formal learning, there is no harm in incorporating them as formal educational instruments to hone writing skills- the end sometimes justifies the means. EFL university students are encouraged to use social media responsibly and meaningfully by developing a daily writing practice and good habits for forging productive relationships with online community members willing to improve English language and writing skills through social media and available ICT technologies.

3 CONCLUSION

The aim behind this study was to explore the effects of social media on university EFL students' writing performance development. The evidence from this study suggests that Moroccan university EFL students continue to show more and more engrossment with Internet-based media applications and that social media have yielded positive outcomes on writing performance development. Social media is undoubtedly a convenient tool to develop better writing skills when students use it judiciously.

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The Attachment to Woman's Virtue in Abdulrazak Gurnah's *Desertion* (2005)

Abdou Sene

Cheikh Anta Diop University, BP 5005, 10700, Dakar-Fann, Senegal.
Email : seneabdou282@gmail.com

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Abstract— *By the mid-nineteenth century up to 1910, stories of a love affair between a European colonial and a native woman were missing in European settler writing. The point is that these stories were not allowed any more. The reasons for which they were no longer allowed and the way the European imperialists and the colonized people viewed these interracial romances were among the things which motivated Abdulrazak Gurnah to write Desertion (2005). In this novel, he explores the love relationship between a British colonial, Martin Pearce, and a Zanzibari woman, Rehana Zakariya, and how this affair was determinant in the failure of Amin and Jamila's romance. One may wonder whether Rehana's bad reputation is simply due to the fact that she was in love with a European man. One may also wonder whether Jamila's tarnished name is only caused by the fact that she is Rehana's granddaughter. From a cultural and postcolonial perspective, the paper will deal with Woman's Virtue in Gurnah's Desertion. Based on postcolonialism, racism and culture as theories, the study will analyze, on the one hand, the way the two main female protagonists in Desertion are viewed in their community and, on the other hand, the sad end of the love relationship between Amin and Jamila.*

Keywords— *failure , interracial , postcolonialism , romance , virtue.*

INTRODUCTION

The absence of stories of a love affair between a European colonial and a native woman from European settler writing by the mid-nineteenth century up to 1910 drew the attention of Abdulrazak Gurnah. The point is that these stories were common before that period according to the Tanzanian writer. In effect, during an interview with Nisha Jones, Gurnah remarks :

But what's interesting is that before the high period of the nineteenth century, there is a version of the encounter with women, in the

South Pacific or the Caribbean for example, a romanticised and eroticised one, and many of these became popular stories. But by the mid to late nineteenth century these stories had disappeared...¹

Still, according to Abdulrazak Gurnah, the obliteration of these stories from European settler writing is justified by the fact that they were not allowed any more. British empire, for instance, stood against the mixing of British colonizers

¹ Nisha Jones. Abdulrazak Gurnah in Conversation, 2005, p. 38 <http://dx.doi.org/10.1080/02690050508589982>

and the natives in marriage or breeding in order to preserve their whiteness and therefore their 'racial superiority.' The reasons for which these stories were no longer allowed and the way the European imperialists and the colonized people viewed these interracial romances were among the things which motivated Abdulrazak Gurnah to write *Desertion* (2005). This novel reminds of Moyez G. Vassanji's *The Book of Secrets* (1994) where an East African young woman gives birth to a child with fair skin and grey eyes after working for a British colonial officer and nursing him when he catches blackwater fever. Gurnah's seventh novel is also reminiscent of William Dalrymple's *White Mughals* (2002) in which Dalrymple tells the love story between the British Resident at Hyderabad, James Achilles Kirkpatrick, and an Indian young woman, Khair un-Nissa Begum.

The article is going to focus on *Desertion* where Abdulrazak Gurnah explores the love relationship between a British colonial, Martin Pearce, and a Zanzibari woman, Rehana Zakariya, and how this affair was determinant in the failure of Amin and Jamila's romance.

One may wonder whether Rehana's bad reputation is simply due to the fact that she was in love with a European man. One may also wonder whether Jamila's tarnished name is only caused by the fact that she is Rehana's granddaughter.

From a cultural and postcolonial perspective, the paper will deal with *The Attachment to Woman's Virtue* in Abdulrazak Gurnah's *Desertion* (2005). Cultural theory "examines a text within the context of its socio-cultural environment."² As for postcolonialism, it is "a theoretical approach in various disciplines that is concerned with the lasting impact of colonization in former colonies."³ According to James Daniel Elam, postcolonial theory "is a body of thought primarily concerned with accounting for the political, aesthetic, economic, historical, and social impact of European colonial rule around the world in the 18th through the 20th century."⁴

Based on postcolonialism, racism and culture as theories, the study will analyze, on the one hand, the way the two main female protagonists in *Desertion* are viewed in their community and, on the other hand, the sad end of the love relationship between Amin and Jamila.

Rehana and Jamila : women of tarnished reputation :

In many traditional African societies, women in particular were expected to behave in a virtuous manner. Otherwise,

they were likely to have a bad reputation. Besides, women did their best to conform to this societal expectation. For example, they avoided going to places where they were liable to tarnish their reputation. Thus, among Rehana's people, on the East African coast, "women only went out to visit each other or to go to the market when they had to, or to go to a function: to a wedding or a reading after a funeral, to commiserate and congratulate a neighbour after childbirth, or to wheedle a loan in time of need." (Gurnah, 2005, 99). However, Rehana is an exception. Embittered by the deception which she is victim of on the part of Azad who deserts her and goes back home to India soon after marrying her, Rehana becomes "stubborn, less sensitive to what others thought best for her, slightly more indifferent to opinion." (100). She falls in love with a British orientalist, Martin Pearce, who was robbed of some of his belongings and abandoned by his Somali guides while they were on their way to the East African coast. He was found in a pitiful state by Rehana's younger brother, Hassanali, who welcomed him in the family house.

Rehana goes every afternoon to see Martin at the residence of the District Officer, Frederick Turner. She goes to visit her lover, which is not tolerated in her community insofar as it is improper and contrary to feminine virtue. Worse, the lover happens to be an English, that is to say a White and Christian whereas she is a Black and Muslim. This explains why "someone shouted something from the darkness of a lane as she walked past one evening." (196). Whatever the person said, their intention was to punish Rehana for her nonconformist attitude, judging from the fact that her people were "... in the grip of an anxious ethos about women's sexual honour. [...]. They were not people who had any knowledge or interest in clandestine love affairs, and who punished each other mercilessly for any indiscretions in such matters, with ridicule and shame and worse." (99). Rehana is so angered by what was shouted at her that she confides in her sister-in-law, Malika. Yet, she pretends she does not care : "I won't soil my mind with their filth." (196). By using the possessive adjective *their* filth instead of *his* or *her*, one can see that Rehana refers to her community and not only to the person who shouted at her. In effect, from the voice of the person, she must know if it was a man or a woman.

