



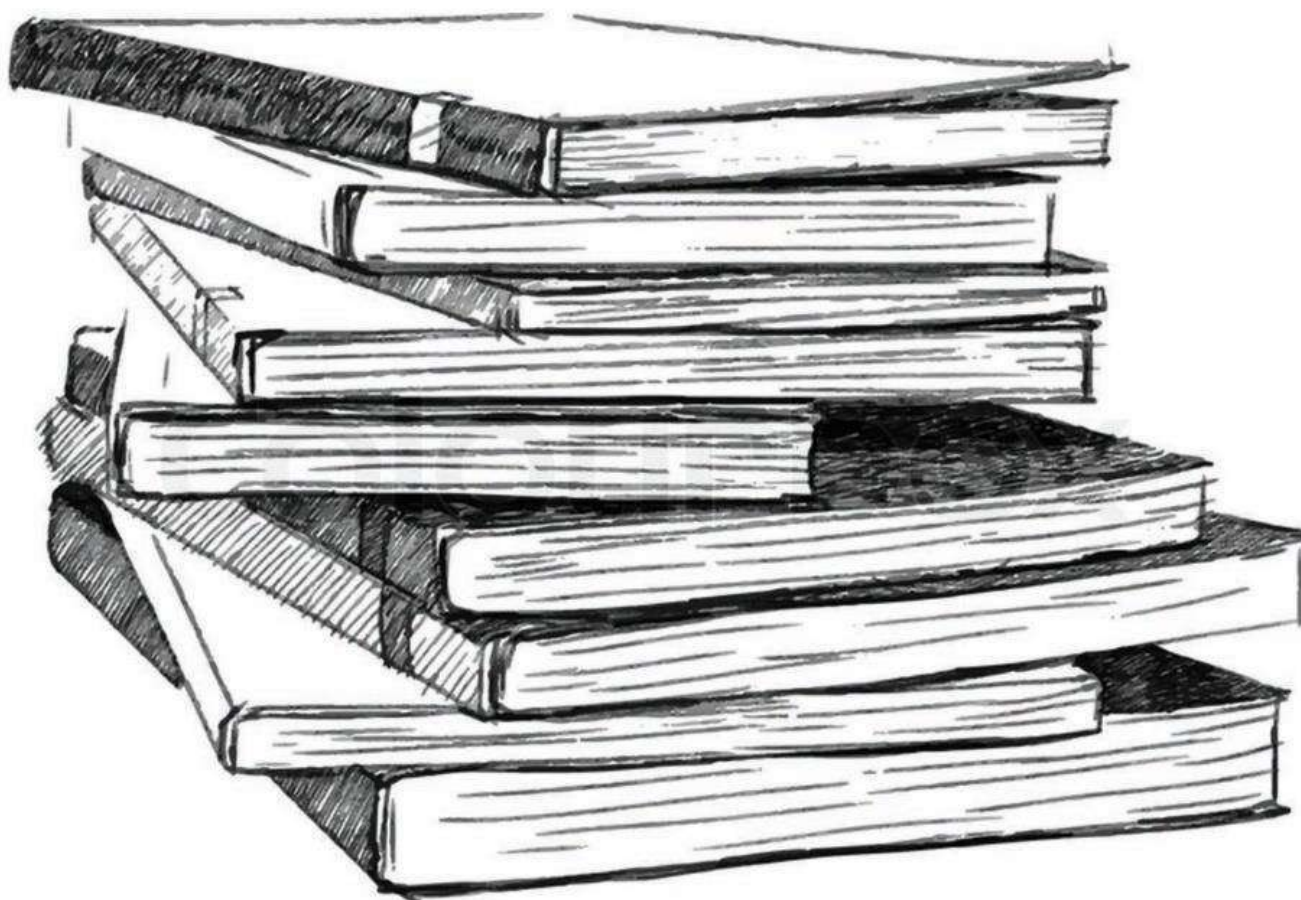
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Redressive Action in Political Discourse in the Face of Conflicting Views: A Case of the Building Bridges Initiative in Kenya

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Abstract— Decency in language use forestalls breakdown of communication. In the face of conflicting views, it is inevitable to trespass on an opponent's interests, equanimity or personal preserve but speakers are expected to redress that by use of politeness strategies. This study analyses the use of redressive action in political discourse in the face of conflicting views. The researcher adopts politeness theory by Brown and Levinson (1987) to analyse, interpret and discuss the data collected from pre-recorded television telecasts of three public functions on Building Bridges Initiative (BBI) in Kenya, a constitutional amendment initiative that drew sharp conflicting opinions. This study adopts an analytical research design of the discourse of eight purposively sampled politicians to elicit politeness strategies they use to redress the face threats posed by their utterances on their target hearers. Descriptive qualitative research technique is used in the analysis of data. The study finds that the political class in Kenya employ all the four politeness strategies proposed by Brown and Levinson (1987) to redress face threats.

Keywords— Face threatening Acts, politeness strategies, interlocutors.

I. INTRODUCTION

Politeness is a universal phenomenon. It is a vital component of effective communication. In multicultural set-ups like Kenya, speakers have to appreciate their audiences carefully to determine their needs, preferences and biases among other factors. Language, if not properly moderated, may elicit sharp reactions from parties that hold conflicting views. The political environment is no exception; political discussions, if poorly managed, may culminate in polarisation.