The rumours about Rehana and Pearce also push someone to complain to the District Officer. If the narrator thinks that

² MasterClass staff. "15 Types of Literary Criticism." <https://www.masterclass.com/articles/literary-theory-explained#what-is-the-importance-of-literary-theory>

³ Postcolonialism. <https://www.google.com/search?q=postcolonialism+definition>

⁴ Jean D. Elam. "Postcolonial Theory." In *Oxford Bibliographies in Literary and Critical Theory*, edited by Eugene O'Brien. New York : Oxford University Press, 2019.

the complaint probably came from the noble Omanis, it is not because they represented the second authority after the British colonizers but it is rather because : *"The Omanis had strong views on scruples and propriety."* (196). Consequently, Pearce moves to Mombasa where he rents a flat. Rehana soon joins him over there and they live openly together. As a Muslim woman, Islam forbids Rehana to marry a non-Muslim man. The Muslim religion also forbids a woman to live as wife and husband with a man whom she is not married to. But Rehana does not care. She later gives Martin a daughter, Asmah (The one without sin). Thus, she is shunned by her relatives : *"no one went to visit her."* (139). Worse, when Pearce leaves her and goes back to England for good, a friend of his, a Scottish man called Andrew Mills, who visited the couple often, moves in and takes charge of the rent.

At this stage, Rehana's reputation as the mistress of a white man, a *mzungu*, changes into a courtesan, which is illustrated by the following words of her granddaughter, Jamila : *"That is what everyone thought,"* (198). As if she had not tarnished her image enough, Rehana takes to drinking, which is not allowed either in the Muslim religion. It is noteworthy here that Rehana's younger brother, Hassanali, is the one who opens the mosque of their neighbourhood and makes the call to prayer. Through Rehana's servant and the man who collects her refuse and sells the empty bottles to shopkeepers, Rehana's drinking becomes an open secret : *"All those things made everyone understand now that Rehana too was a drinker,"* (199). As could be expected, Asmah pays the price for her mother's disapproved behaviour. She is considered a daughter in sin and according to Farida, one of the main female characters of the novel, if Asmah left Mombasa to come and marry on her mother's native coast, it was : *"... probably to escape people's talk in Mombasa. ... I expect everyone talked to her about her mother's scandalous life."* (139).

As for Jamila, she is pointed at not only because of her notorious grandmother but also because of her own immodest behaviour. As a young girl, she chooses to live separately from the rest of her family. While her parents, her two elder brothers and their families stay upstairs, Jamila lives alone downstairs. Her marriage does not change anything about it : *"Well, she insisted on having the flat with its own front door..."* (138). This is an attitude which her people have difficulty in understanding. Hence, their suspicion : *"people said she was secretive and arrogant or worse."* (138). Even after her second marriage which resulted in a divorce like the first one, Jamila would not join her family upstairs. Not only does she live alone downstairs but she also has her own front door, strengthening thus the negative image which people have of her : *"... then people*

started to say she must be getting up to something, living there alone with her own front door." (138).

It is Jamila who proposes to Farida's younger brother, Amin. She sends him a note through Farida in which she writes : *"I long for you, beloved"* (155). In their community, it should have been the other way round. A woman should show restraint when she is in love and let the man come to her. Otherwise, she is likely to be viewed as a loose woman. That is the reason why Farida tells Amin : *"When she came today and she asked about you, she was exposing herself to insult and rejection."* (154-155). Amin is dubious when he listens to his elder sister tell him what people say about Jamila. He gives the impression that Farida is exaggerating : *'I've seen her pass by, and then heard people say who she was, what her name was. But I don't remember hearing anything bad about her, if that's what you mean. Only that her grandmother was a European man's woman, you know, his mistress,'* (139).

Yet, Amin should wonder why Jamila tells him to come to her flat at 9 p.m. and not to knock if he finds the door locked, but rather *"to go away and wait to hear from her."* (157). In effect, it is also Jamila who, via Farida, invited Amin to meet her on the fringes of the Sikukuu fair where they embraced and kissed in the dark. Then she suggested that he should come and see her at her flat : *"At nine exactly. Then she would leave the door unlocked so he would not have to knock."* (156-157). Jamila justifies thus the suspicion of those who find curious that she should choose to live downstairs alone with her own front door. So Amin may be mistaken if he believes that he is the only man whom Jamila welcomes in her flat. In any case, there is *"a rumour that she's seeing someone, a politician."* (154).

If Amin's aunt, Halima, hurried to inform Amin's mother about his relationship with Jamila, the justification is the latter's bad reputation. Halima is the elder sister of Amin's mother. As soon as the rumour got to Aunt Halima through her husband, Uncle Ali, she *"sent word for Farida to come and visit."* (194). The invitation was just a pretext to get a confirmation from Farida who ended up spilling the beans not only because her aunt pressed her but also because she thought that Halima would keep it secret in the same way as she kept silent about her love affair with Abbas. In fact, Farida made the acquaintance of Abbas during her stay in Mombasa for her studies and they fell in love with each other. Farida had spent only one school year in Mombasa and came back home in her town on the East African coast. She and Abbas have been writing to each other ever since and only her uncle Ali, her aunt Halima and Amin know about this relationship. Contrary to what Farida thought, Aunt Halima did not keep Jamila and Amin's secret. Amin states in this regard : *"Aunt Halima thought Jamila so*

hateful, a whore she called her, that she hurried to tell Ma straight away, with Farida hurrying beside her begging and pleading until the last moment. Farida blamed herself." (194).

Amin's mother does not think better of Jamila : *"She has been seen in a politician's car. She has no sense of shame."* (193). As for Rashid, Amin's younger brother, he cannot believe his ears when he is informed about his brother's love affair. On the one hand, Amin is not the kind to adopt an attitude that can hurt his parents, he is "the trustworthy." This is one of the reasons why he is respected and loved by his parents. On the other hand, Rashid is also surprised that Amin should choose such a notorious woman. This is what Rashid thinks about her : *"I thought her glamorous and part of the adult world, more than that, part of the sinning adult world of mistresses and scandals,"* (170). Amin himself ended up seeing Jamila with the politician who had become a minister although, when he saw her, Amin had given up his affair with Jamila : *"I saw her in the minister's car. He is the politician about whom there were rumours before. He has children and a wife already, but he does not mind everyone knowing that he is courting. Will she become his courtesan? That is what everyone thinks."* (201).

Although Amin and Jamila love each other passionately, the young man has to renounce his love, in spite of himself.

Amin and Jamila : the sad end of a love relationship :

The events leading to the end of the love affair between Amin and Jamila and the effects that this end of relationship has had on Amin are among the most memorable episodes of *Desertion*. Rashid, telling the story of Amin and Jamila, shows how Jamila's tarnished reputation pushed Amin's parents to ask their son to renounce his love. He also indicates how Amin, not wanting to disobey his parents, accepts to give Jamila up, to his greatest unhappiness. All starts when Aunt Halima informs her younger sister (Ma) about Amin and Jamila. To convince her son that he has run into the wrong woman, Ma first makes it clear that Jamila's grandmother was not a virtuous woman : *"... she was the mistress of an Englishman for many years, and before that another mzungu gave her a child of sin too, her own bastard. That was her life, living dirty with European men."* (169). Ma also points out that Jamila is not innocent either : *"This woman that you say you love, she is like her grandmother, living a life of secrets and sin. She has been married and divorced already. No one knows where she comes and where she goes, or who she goes to see."* (169).

Amin's mother rejects not only Jamila but also her mother and grandmother. According to Ma (Nuru), they are not a dignified family : *"They are not our kind of people. They are shameless, they don't think of anyone else but themselves."* (169). Furthermore, Nuru relies on her

children's relationships with their father to dissuade Amin from continuing with Jamila. Feisal is so respected by his children that they do not want at all to defy him for fear of hurting him. Not that they do not respect their mother but Rashid explains that their father *"... took such petty defiance so much to heart that I did not dare disobey him, but with her, orders came in a steady and relentless flow and so could at times be disregarded."* (168). This is the reason why, when Ma tells Amin that she and Feisal trusted him and that he has broken his father's heart, a *"... shudder went through Amin."* (169). What is more, for his parents, Amin is the trustworthy and he has built his personality in accordance with the confidence which his parents have in him. He sees to it that he lives up to the expectations of his family. Hence, his mother's repetitive appreciation : *"He's a good boy."* (121)

The mother went as far as slapping his son, asking him to stop going to his lover and whether he wanted to kill his father. Through Amin who prefers to keep quiet rather than promise anything, one can see to what extent he loves Jamila. This is how the young man brought his parents to hold a conversation with him so as to put an end to this relationship which they consider impossible. Their main reason is Jamila, like her grandmother, has a bad reputation because she is not a virtuous woman, she is not a chaste woman. His parents' other reasons are Jamila is older (five or six years) than Amin and a divorced woman. Thus, the mother advises : *"Think of her reputation"* and then the father : *"Think of your good name, he said. You're nothing without a name."* (193). Feisal and his wife firmly believe that their family will be the laughing stock of their neighbourhood if they allow the love affair of their son to go further. Amin's father also evokes religion in order to rid his son of Jamila : *"We regard everyone as equal except in their piety, as al-Biruni has said."* (193). In effect, Jamila behaves in such a way that Feisal, as a practising Muslim who has raised his children in his faith, believes that Amin deserves a better woman. For him, Jamila's is not a pious family and therefore he does not want his son to get involved with this family.

Thus, Amin finds himself in the situation which he feared so much just after he and Jamila embraced and kissed for the first time. He felt so happy with this first experience that he was *"... imagining, now that he knew, how terrible it would be to love and to be spurned, to crave to touch and to be denied."* (157). Amin should not be surprised by his parents' reaction in the sense that Farida had warned him about Jamila and the obstacles which were liable to prevent their relationship. There were Rehana's unvirtuous life and her granddaughter's bad reputation and age. He knows that when their affair is disclosed, it is likely to be ended. This explains why he was stressed whenever he and Jamila were

not together : *"When he was not with her he was afraid of losing her, afraid of words that would take her away."* (162). Through these words, one can also notice how much Amin loves Jamila. The latter too has the same fear as her lover. So she cautions him affectionately : *"We have to be careful, habibi, otherwise . . ."* (161). Since Amin wanted her to continue the sentence, she adds : *"Otherwise they will make us stop... They will say ugly things and they will make us stop. You're so young, still at school, and I am a divorced woman in my twenties."* (161).

Yet, what both Amin and Jamila feared happened : tearfully, the young man finally yielded to the will of his parents who wanted him to promise to stop seeing his girlfriend. According to him, he could not disobey his parents, which can be understood if one refers to the religious upbringing he has received from them : *"Defiance is a sin for people who are required by God to Submit, first to Him and then to their Fathers and their Mothers."* (116). From then on, began what Rashid called *"the tragedy of Amin's life, and perhaps Jamila's too."* (189). As a matter of fact, no sooner did he begin to experience the happiness of love for the first time than his parents made him renounce this happiness because of the bad reputation and behaviour of Jamila and her grandmother, but also because he is unwilling to defy his parents.

Consequently, he is suffering : *"I crave to touch her"* (194) and he cannot touch her any more. On account of the respect which he has for his parents, he will not go to Jamila any more, to his greatest suffering. Yet, his girlfriend told him, through Farida, that she would like to see him so that they could discuss about the problem. But he is unwilling to break his promise : *"I said I could not. I promised them that I would never see her again."* (201). However, Amin is troubled and pained when he thinks about the way Jamila will interpret his attitude. He has no doubt that she will be ashamed of him, angry at him. She will also think that Amin now views her like his family and above all she will doubt his love for her : *"She would think I did not love her enough, but I do. Or that I was too faint-hearted to fight for her"* (194). But the point is Amin knows that, according to his parents, he is the reliable one. This has always been the case and it is not now that he is going to disappoint them : *"I could not disobey them, not after all these years."* (194).

His suffering is physical too. At night he has difficulty in sleeping. Referring to Rashid with whom he sleeps on the same bed, he narrates : *"I expect him to wake because of my sleeplessness. I expect him to stir, at least, from my involuntary groans and sighs as I fidget to rest a sore hip or*

shoulder." (194). As confiding in others allays pain,⁵ Amin wants his younger brother to make him speak about Jamila, for he will not take the initiative, preferring to suffer in silence : *"I almost wish he would wake and force me to speak about her."* (195). In vain. Rashid is totally ignorant of what his elder brother is enduring. Amin is abruptly separated by his parents from a woman who had begun to play an important role in his life; Jamila gave him the joy of living : *"She filled my life with happiness, always gay."* (197). Amin may have chosen the wrong woman because he is immature and innocent according to his mother and Jamila may be subjected to public scorn, but their affair has only been a happy experience for him : *"I have loved unwisely, but it has not been an oppression on me. I have been fortunate in my foolishness."* (193).