Politeness involves speakers as text producers showing their perceptions of themselves in relation to their text receivers and the hearers perceptions of those evaluations. (Ranguti & Lubis, 2018) say that in daily life, people use

language to do something or to influence others to do something. They continue to say that, in the context of social life that upholds diversity, the use of language always aims to keep social relationship to have more harmony, peace and tolerance. In line with the above stance, it is believed that the political class in Kenya in their sense to be seen as model persons would employ politeness strategies in their speeches even in the face of engaging in conflicting views with fellow speakers with a number of aims that include the message being understood and appreciated by the listeners, exuding an image of being a competent person in the society, promoting peace and harmony and avoiding breakdown of communication. In the face of conflicting views, like in the discourse chosen for this study, face threats towards adversaries are

inevitable and in a bid to avoid breakdown of communication, redressive measures have to be put in place in terms of employment of politeness strategies to minimise the potential of conflict and confrontation inherent in all human interactions as noted by Brown and Levinson (1987).

II. BACKGROUND

Building bridges initiative (BBI) was in itself an initiative born out of bitter political rivalry and conflict between the government of the president of Kenya, Uhuru Kenyatta and the Leader of Minority, retired prime minister His Right Honourable Raila Amolo Odinga. After the August, 2017 elections, the Supreme Court of Kenya where, Odinga had lodged a petition, nullified the presidential elections which had been won by Uhuru Kenyatta and his deputy William Ruto citing rigging, irregularities and illegalities during the vote. Round two elections were held in October that year but was boycotted by Raila who argued that the necessary reforms had not been implemented in order to ensure that the re-run elections would be free and fair. The elections were nevertheless held and Uhuru Kenyatta was once again announced as the winner. The win was upheld against the protest of the opposition. What followed was a wave of mass protests. A plan was hatched by the opposition to cripple Uhuru's government by organising weekly pickets, rallies, processions and demonstrations in Nairobi, Kisumu and Mombasa (Orengo, 2019) and to the dismay of many, on 30th January, 2018, Raila Odinga swore himself in as the 'people's president' at Uhuru Park, Nairobi. The mock swearing-in of Raila Odinga as the 'people's president' in 2018 also added to the fears that the state was gradually becoming tenuous (Wamai, 2018; Human Rights Watch, 2018). However, how Raila and Uhuru struck a truce, held a closed door meeting and later shook hands in public is not known, but in an unprecedented move, on 9th March, 2018, Kenya's president Uhuru Kenyatta and the self-declared 'People's president' Raila Odinga came out of a closed-door meeting and shook hands in a symbolic gesture that came to be commonly referred to as 'handshake.' The agreement ended months of post-election violence and confrontations.

Consequent to 'handshake,' the President and Raila sponsored a programme tasked with implementing shared objectives of the two leaders. A presidential task force comprising of 14 members that included politicians, lawyers, academicians, bishops and others from both camps was constituted and mandated to collect data from citizens and offer policy recommendations on how vital contentious issues, among them: corruption, lack of

national ethos, devolution, divisive elections, safety and security, responsibilities and rights, inclusivity, shared prosperity and ethnic antagonism and competition (The Star newspaper 26th Nov, 2019) identified by the sponsors as causing problems in the country. The report dubbed BBI Report was going to then be used as a road map to changing the constitution. The BBI document which the taskforce came up with also sought to create new top seats of a prime minister and two deputies.

The Deputy President, Dr. William Ruto and his supporters were disgruntled. They saw this as a breach to a prior agreement that the president would support his deputy to clinch the presidency for the next two terms, as a reciprocation of his deputy's support for his own two terms which he had served as president. Ruto and his allies saw the creation of the positions of a prime minister and two deputies as a breach of the promise and was seen as a plan to scuttle Ruto's 2022 presidential bid. Ruto and his supporters accused Odinga of 'hijacking' the ruling Jubilee Party's agenda for his political interests, while proponents of the handshake and BBI faulted Ruto and his allies for curtailing the president's bid to unite Kenyans (Onguny, 2020). These disagreements culminated in two political factions within the ruling Jubilee Party: The *Tanga Tanga* faction, perceived as Ruto-leaning rebels, and the *Kieleweke* camp supporting the president and the 'handshake' that established the BBI (Onguny, 2020).

It is during BBI Report unveiling on 27th November, 2019; BBI Report Launch on 26th October, 2020, and speeches-which BBI discourse heavily dominated-made at a funeral of a prominent figure in Western Kenya on 9th January, 2021 that provided the researchers with a discourse where speakers had conflicting opinions in terms of those who supported BBI proposals and those who opposed them. It is in such a situation that use of FTAs is inevitable that provided the researchers with a rich context to elicit politeness strategies used by the speakers to redress FTAs they use in their utterances especially in the face of conflicting opinions.

III. THEORETICAL FRAMEWORK

Politeness Theory was propounded by Brown and Levinson. Their main argument is that participants in a conversation typically observe politeness. Politeness is taken to be the expression of the speaker's intention to mitigate face threats. Central to the concept of politeness is the idea of 'face' which the two theorists developed from the work of Goffman. Face, according to Goffman (1967, p. 5), is 'the positive social value a person effectively claims for himself [sic] by the line others assume he [sic] has taken during a particular contact.'

Goffman (1967) argues that participants in a conversation have potential for aggression which politeness tries to disarm. This aggression or virtual offence is committed when the listener interprets the speaker's utterances as a trespass on their interests, equanimity or personal preserve. From this, Brown and Levinson (1987) developed their concept of 'face' which they define as the public self-image that every adult tries to project and hopes will be maintained in the course of conversation. The tenet of face is important to this study since incompetent communication hurts the self-esteem of the hearer.

Based on Goffman's concept of face in face-to-face interaction, Brown and Levinson (1987) elaborate a theory of 'politeness strategies' that interactants use in their face-work. The authors treat this aspect of face as 'face wants,' distinguishing between negative and positive face (*ibid.* p. 62). Brown and Levinson (1987) define positive face as 'the positive consistent self-image or personality (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants.' It is also described further as 'the want of every member that his wants be desirable to at least some others.' Negative face on the other hand is the desire of every adult that his actions be unimpeded by others. It is the need by speech interactants to be shown respect and not have their privacy and space invaded, resources spent and actions restricted without cause (Brown & Levinson 1987).

Participants in a conversation are assumed to be working together to maintain each other's face. But unfortunately, this is not easy. Levinson and Brown (1987) show that speech participants often perform actions that threaten face. They further note that many utterances are 'intrinsically face threatening.' This means they run counter to the face wants of the speaker or hearer. Acts that threaten face, they call Face Threatening Acts (FTAs). Those that threaten positive face are called positive FTAs and those that threaten negative face are called negative FTAs.

According to Brown and Levinson (1987), positive FTAs are acts that have the potential to indicate that the speaker (S) does not care about the feelings and wants of the hearer (H). Examples of positive FTAs are those acts expressing disapproval, criticism, ridicule, contempt, complaint, reprimand accusation or insult. Additionally, contradictions, disagreement or challenge, expressions (by S) of violent (out of control) emotions, introduction of irreverence, taboo/emotive/ topics, bringing of bad news about H, non-cooperation in the conversation as well as the use of offensive status-marked identifications have potential to inflict hurt on the hearer's positive face. On the other hand, negative FTAs are acts that potentially express

the fact that S has no intention of avoiding impeding on H's freedom of future action. According to Brown and Levinson (1987), these acts encompass, those acts that predicate some future act of H, and in so doing put some pressure on H to do (or refrain from doing) some act which include orders, requests, suggestions, advice, Reminders, threats, warnings and dares; Those acts that predicate some positive future act of S towards H, and in so doing, put some pressure on H to accept or reject them, and possibly incur a debt, which include offers and Promises; and finally, those acts that predicate some desire of S towards H or H's goods, giving H reason to think he may have to take action to protect the object of S's desire, or give it to S including Compliments, expressions of envy or admiration and Expressions of strong (negative) emotions towards H.

In the sense that positive and negative face as has been expounded above, it comes out clearly that 'negative face represents a desire for autonomy, and positive face a desire for approval' (Spencer-Oatey, 2005, p. 101). A 'communicative behaviour intending to cause 'face loss' of a target or perceived by the target to be so' is defined by Culpeper (2008, p. 36) as 'impoliteness.' In the context of impoliteness, face loss refers to a 'conflict and clash of interests' and the lowering of one's 'positive social value' (Goffman 1967, p. 5).

In this research, it is expected that since politicians have conflicting views and feel like damaging their opponents faces, they nonetheless have to put the supporters (theirs and their opponents') into consideration. They have to struggle to strike a balance and paint a picture of competent individuals who can be depended on in a bid to win the opposers' supporters to their side and not to lose theirs to the opposing camp. Brown and Levinson (*ibid.* p. 68) state that given the mutual vulnerability of face 'any rational agent will seek to avoid these face-threatening acts, or will employ certain strategies to redress the face threats.' In this context, the notion of redressive action is discussed. According to Brown and Levinson (1987, p. 69), redressive action refers to the way a person 'attempts to counteract the potential face damage of the FTA.' Brown and Levinson (1987, p. 65) propose four politeness super strategies to minimise the possibility of face damage, namely Bald-On Record, Positive Politeness, Negative Politeness and Off-Record.

IV. STATEMENT OF THE PROBLEM

More scholarly attention on how the aspect of politeness is used political discourse has been given to parliamentarians who are governed by standing orders in parliaments but little attention has been trained on the political class in

Kenya as they engage in conflicting views in public functions taking into consideration that the term ‘political class’ does not only restrict itself to elected members but encompasses all political participants in a political function and that as they speak they are not governed by any immediate standing orders to regulate how they deliver discourse like it is done in parliaments. This study will bridge that gap in specifically exposing knowledge of how members of the Kenyan political class employ the notion of redressive action by providing insights into the politeness strategies they use in the face of conflicting opinions.