Rashid had to go through a similar experience in England twenty years later to understand what Amin endured and is enduring. His English wife, Grace, has abandoned him and he feels wretched after her departure : *"I realised that... I had fitted something of my mental life to hers. Suddenly, in her absence, I could not keep pace with my own life. I wrote to Amin in my wretchedness."* (189). Facing his younger brother's distress, Amin deems it necessary to talk to him about Jamila. By writing a letter of commiseration to Rashid in which he speaks about Jamila, Amin is not only confiding in his brother but he also wants to show him that he is not the only one to suffer from such a loss and has to hold on.

Thanks to the letter Amin has written to him, Rashid sees now the love affair between his brother and Jamila differently. The comparison of his pain to Amin's makes him feel distress for his elder brother : *"... it made me understand something more of what he had given up."* (189). Whereas when he first heard about Amin and Jamila, Rashid was just surprised by Amin's skills at seduction : *"I had thought then that he was the dashing young man who had carried out a daring seduction..."* (189). Twenty years later, Amin has not got involved with another woman. His separation from Jamila has affected him to such an extent that he seems unwilling to get married. He even admitted to Rashid who often urged him to get married that he enjoyed being a bachelor. It is impossible for Amin to forget his first love even if that is what his parents and his sister want : *"I can't forget her. I imagine myself with her. For hours on end sometimes."* (207).

As if Amin was not grieved enough, glaucoma caused him to lose the sight of one eye. Worse, the sight in the other eye has begun to fail. It is this pathology which has blinded completely his mother and has brought about her early

⁵ Mariama Bâ, *So Long a Letter*, Translated from the French by Modupé Bodé-Thomas, Heinemann AWS, 1981, p. 1

retirement at age thirty-nine. Rashid who had completed his Ph.D. in England and had recently found a teaching job in a university over there was ready to take out a loan and have him treated in Britain, but Amin turned down the offer : "... he said it was too late, the infection could not be cut out any more. That's what the doctor he went to see in Dar es Salaam said." (190). One may wonder whether Amin would join his brother if he had a chance to be cured. It can be sensed that he has lost taste for life : "*It makes me happy to think I will die.*" (209). He has lost his lover, his mother cannot see any more and his father has lost his employment as a consequence of the coup-d'état. Besides, with the coup, people of Arab descent like his family are being victimized. Therefore, Amin is unwilling to leave his parents alone now that Farida has got married and joined her husband in Mombasa. His loss of taste for life can also be seen in his satisfaction with his present situation characterized by his silent suffering and his failing sight : "*I am beginning to think that the dark and the silence are a kind of bliss. If our rulers forbade us music and banished the radio and the television, I don't think I would mourn.*" (210)

CONCLUSION

Through the love affair between Martin Pearce and Rehana Zakariya and the one between Amin and Jamila, Abdulrazak Gurnah shows the consequences of the arrival of a British colonial on an East African coast. Gurnah has also shed light on the importance which the natives grant to woman's chastity. Because of the relationship between Martin and Rehana, the latter and her granddaughter, Jamila, are pointed at in their community where women see to the preservation of their good name. Among Rehana's people, a woman is not expected to visit a lover, this is viewed as improper. It should be the other way round. Rehana, a Black and Muslim, has fallen in love with a White and Christian. Not only does she go to visit him but later she also lives openly with him in Mombasa whereas they are not married. Thus, she is shunned by her relatives and is referred to as the mistress of a European man, a *mzungu*. After Pearce deserts her to go back to England for good, leaving her with their daughter, his friend, Andrew Mills, moves in and takes charge of the rent. So everyone think Rehana a courtesan. As if she had not tarnished her reputation enough, she starts to drink.

Regarding, Jamila, her light skin reminds people of her grandmother's scandalous life. People talk about her, saying her grandmother was a European man's mistress. Another reason why people single Jamila out is her unchaste behaviour. As a young girl, she would not live with the rest of her family, preferring to stay on the ground floor and not upstairs. For her neighbours, this is all the more curious as

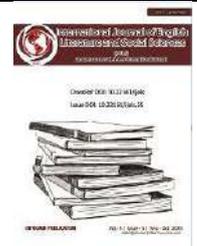
Jamila was keen on having a front door instead of using the main door of the house. Therefore, people began to talk, saying that she was secretive, she must be getting up to something. Her neighbours' suspicions were justifiable in the sense that she repetitively welcomed Amin in her flat where they made love. Besides, there were indications that she was not seeing Amin only. For example, she suggested that Amin come to her flat at 9 p.m. yet she told him not to knock if the door was locked but rather to go away and wait to hear from her. Furthermore, there was a rumour that she was seeing a politician in whose car she has been seen. Even Amin saw her in the politician's car.

Gurnah shows that if the love affair between Amin and Jamila has been ended abruptly, it is because of the relationship between Jamila's grandmother and Pearce on the one hand, and because of Jamila's bad reputation on the other hand. Halima could not keep Amin and his girlfriend's secret, for she is among those who are too frustrated by Jamila's behaviour. So when she was informed by Farida about Amin and Jamila, she went straightaway to inform the young man's parents who feel the same as her towards Jamila. Amin's mother rejects her son's relationship with Jamila, for the latter's grandmother led a life of sin with a European man. Nuru blames her son's girlfriend owing to her unvirtuous behaviour. Amin's father, for his part, wants the young man to think of his good name. For Feisal, Amin cannot preserve his good name if he marries a granddaughter of Rehana. Consequently, it is out of the question that he lets his son get involved with such a woman.

Therefore, the love affair of Jamila's grandparents has fundamentally contributed to the victimization of Amin and Jamila. Concerning Amin, he is paying the price for the romance between Pearce and Rehana and for Jamila's tarnished reputation. He is thus compelled by his parents to renounce his love. According to his mother, Jamila and her family are not their kind of people. The young man, with a heavy heart, submits to his parents' will, for he cannot disobey them, he does not want to disappoint them insofar as he has always been the reliable son. He turns down Jamila's suggestion that they meet in order to talk about their relationship because he will not break his promise towards his parents. The separation affects him not a little. Twenty years later, he is still not married and still imagines himself with Jamila, he cannot forget her. In addition to the void left in his life by the loss of Jamila, one of his eyes cannot see any more and, worse, the sight in the other eye is failing. Amin's loss of taste for life is evidenced by the fact that it makes him happy to think he will die.

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Embodying Narratives of Altered Protagonists: A Reading of *Great Expectations* by Charles Dickens Adapted by Tanika Gupta

Dr. Vineet Maxwell David

Assistant Professor, Department of English and Modern European Languages, University of Lucknow, Lucknow, India
Email: vineet.maxwelldavid@gmail.com

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Abstract— *The need to revisit Charles Dickens' novel Great Expectations in an adaptation as a play by Tanika Gupta serves as a renewal of the classic story that signifies the depiction of complex human relationships and its accompanying emotional turmoils. The play in its artistic capacity effectuates a profound rendition, proving to be a workmanship whittled in the fine art of storytelling. It is a story that is redrawn and retold in a compelling tale of love and search for identity and its accompanying erasures as its major leitmotif. The plot of the play foregrounds individual tales that we encounter in the consequence of colonial history. In the play, Pip's centrality as a protagonist, is of someone whose journey of life is mired in the upheavals of love and poverty. Though his decision towards a realisation to become "a gentleman", in terms of acquiring 'mannerisms' like that of the English, appears to be life changing. However, for Pip, the act of 'becoming' is a self-defeating act and a decision that has tragic ramifications. The paper focusses on the idea of literary texts and their parallel adaptive coherence that gives impetus to the origination of qualitative ideas as art forms that find a natural embrace with each other. The adaptation also seeks to embody a certain theatrical origination by way of putting the novel within the scope of a vibrant discourse of life's meanings through stage space. Texts finding a mutual correspondence, is in a way directed to dilate progressive ideas through the stage, is best exemplified through Tanika Gupta's adroitness as a playwright.*

Keywords— *Adaptation, Colonialism, Conflict, Identity, Postcolonialism.*

The reading of the play *Great Expectations* by Tanika Gupta as an adaptation comes to us in the light of new writings in contemporary theatre. The play was "First performed at Watford Palace Theatre from 17 February-12 March 2011" (Gupta "Introduction"). The play is pitched in the narratives of identity claims, entwined in a complex matrix of human relationships, set amidst a background of colonial past. It is thereby twinned in the voice of the personal and political. The play, through its characters, focusses on the evocation of anguished memories, portraying the painful emotional and psychological dimensions that colonialism has for its discourse and which comes across as an integral aspect of

the narrative. The play brings within its fold, a coalesce of events where lives are eventually torn asunder in a developing tragic circumstance. However, it is interesting to note that Tanika Gupta redraws an established narrative of the novel that compellingly invokes questions from history, as an idea expressing the desire to ask contemporary questions that the stage space puts forth. The play also goes onto express an autonomous view, as to how questions of identity can be negotiated through the telling tales of creative performance as

adaptations through stage space. As Frances Babbage in his book *Adaptation in Contemporary Theatre* mentions,

Adaptation finds a natural home in the theatre. Here, audiences expect and want retellings: reproduction and reinterpretation are central to theatre's raison d'être. In the Darwinian sense of the term, adaptation signals that rather than 'a divine design, we have a continuous process': theatre manifests this conspicuously, returning to and ever altering its materials, needing to do so in order to stay alive." (Babbage 9)

The *Great Expectations* as a title assumes an overwhelming meaning, one which could be seen as a metaphor in action, a story that compellingly works in the life attitudes of its characters toward consequences that are both debilitating and enervating. As a play, it serves as a compelling parallel, paralleled in the chronological consequence in the year "circa 1861", much like the novel that it adapts to. The play in its inaugural depictions positions the plot of the play in the memory of a colonial past and also highlights a crucial historicity mired in questions of identity conflict and their compelling need for self-assertion. The essential thrust of adaptation also seems to gain strength with the familiarity of names of the characters replicated in the play from the novel is an aspect that the adaptation seeks to embody. The play impacts a wider interpretation towards a reading of the novel, where colonialism as an ideology finds resistance and its stratagems of subjugation constantly challenged. As Pramod K. Nayar mentions in the book *Contemporary Literary and Cultural Theory*,

...Colonization found its climactic moments in the eighteenth and nineteenth centuries. It was an exploitative mechanism—economic exploitation of resources, the use of native peoples, the conquest of territory and markets—based on the difference in race, culture, forms of knowledge, technological advancement and political systems between the Europeans and the natives. (154)

It is also to be noted that the idea of the play is rooted in the context of the postcolonial response to colonialism as Pramod K. Nayar brings to focus a pertinent reminder that, "Retrieving histories for a postcolonial culture invariably means dredging through some horrific memories and an intense awareness that 'native' history without colonial contamination is simply not possible" (*Postcolonial Literature* 51).

The major thrust of the play centres around the story of Pip who is "a 12/13 year old boy" and who is an orphan left to his sister and brother-in-law, Mrs. and Mr. Gargery to be cared for. The dark gloomy environs of the "deserted cremation ground", is where Pip is found and his chance meeting with Abel Magwitch, a "Black/African Convict from the Cape Colony" (Gupta "Characters"), suggests a striking inauguration to the play's opening act which would eventually have far-reaching consequences in the progression of the plot.

The opening remarks by Abel Magwitch to Pip is a stark reminder that the emerging tensions that the play puts forth, has its deepening resonance in the situation where the two characters are found. The painful rigours of the colonial conflict, is where the individual is caught in the cross-fires of politics of oppression and denial of dignity. The crisis which appears on the horizon is deeply embedded in the discourse of persecution and misery, as Abel Magwitch tells Pip that he is trying to escape colonial brutality and is on the run from the "hulks", meaning the "prison ships". A horrendous description of the "hulks" is made through an evident remark within Pip's household, as rumours become rife about the "hulks" and their presence catching sight in the narrativized anxious tellings of people, who cite their sightings with deep anxiety.

JOE. When I was little, and I saw those Hulks from the shore, they used to scare me. Big and black, like ghost ships, you can hear grown men moaning from inside. Ugly things they are. Cribbed and barred and covered in massive rusty chains just like the prisoners (Gupta "Act 1 Scene 2")

The play in its positioning of its characters in a certain chronological time-period puts Abel Magwitch in the torment of physical violence and colonial oppression. He recounts his experiences, where his painful accounts of his past evokes a deep sense of injustice played out in the ruthless effacing of the promises of his life. It is here, where the playwright seems to be reflecting upon a certain aspect of carcerality that is being referred to with reference to the "hulks". A critical reference to it is made in the book *Metaphors of Confinement* by Monika Fludernik, where she cites the references to the nature of imprisonment in the chapter "Industry and Idleness: Discipline and Punishment in the Capitalist Prison", it is here, where a reference to the "hulks" has also been provided.