V. METHODOLOGY

Data was collected through non-participant observation of pre-recorded audio visual material of three selected events that captured political speeches surrounding BBI. The material was telecast publicly in Kenyan TV stations. The material was accessed from You Tube. From the recordings, the researcher transcribed the conversations for content analysis. Three events were selected, two of which BBI discussion was the main agenda and one social event where BBI issues were highly alluded to. Eight speakers, were randomly sampled for the study. The first two (dubbed speaker 1 and 2), were sampled out from the first Event- BBI Unveiling (dubbed Event 1); the next three (dubbed speaker 3, 4 and 5), were sampled from the second event-BBI Launch (dubbed Event 2) and the last three (dubbed speaker 6, 7 and 8), were sampled out from a funeral ceremony event (dubbed Event 3). The study sample was representative of both genders to avoid gender bias. The sample was also picked in such a way that the BBI proposers and opposers were equal in number, four speakers for each side (speaker 1, 2, 5 and 7 opposed the BBI and speaker 3,4,6 and 8 proposed it.) Of the two women (speaker 3 and 7) who were sampled for the study, one opposed the BBI and one proposed it. This was done to get balanced findings as the speakers conflicted in their views. The various politeness strategies used to redress FTAs were identified and explained. Thereafter, a table summarising the identified politeness strategies used by each of the sampled speakers was used to show the frequency of the politeness strategies employed at a glance. Finally, conclusions were drawn from the findings.

VI. POLITENESS IN POLITICAL DISCOURSE

(Hinck & Hinck, 2002, p. 237), as cited in (Hussein, 2016) in their discussion on Argumentation and Advocacy, argue that, the audience expect candidates in political debates to ‘have decent manners and not to resort to personal attacks on any occasion.’ Thus, debaters are expected to show best

interactional etiquette as a key to success in gaining the audience’s acceptance and advocacy. However, in the discourse such as one that has been chosen for this study where FTAs are inevitable, interlocutors have to adopt the notion of redressive action for FTAs carried in their utterances. Any given utterance can serve relational and or instrumental goals and thus politeness strategies can be influenced by socio-pragmatic factors of social distance, relative power and absolute rank of impositions as proposed by Brown and Levinson (1987) as we will at times identify in our analysis. Politeness strategies employed to redress face threats posed by FTAs are discussed below.

We are going to start with bald-on-record politeness strategy. Bald-on-record strategy is one of the politeness strategies put forth by Brown and Levinson (1987). They proposed that bald on record can be treated as being in conformity with Grice’s maxims (Grice 1975). These Maxims are an intuitive characterisation of conversational principles that would constitute guidelines for achieving maximally efficient communication. They may be stated briefly as follows: maxim of quality (be non-spurious, speak the truth, be sincere), maxim of quantity (don’t say less than is required and don’t say more than is required), maxim of relevance (be relevant) and maxim of manner (perspicuity and disambiguation).

The prime reason for bald-on-record usage may be stated simply: in general, whenever S wants to do the FTA with maximum efficiency more than he wants to satisfy H’s face, even to any degree, he will choose the bald-on-record strategy (Brown & Levinson, 1987). Direct imperatives stand out as clear examples of bald-on-record usage. Bald-on-record strategy is being non-spurious in your utterances, i.e. speaking the truth or being sincere (Sari, 2016). According to Sari (2016), a speaker should not say less or more than is necessary and should avoid ambiguity or obscurity and remain relevant. The term ‘bald on record’ refers to a form of politeness in which the speaker assumes a more powerful and authoritative position than the listener. Under these circumstances, the speaker does not make an effort to restrict threats to the face of the hearer (Algiovann, 2022, p. 104). Natalia (2018), as cited by Kariithi (2021, p. 7) states that in doing the FTA, the speaker conveys that they do care about the recipient, thus putting aside any redress strategies. Here sympathetic advice or warning becomes the option, hitherto, being bald on record. Direct imperatives stand out as clear examples of bald-on-record usage. There are, however, different kinds of bald-on-record usage in different circumstances, because S can have different motives for his want to do the FTA with maximum efficiency. These fall into two classes: those where the face threat is not minimised,

where face is ignored or irrelevant; and those where in doing the FTA baldly on record, S minimises face threats by implication.

Let us first consider bald-on-record without minimisation as discussed below.

Where maximum efficiency is very important, and this is mutually known to both S and H, no face redress is necessary, likewise to cases of great urgency or desperation. Redmond (2015, p. 18) suggests that we can directly raise the issue/threaten face but without making an effort to offset the face threat/loss by using on-record without redress. Consider the example below extracted from the discourse of the first speaker in Event 1.

I demand the right to be heard in the republic of Kenya like every other citizen of this republic (U 1) (boos from the audience have been ongoing, now growing louder in a bid to drown what the speaker is saying. Chants of BBI, BBI, BBI, BBI are heard. The chair who spearheaded the BBI report goes to intervene, takes over the microphone)

In **utterance 1** above, the speaker does not minimise the FTA his utterance carries because he is in a case of desperation because the audience that largely seem not to support him are trying to shout him down with boos. Therefore, employing redress could decrease the urgency with which he wishes to be heard.

Second type of bald-on-record politeness strategy is bald-on-record (with minimisation). Bald-on-record with minimisation is where the speaker minimises face threats by implication. Imperatives stand out as clear examples of bald-on-record with minimisation and the speakers further minimise threats by being indirect as to who the object of the FTA is. Greetings and general rituals of beginning or terminating encounters often contain such bald-on-record commands. Other examples of bald-on-record with minimisation imperatives include offers. Redmond (2015, p. 18) suggests that going-on-record with redress involves directly raising the issue/threatening the face, but doing so with messages to minimise/restore face.

Instances of bald-on-record (without minimisation) found in the discourse of the political class in Kenya as they engaged in BBI debate are exemplified below in the extracts from the discourse of the fifth speaker in Event 2.