It is Magwitch, who narrates his past to Pip and the many ordeals that he has had to face in his life. It is in the unfolding of the play, where stories of oppression and privations overshadow a deep-seated conflict played out

in the idea of 'difference' that arise in the nature of conflict meted out to individuals, especially Magwitch. The unravelling of events also arise in an understanding, where individual lives have been brought under machinations of colonial oppression and lives sabotaged forever. Abel Magwitch, who is a runaway convict, is a man who in his attempt tries to escape the drudgeries of colonial oppression which he is made to undergo as a convict. Pip, who is an innocent orphan boy, helps him get food and a "file" so that Magwitch can escape his misery, though only partially. As Magwitch recounts his condition, "like animals...chained up like a dog on a leash..."(Gupta "Act 1 Scene 3), is his agonising remark about himself. The idea that Abel Magwitch conceives of an image about himself is an outcome of an anguished soul, one who is displaced and dispossessed and in bitter resistance to the hold of the colonial sway in which he has been brought under. As Pramod K. Nayar asserts the idea of colonialism with regards to Frantz Fanon's views and where he talks about the nature of colonialism stating, "Colonialism is a violent conjugation where the sense of self develops through a negotiation rather than a separation, a relation rather than a disjunction, with the Other" (*Contemporary Literary* 157).

The agonising past of Magwitch makes him suffer the indignity of being seen as less than a human. It is an emotional, psychological blemish that he carries with him at all times. The memory that follows Magwitch, has been usurped by a consciousness that haunts him and is reified in the atrocities of the present. Pip, who is unaware of his future association with Magwitch, has a life journey that he undertakes and where Abel Magwitch would eventually play a significant role in his life. Magwitch speaks to him both like an outsider/insider, as Magwitch recounts his past. He mentions:

MAGWITCH. Came as a young man as a sailor. Crossed those oceans many times-went as far as China. Settled here and called it home. But everywhere those white devils treat the black man worse than the brown man. (Gupta "Act 1 Scene 3")

The projections in the play seem to reflect a story emulating a classic, but takes its lead in putting forward a newer idea, towards assertion of identity borne out of the rigours of colonialism and played out in the severity of colonial oppression and thereby thriving on the idea of difference as part of its intrinsic nature. It is interesting to note that the play is not just about the misery of one character but deals with the lives of a

multitude of characters in conflict with their circumstance.

The story of Abel Magwitch who detests the idea of colonial tyranny has his life's beliefs simmering with ire and dissension towards the coloniser. He fumes over his gloomy situation that has rendered him helpless as a man and is someone who has been pushed to the edge. His circumstances have held him hostage for a long time and has had him arrested in the merciless clasp of an undying outrage. He is a man, in whose life love and compassion remains a distant dream. The play constantly evokes this aspect of life in the experiential realm of its characters describing their sufferings as an outcome of dire circumstances of colonialism and is also seen as a personal and an emotional trial. Abel Magwitch is a man who has lost his family, leading to which a deep sense of rootlessness overpowers him, as he is played around by forces that are beyond his control. Magwitch recounts his past and narrates his story to Pip and his friend later in the play.

MAGWITCH. My Pip and Pip's brother...in jail, out of jail, in jail, out of jail. There-that's my life. I've been locked up, beaten, whipped, carted here, shipped there...I don't even know where I was born. I first became aware of myself down by the sea in Cape Colony, stealing fish from the fishermen. I know my name was Magwitch and my first name-Abel. I grew up somehow, thieving, scrounging, begging... (Gupta "Act 2 Scene 6")

Pip, on the other hand is a major character in the play and a figure who belongs to an unforgiving past, a child without parents whose life is delivered in the hostilities of deprivation and poverty. Mired in a life of drudgery and hardships, his only state of escape from his present situation is to acquire the ways of the 'English', as he makes his life choices. This idea occurs to him as a belief that gains potency over a period of time and comes alive in a power apparatus that he thinks will alter his life's fortunes. Though it is a belief that runs an oppositional trajectory and Pip will understand its truth in due course of time.

Magwitch and Pip are brought together by the hands of destiny and interestingly their lives will be affected by the upheavals of colonialism. Magwitch has undergone the rigours of physical violence, while Pip's life will be usurped in the impressionable years of his childhood, in which he is made to understand the complexities of his life situation. Wanting love and dreading a miserable financial situation, he aspires for life's validation, for he is an orphan who has lost his

parents and looks at his life as a desire that is always in a state of lack. Though his only support remains his brother-in-law who provides him with emotional comfort and friendship. The play constantly seeks to put its characters in the light of an awareness that love remains a fantastical seeking of oneself, sometimes in the reflections of people's warm embrace and sometimes in its dearth. The play also narrates a human story invoking this theme, where 'love' in its illusory nature eludes people's lives and renders them hapless. For the lack of it, the characters either become self-indulgent or self-effacing.

As the play progresses, Pip is forced to go to the house of Miss Havisham, an "English elderly woman" who lives by herself in a "big house" and who wants Pip to come to her house to "play" with her, is quite a paradox of circumstances. She is a woman of substantial affluence and becomes a major influence in Pip's onward journey. As Pip's sister discusses Pip's prospects in the light of an emerging opportunity that her brother could have in Miss Havisham's company.

MRS GARGER. Her old father was a trader from the East India company. Now she's an old lady who just lives on her own in that big house. ...And later ...

MRS GARGER. She asked Uncle Pumblechook to help her find a local boy who would go to her house and play there. (Gupta "Act 1 Scene 5")

Pip's meeting with Miss Havisham is the play's turnaround moment. The class divide that makes itself evident, is a reminder of Pip's miserable state of circumstance as a native. His humble background is a reason why he is seen as marginalised and is being sent to entertain a "memsahib", Miss Havisham. In the book *Awakening*, Subrata Dasgupta in the chapter "A City of Two Towns", he narrates the category of the "sahib" and the "memsahib" as a category of privilege and status often accorded to the English as a point of reference. The idea of "memsahib", as it is deeply entrenched in the discourse of colonialism, came to be recognised as a reflection of a certain hierarchy, which has a strong recurrence in this play, much like Tanika Gupta's another adaptation of Ibsen's *A Doll's House*. Pip's realisation of his ragged appearance serves as a moment of truth, a life mired in the entanglements of humble living. It is a situation that is despised and mocked at, by a girl called Estella who stays with Miss Havisham. His acquaintance with Miss Havisham comes across as a great learning curve for him. Though Pip's sister Mrs. Gargery thinks that their life's circumstances would change, only if he is in Miss

Havisham's company. However Miss Havisham who is considered to be a woman of affluence has nothing to give him as she herself has lost everything to destiny. Being jilted and duped in a relationship, she finds herself trounced in her quest towards 'great expectations'. The play seeks to showcase the binaries of conscious choices entrenched in the realisations of people, leading their lives in the fortunes and misfortunes of love and then there are those who also suffer the pangs of poverty and oppression along with it.