We do not have the luxury to say I don't care; (U 2) we do not have a luxury to walk away. (U 3)

In the utterance above, S minimises the imposition of the utterance in the sense that he becomes indirect as to who in particular the object of the FTA is. By using the pronoun 'we' it is upon the hearers to include themselves rather than S pointing them out through a direct imperative in using the pronoun 'you' which could have had a direct

imposition. The choice of such a politeness strategy could also be said to arise from the influence of the socio-pragmatic factor of social distance between S, who is the main opposer of the BBI, and his adversaries and therefore, his choice of the politeness strategy of minimising imposition, is an attempt to bridge the social distance between him and some members of his audience.

The second politeness strategy that is employed by the political class in Kenya is positive politeness. These are politeness strategies oriented towards redressing a hearer's positive face wants. Brown and Levinson (1987) outline the following positive politeness strategies: notice (attend to 'H,' exaggerate interest with H, intensify interest to H, use in-group identity markers, seek agreement, avoid disagreement, presuppose or raise or assert common ground, joke, assert or presuppose knowledge of H's wants, offer/ promise, be optimistic, include S and H in the activity, give or ask for reasons, assume or assert reciprocity and give gifts. The ones that were prevalent in the Kenyan political class's discourse are discussed below.

To begin with, one of the commonly employed type of positive politeness is to notice, and attend to 'H'. According to Brown and Levinson (1987) this output suggests that S should take notice of aspects of H's condition (noticeable changes, remarkable possessions, anything which looks as though H would want S to notice and approve of it). Consider the extract below extracted from the discourse of the sixth speaker in Event 3.

Mimi ningelisema sana, wakati ni mdogo, sitaki kuongea sana. (I would have talked, but the time is little and I don't want to talk a lot) Lakini kwa ajili (but because) his excellency the president is here and his handshake brother is here nataka ku (I want to) echo sentiments ambazo bwana (that mr.) poghio alisema, (said) Malala aliguzia na huyo(touched on and) Kiprop kutoka huko (from) Nandi. (U 4)

In **utterance 4**, S shows H that he takes notice and places importance on the presence of the president and the former prime minister, the two handshake principals by saying that the sentiments he will echo are prompted by their presence. He also singles out speakers who have spoken before him and have supported BBI. Leech (1983, p. 132) calls the attempt for the speakers to maximise praise for the other as an approbation strategy which shows one's loyalty to a particular social group. This is done in a bid to claim common ground with the target hearer by showing that S and H belong to some set of persons who share common membership. Ide (1989) refer to positive politeness as solidarity politeness because it emphasises common ground between interactants. Going by the utterances above, H is given notice that S supports BBI

and handshake as H does and thus they belong to a common group.

The next positive politeness strategy that was employed by the political class in Kenya is in-group identity markers. The strategy conveys in-group membership where the speaker claims common ground with the hearer. According to Brown and Levinson (1987), One way of showing in-group membership is use of generic names such as (mac, mate, buddy, pal, honey, dear, love, mom, brother, sister, sweetheart, guys, fellas) and so on. Another way is use of code switching which involves any switch from one language or dialect to another. This switch occurs where we may expect a switch into a code associated with in-group and domestic values to be a potential way of encoding positive politeness when redress is required by an FTA. The use of jargon or slang is yet another way of expressing in-group membership. In-group membership can also be expressed by use of contraction and ellipsis. Gareth (2013) says that in-group markers are used in a text to create a sense of camaraderie (companionship, belongingness) between a speaker and a hearer in most contexts. (Wangia & Otonde, 2020, p. 115) pose that use of in-group language or dialect is also a form of S explicitly claiming common ground with H. They say that, it is a code-switching phenomenon which involves switch from English into a spurious dialect, or a dialect not normally used by S or H, to soften an FTA or turn into a joke.

The example below is extracted from the discourse of the third speaker in Event 2:

Sisi kama ma MCA tunangoja the next process na tutacheza kama sisi. (U 5) (As MCAs, we are waiting for the next process, and we will play like us) (claps and cheers from the audience).

S uses slang, highlighted in **utterance 5** above, that is popular with the youth at present times to express in-group identity with especially the youth in the audience. It is worthy of note that the speaker had been invited to the podium to speak on behalf of the youth. The slang with literary meaning that 'what is expected of somebody will be done as expected' is used to highlight that the MCAs will support the BBI come the next process, probably meaning voting it in were a referendum to be conducted. The cheers and claps after the utterance underscores that S's presupposition that the phrase will be understood by the audience is exacted resulting in an in-group association encoding positive politeness.

The next positive politeness strategy that was employed by the political class in Kenya as they engaged in BBI discourse is including S and H in the activity. A speaker uses the 'we' inclusive when s/he really means 'you or me.'

They can call upon the cooperative assumption and thereby redress FTAs. Ambuyo et al. (2011, p. 213) say that one of the positive politeness strategy involving the inclusion of both Speaker and Hearer in an activity mitigates an FTA. The use of the cooperative assumptions 'we' when the Speaker really means 'you' or 'me' and thereby redressing FTAs. Consider the examples below, extracted from the discourse of the eighth speaker in Event 3.

We want one strong united Kenya of forty-eight million people (cheers) That is the nation that we seek, that is the nation that we desire. Kwa hivyo, hiyo ndio barabara ambayo sisi tutatembea. (U 6) (so that is the road we will walk)

In **utterance 6**, highlighted above, the president appeals to the audience on the matter of all-inclusiveness that BBI seeks to bring. S uses the inclusive 'we' to call upon the cooperative principle by showing H that they are somehow locked in a state of mutual helping hence redressing H's positive face.

Seeking agreement is another positive politeness strategy that was used by the political class in Kenya to redress FTAs. Another characteristic of claiming common ground with the hearer is seeking ways in which it is possible to agree with the speaker. assumption and thereby redress the FTAs towards H's positive face. Ambuyo et al. (2011, p. 213), in their study on Politeness in the Question Time Discussions of the Kenyan Parliament posit that a speaker avoids disagreement through the 'token agreement' where, he desires to agree or appear to agree with the hearer which leads also to mechanisms of pretending to agree. They noted that the Members of Parliament (MPs) keep on twisting their utterances so as to appear to agree or to hide disagreement, and concluded that this was a common strategy employed in parliamentary discussions as a means of enhancing solidarity or common ground amongst the MPs.

Consider the examples below extracted from the fifth speaker in Event 2.

I mean am not saying anything, am just saying I want to be persuaded, and forgive me if am slow, forgive me, there are so many Kenyans who are in my category. Are we together? (U 7)

And I want to thank the young, bright, intelligent man from Kitale because he said, we should not bring 16th century technology and am sure he was referring to the wheelbarrow and possibly he was referring to me and this wheelbarrow, sindio? (isn't it?) (U 8)

In **utterance 7** above, S seeks agreement with the audience by asking if they are together in what he is saying. In

utterance 8 he seeks agreement with the audience in terms of his interpretation of the words of a previous speaker by using a question tag. Brown and Levinson (1987) say that by seeking agreement S intends to claim common ground with H.

The last positive politeness strategy that was employed by the speakers to mitigate face threats is giving reasons. As posited by Brown and Levinson (1978) another aspect of including H in the activity is for S to give reasons as to why he wants what he wants. By including H thus in his practical reasoning, and assuming reflexivity (H wants S's wants), H is thereby led to see the reasonableness of S's FTA (or so S hopes). Consider the examples extracted from the eighth speaker in Event 3 given below.

Ya kwanza ni umuhimu wa umoja, umoja wetu kama sisi wakenya, kwa sababu bila umoja hatuwezi timiza lolote la kudumu katika taifa letu la Kenya. (U 9) (the first one is the importance of unity, our unity as Kenyans, because without unity we cannot accomplish anything that lasts in our nation of Kenya.)

S in **utterance 9** gives reasons as to why he is so concerned with unity of the country. He says this in line with substantiating the need to have had a handshake and the subsequent BBI. He says the reason for his value of unity is because the nation cannot accomplish anything that lasts without unity. By giving reasons S assumes H is led to see the reasonableness of S's FTAs hence redressing face threats to H's positive face.

The third strategy of negative politeness was also used as redressive action to redress the FTAs used in the discourse of the political class in Kenya as they engaged in BBI arguments. Negative politeness is redressive action addressed to the addressee's negative face: his want to have his freedom of action unhindered and his attention unimpeded. Sadia et al., (2020, p. 3776) describe negative politeness, as a type of politeness in which the speaker tries to be independent. Brown and Levinson (1987), propose the following negative politeness: be conventionally indirect, question/hedge, be pessimistic, minimise the imposition, give deference, apologise, impersonate S and H, state the FTA as a general rule, nominalise, and go on record as incurring debt, or as not indebteding H,

The negative politeness strategies that were prevalently employed by the political class in Kenya included giving deference, minimising imposition, being conventionally indirect and impersonating S and H. These strategies are discussed below.

Giving deference is one of the negative politeness strategies used in BBI discussions. According to Brown and Levinson (1987), there are two sides to the coin in the

realisation of deference: one in which S humbles and abases himself, and another where S raises H (pays him positive face of a particular kind, namely that which satisfies H's want to be treated as superior). Deference serves to defuse potential face-threatening acts by indicating that the addressee's rights to relative immunity from imposition are recognised and moreover that S is certainly not in a position to coerce H's compliance in any way. Deference has this double-sided nature (either the raising of the other or the lowering of oneself). For instance, honorifics directly or indirectly convey a status differential between speaker and addressee or referent.

Upon analysing the Kenyan political class's discourse, it was observed that there is frequent use of honorifics especially when speakers direct their discourse to an addressee who is high ranking in position than they are as exemplified below from the extract of the discourse from the first speaker in Event 1.

Your excellency, (U 10) we must have an honest discussion here, even the way Junet you are running the programme, we must make it an honest discussion (boos and claps of mischief from the audience). Your excellency, (U 11) it will be a lie for me to leave this stage without saying that this programme has been skewed to leave other people who have different opinions to speak what they want to say (louder boos from the audience) and so whether Junet, whether Junet (louder boos from the audience) I must say it (wilder boos) and so your excellency, (U 12) I must say it as it is (wilder boos) Just hold, just hold, just hold on, relax (amid boos from the audience) If we are going to build, if we are going to build an honest Kenya, going forward (boos) Your excellency, (U 13) we must be able to put our views in the ground. It starts your excellency (U 14) from who mobilised the people who came to this podium, because if this podium is going to be used to lecture other people, to give other people views, we must your excellency (U 15) come out and speak our voices (boos from the audience)

In **utterances 10-15**, S gives deference to H by using an honorific 'your excellency' though he vehemently opposes BBI which the president is the main proponent, S by use of these honorifics conveys to his target and the audience (whom most seem to be pro BBI from the boos meted at S) in general that the addressee is of high P differential and his rights to relative immunity are recognised and that S is not in a position to coerce H's compliance in any way. This agrees with Habwe (2010) who notes that referent honorifics give respect directly to hearer while other referent honorifics can provide inferences that indirectly give respect to the addressee like the other general

addresses which include the questioner, the chair, executive, backbencher, front bench etc.