The play interestingly draws forth characters who are standing at the crossroads, their hearts full of 'great expectations', as characters separated and joined by fate. Miss Havisham, who appears to be a prospective benefactor to Pip, has her own ordeal of dealing with her past. Her life is no different than that of Pip's, it's frozen in a circumstance where her confinement has taken away her joys and she now walks amidst the ruins of her life's estrangements. As a typical story, rooted in colonial history, the play foregrounds varied ideas that become part of the academic argument that stems forth from the play. It is that of Pip's resistance to colonial attitudes where he decries going to Miss Havisham's house, but also resigns to the fact that he desires to acquire the ways of the 'English' in the beginning, is something that draws an interesting critical enquiry. He wishes to learn manners and mannerisms of the English, deeming it fit as an attitude for social elevation and acknowledgment and all those around him who eagerly await a change, thinking that this could be a way out for him. Adapting to the ways of the English is not just an innocent emulation that Pip desires but it acts out as a performance in the narrative, embedded in the strongholds of a colonial schema. As Nayar mentions,

A central feature of colonialism was its ability to generate convincing images of itself. Projecting itself (and the colonizing culture) as superior and benevolent, as Edward Said has shown (1978) colonial self-representation managed to convince the native culture that this image was true and authentic. In short, natives began to agree with such images as superior Western/primitive native, benevolent Westerner, colonialism as development and so on. Often this resulted in a condition where the native sought to model himself... after his white benefactor/patron/protector. (*Postcolonial Literature* 45)

The playwright uses the template of the classic novel to delineate a more engaging question of human lives spent in identity conflict, more so in a world that has been usurped and appropriated by the pangs of colonialism. The play is a telling tale of emotions under duress and an individual's need to placate an unruly life situation that has caught her/him off guard and has inadvertently thrown them in the eye of the storm. Having found themselves in a miserable situation, the characters' lives are torn asunder in the fear of loveless lives brought under circumstances of great emotional and psychological turmoil. Pip and his family, his sister and brother-in-law are lives of ordinary people whose only aim in life is to alter their chances of not being excluded from life's favourable opportunities. For this, Pip wants to acquire the ways like that of the 'English', lest he realises that he is an independent young man who is free to make a choice of his own and that does not necessarily mean to be like 'someone' or 'something'. But within the limitations of his life choices, he thinks that to be like an 'Englishman' would be an escape that he can readily choose. However, that comes across as a great paradox in the play's unfolding.

The play is also a journey for its characters, as they all share an experience of knowing themselves and stand as witnesses towards an unfolding of events. Interestingly the characters portrayed in the play are victims of their circumstances, held in their social, historical realities. Miss Havisham is lonely and debilitated. Her trauma is in her realisation that there shall be no one who will ever return her love. Estella cannot love anyone because her life with Miss Havisham has not offered a good life example to be emulated. For her, it is Miss Havisham's life as a tragic testimony which has an ominous bearing on her mind. Pip, on the other hand, thinks of Miss Havisham and the English as outsiders. Nevertheless, he, in fact, wants to be a part of their world, thinking that their world would be an escape from the drudgeries of a difficult life as an orphan. But the one thing that binds them all together, is that they are all held in a difficult circumstance, where love is a rare commodity and they all invariably look for its fulfilment.

The play constantly works through life's paradoxes, as situations in which the human agency is always at the risk of running a lost battle. Pip's growth as a child to a young man takes him places, as it all adds to his experience, as a young man who has traversed through his life situation hoping to make it big. The playwright chooses the story of Pip as a major fulcrum where the fate of other life stories are carefully poised and are affected by his experiences. The play critiques the usual ways of looking at the coloniser-colonised situation. The play

forwards a realisation where human choices are seen not as infallible, and is an idea that is brought within the scope of critical enquiry.

The play in its forward movement has Pip moving to Calcutta for his life's advancements. He is being told that a certain anonymous benefactor will be providing him for his better prospects. A secret that looms large in his life about the real benefactor who supports him in his endeavours, has kept Pip guessing for the anonymous person. Much to his amazement, he finds that it is Abel Magwitch who is behind his life changing events. The play narrates Pip's life journey but also establishes the absurdity of his life and the lives of others. The idea of love as an emotion that is in constant recession leaves many with a sense of withering hope and a desire that remains largely unmet. The play in its conflict presents its characters caught in the cross fires of emotional turmoil and an unspoken emotional restlessness.

For Pip, his 'great expectations' is to become the 'other' only to forsake his identity of his past. However, he realises the truth that in becoming one like the 'other', is in fact a hollow aspiration, one that is met with a realisation that the 'other' is also an enfeebled vision and has no real substantial meaning towards identity affirmation. With the realisation that it is Abel Magwitch who was instrumental in introducing him to the world of social acclaim and not Miss Havisham, it is Abel Magwitch who in his role as his real benefactor brings Pip out of his illusions and makes him confront the truth. Abel Magwitch, as an individual helps Pip in achieving his dream and is also seen validating his capacities as a human being. Pip also bonds with Herbert Pocket, an English boy with whom he establishes a close association and in his moments of his life revelations he understands the meaning of his friendship with him, is also one aspect that the playwright helps to foster as an idea.

The play seeks to interpret the idea of difference that is used as a device of colonial construct but also promotes a human story that is found within its layerings. Pip returns to an understanding of the importance of human relationships and the need for love that exists as a human desire. He embraces the simplicity of his past and returns to his brother-in-law, who is his true friend. He knows that the 'great expectations' is a lesson that he has learnt which is not to be expected in the finality of a conclusive dream vision but to experience the many opportunities that life provides in its constant probings.

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Meaning of “short square fingers” in T. S. Eliot’s Preludes

Dr. Joyoti Das

Doctorate from Ranchi University, Assistant Teacher in Government School in West Bengal, India

Email: das_joyoti@yahoo.co.in

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Abstract— *In this paper, I have tried to explore and explain the significance of “short square fingers” in Preludes. The meaning becomes clear if we analyse the image from the angle of palmistry and we understand how it fits in with the meaning and theme of the poem.*

Keywords— *short square fingers, astrology, palmistry, fatalism, materialism*

I. INTRODUCTION

T.S. Eliot uses astrological references in some of his works like *The Wasteland* and *Preludes* to explain to an extent the fatality in the spiritual and material wasteland created in the aftermath of World War I. In *The Wasteland* (1922), Madame Sosostris predicts death by drowning through tarot cards and it comes true in the book *Death by Water*. Eliot also refers to the prophets Tiresias and Sibyl to emphasise fatality as they are links between the past and present.