The second negative politeness strategy that was commonly employed by the targeted speakers is minimising imposition. One way of defusing the FTA is to indicate that Rx, the intrinsic seriousness of the imposition, is not in itself great, leaving only D and P as possible weighty factors; for example: I just want to ask you if (I can borrow / you could lend me) tiny/ single sheet of paper. Or, I *just* dropped by for a minute to ask if you . . . Here just conveys both its literal meaning of ‘exactly’, ‘only’, which narrowly delimits the extent of the FTA, and its conventional implicature ‘merely.’ Examples of minimisation of imposition identified in the Kenyan political discourse as they engaged in BBI talks are discussed below.

Consider the extracts below from the second speaker, Event 1.

(to the organiser who has come near him as a signal that he should conclude) Just a minute honourable Junet, (U 16) just give me one minute. (U 17)

In **utterance 16-17**, S uses the word ‘just’ to minimise imposition as had been explained above. This agrees with the findings of Njuki’s and Ireri’s (2021) study. In their study on Positive and Negative Politeness Strategies Used by Kenya’s Members of National Assembly, they found out that members of the Kenya’s national assembly employ use of minimisation of imposition through techniques like using the word ‘just’ to understate the seriousness of the imposition.

The third negative politeness strategy that was prevalently used by the political class in Kenya is being conventionally indirect. In this strategy a speaker is faced with opposing tensions: the desire to give H an ‘out’ by being indirect, and the desire to go on record. In this case it is solved by the compromise of conventional indirectness, the use of phrases and sentences that have contextually unambiguous meanings (by virtue of conventionalisation) which are different from their literal meanings. The use of the words connoting conventional indirectness is a deliberate attempt to camouflage any form of unpleasant communicative behaviour which could arise from the turn of events (Hammond, 2021, p. 31).

Consider the example below, extracted from the seventh speaker, Event 3.

na ndugu yangu, rafiki yangu ni mmoja wa wale wanapropose. Aki propose, anajieleza na mimi nikipinga najieleza. Na sio nikipinga, unabandikwa jina, wewe mfuasi wa mwingine (U 18) (and my brother, my friend is one of those who propose. When he proposes, he explains

himself, and if I oppose, I explain myself. And it should not be that when I oppose, I am branded that I am another person’s follower.)

In the extract above, S who is opposed to BBI proposals says that people should be given the liberty to make a personal choice on whether or not to support BBI proposals. she says, if you oppose, you should not be branded that you are a follower of another person who also opposes the BBI. Here she impersonates H by strategically structuring the utterance to be in the passive form to eliminate mentioning a definite subject which the utterance is directed to hence redressing the FTA carried by the utterance. This augurs with Ting-Toomey’s (2015) suppositions on face negotiations of affections and endearment through indirectness as a form of face-saving to protect the face needs of both the speaker and hearer in challenging situations.

The fourth negative politeness strategy that is employed by the political class in Kenya is impersonating S and H. Brown and Levinson (1987) posit that, one way of indicating that S doesn’t want to impinge on H is to phrase the FTA as if the agent were other than S or at least possibly not S or not S alone, and the addressee were other than H, or only inclusive of H. This results in a variety of ways of avoiding the pronouns ‘I’ and ‘you’. In performatives, this can be done in the direct expression of one of the most intrinsically face- threatening speech acts-commanding-most languages omit the ‘you’ of the subject of the complement of the performative. For example, ‘You take that out!’ becomes ‘Take that out!’

Below is an example of impersonating H negative politeness strategy extracted from the first speaker in Event 1.

Your excellency, it will be a lie for me to leave this stage without saying that this programme has been skewed to leave other people who have different opinions to speak what they want to say (U 19) (louder boos from the audience)

In the **utterance 19**, S impersonates H by omitting the subject ‘you’ or an actual name of a person or names of persons. By distancing H from the accusation, S alleviates face threat to H’s negative face. Ways of avoiding the pronouns, ‘I’ or ‘you’, is in the use of imperatives, impersonal verbs as in the use of passives, and in pluralization of ‘you’ or ‘I.’ (Wambugu, 2018). As wambugu proposes, it is clear that the speaker above succeeds to impersonate H by employing use of the passive voice.

The last super strategy of politeness that was employed by the political class in Kenya is the off-record politeness. In Brown and Levinson’s (1987) view, a communicative act

is done off-record if it is done in such a way that it is not possible to attribute only one communicative intention to the act. In other words, the actor leaves himself an 'out' by providing himself or herself with a number of defensible interpretations. S cannot be held responsible to have committed oneself to just one particular interpretation of the act. Thus if a speaker wants to do an FTA but wants to avoid responsibility for doing it, he/she can do it off-record and leave it up to the addressee to decide how to interpret it. According to Cutting (2008) the hearer's face is protected by having the option to retreat behind the literal meaning of the words and the speaker can save his face by denying having performed the face threatening act. Consider the examples below.