Similarly, in *Preludes* (1917), where T. S. Eliot deals with the loneliness, drudgery and materialism of human existence, we find an astrological reference.

In the poem, in line 43 we find reference to short square fingers, “And short square fingers stuffing pipes”. Why short square fingers? Why refer to a particular shape of finger? What is its significance?

In this paper, I have tried to explore the relevance to the use of “short square fingers” in the poem.

II. ANALYSIS AND DISCUSSION

The answer becomes clear if we refer to the *Language of the Hand* by Cheiro (1963). Cheiro had written about short square fingers (p. 29) as follows:

“THE SQUARE HAND WITH SHORT SQUARE FINGERS

This peculiarity is very often found, and very easily recognised. The subject with such a type is materialistic in every sense of the term. He would be the kind of man who would say: “Except I hear with my ears and see with my eyes, I cannot believe.” And even then, I very much doubt if such a man would be convinced. It also denotes an obstinate kind of nature, as a rule, narrow-minded. These people make money, but by plodding; they may not be miserly, but they are business-like and practical; they like to accumulate wealth; it is the material they seek.”

Eliot had always been interested in astrology, mysticism and the occult. And, he referred to short square fingers in *Preludes* with the intention of conveying the “materialism”, “business minded” and “obstinate” nature and “narrow-mindedness” of the owner of the hands.

Eliot had referred to astrology in *The Dry Salvages*, “To communicate with Mars...observe ...biography from the wrinkles of the palm/And tragedy from fingers...” (section V). He goes on to write that people resort to astrology in times of distress, “...all these are usual pastimes and drugs...when there is distress of nations and perplexity...”. The sordid materialism and loneliness suggested in the *Preludes* can only take people to astrology to look for solutions.

The materialistic and narrow-minded people with short square fingers fill in their pipes and in a practical and methodical way scan the newspapers for assessing their

.planned future activities as evening sets in. The reference to “short square fingers” helps us to understand the mindset of the people referred to in the poem.

The shape of the fingers is what we inherit at birth. The reference to this particular shape of finger suggests that only narrow-minded materialistic people are able to survive in such an urban situation.

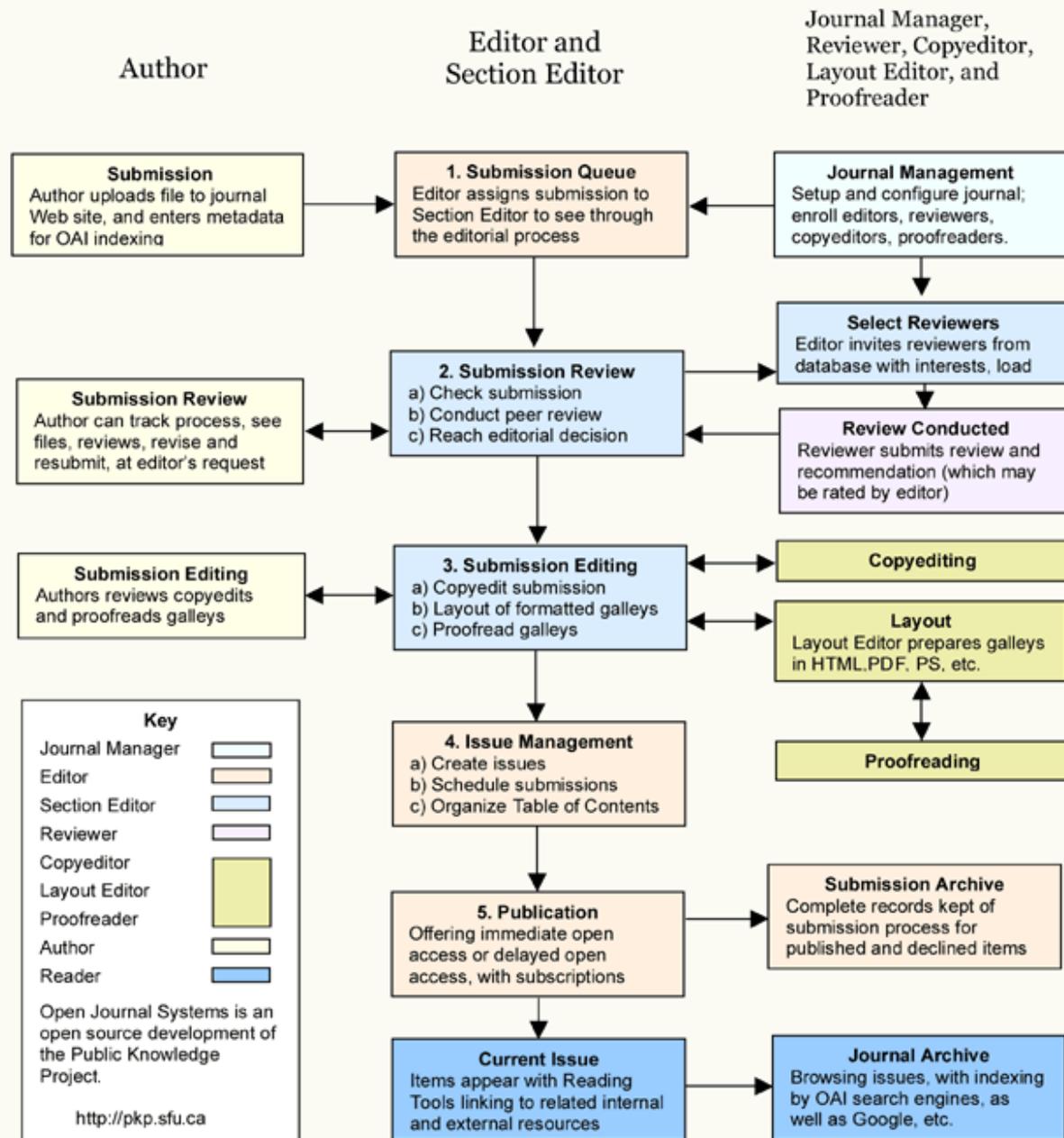
III. CONCLUSION

A conclusion section must be included and should indicate clearly the advantages, limitations, and possible applications of the paper. Although a conclusion may review the main points of the paper, do not replicate the abstract as the conclusion. A conclusion might elaborate on the importance of the work or suggest applications and extensions. The reference to short square fingers adds to the meaning of Preludes. Narrow-minded materialism and corresponding drudgery are the theme of the poem and when we understand the connotation of “short square fingers” the fact that such people with such a nature can survive in such situations becomes apparent

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- [2] Eliot, T. S. (1941). *The Dry Salvages*. Faber & Faber, London.

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