This is an extract from the fifth speaker in Event 2.

On the matter of IEBC, the recommendations that I have read, say that, political parties participate in the appointment of commissioners to IEBC. My brother Raila Odinga is good in football, so let me try to ask, how fair will be a league where the referee is appointed by teams and not all teams, some teams? (U 20) How fair would this league be? (U 21)

In **utterance 20-21**, S asks rhetorical questions helping S in creating a hands off mechanism on committing the FTA the utterances carry upon the drafters and the supporters of BBI proposals who are actually the primary targets of the utterance. Considering the event which is specifically BBI Report Launching, these utterances that are poking holes at the report as it is being launched carry very high rank of impositions. It is being alive to this socio-pragmatic factor of rank of impositions that determines the speaker's choice of effective employment of politeness strategies of off-record nature. The utterances are also directed secondarily to all members of the audience so that they can interrogate deeply as to the validity of reasons S has for opposing BBI proposals.

This next example is from the fourth speaker in Event 2.

Tusielekeze watoto wetu kwa mambo ya zamani, (let us not direct our children to outdated things) the world is changing fast and we need... (U 22) na tunapeleka watoto kwa shule. (and we take our children to school)

In **utterance 22**, S leaves the utterance 'hanging in the hair,' to minimise the FTA carried in the utterance which is directed at criticising the ideologies of the deputy president, the main opposer of the BBI, whose wheelbarrow slogan has been criticised for being retrogressive. This is achieved by making the intent of the utterance not clearly defined.

This last example below is extracted from the eighth speaker in Event 3.

La mwisho na nimalizie, brother Atwoli na wewe senator Malala, musione simba amenyeshewa mufikirie ni paka (U 23) (The last thing so as I conclude, brother Atwoli and you senator Malala, do not see a lion has been rained on then you mistake it for a cat) (cheers and claps from the audience)

In **utterance 23**, S uses a proverb in what looks like an address to the two individuals he mentions. By S saying that people should not mistake a rained on lion for a cat, after the two individuals tell him to crack the whip on those who disrespect his leadership, it is probable that though he frames the utterance to sound like he is addressing the two individuals he mentions; the statement is over-generalised more effectively to those who disrespected him and by extent the statement aims at sounding a warning to them rather than Atwoli and Malala. It will be upon the addressees to decide whether this warning applies to them hence making the utterance off-record politeness strategy. The utterances also show that the speaker being the head of state has a high power differential giving him the audacity to warn anybody of lower power differential hence being in line with Brown's and Levinson's (1987) proposition that socio-pragmatic factor of relative power can influence an interlocutor's choice of politeness strategies.

The above findings on the use of off-record politeness are also in line with Wambugu (2018, p. 62) who says that it may be that the clues sum up to an utterance that is ambiguous in context but by using what is technically indirect the speaker will have given a bow to the addressee's face and therefore minimised the threat of the FTA.

From the analysis of the discourse of the Kenyan political class as they engaged on the matter of BBI, it is evident that as they aired their differences in opinion concerning BBI proposals, they threatened the faces of their addressees but they were careful and considerate of their primary targets' faces and attempted to counteract the potential of face damage of the FTAs through the notion of redressive action. They did this by employing all the four politeness super-strategies namely bald-on-record, positive, negative and off-record politeness strategies proposed by Brown and Levinson (1987). The table below clearly illustrates this.

Table 1: Overall summary of politeness strategies employed by the political class in Kenya as they engaged in BBI discourse.

POLITE NESS STRATE GIES	S	S	S	S	S	S	S	S	S	TOT AL	%
Bald-on- record	6	5	0	3	4	5	2	3	28	8.0	2
Positive	1	1	2	3	4	8	1	3	197	56.45	
Negative	9	6	4	5	5		5	5	94	26.93	
Off- record	3	3	3	4	5	4	4	4	30	8.6	0
Total	5	3	3	5	8	1	2	4	349	100	0
	4	3	7	0	3	9	5	8			

From the table above, positive politeness strategy was the most frequently used by the Kenyan political class at 56.45%, followed by negative politeness strategy at 26.93%, off-record politeness strategy at 8.6% and the least employed of all the politeness strategies was bald-on-record politeness strategy which formed 8.02%.

VII. CONCLUSION

This paper has analysed how redressive action is applied in political discourse in Kenya in the face of conflicting views. It is evident that the political class employ all the four politeness strategies as proposed by Brown and Levinson (1987) to redress face threatening acts carried in their utterances. Positive politeness strategies are more prominently employed than the negative strategies. These strategies facilitate the bridging of gaps between speakers and hearers and create a cordial environment that aids in successful interaction even in the face of very conflicting opinions. The use of bald-on-record politeness strategy was also witnessed in the political discourse in Kenya. The political class employed both bald-on-record with minimisation and bald-on-record without minimisation although it was established that they preferred bald-on-record without minimisation over the inclusion of minimisation. The apparent justification for this preference is that they considered BBI discourse as one that needed fast resolutions and there was no need to be ambiguous or indirect. The speakers also employed off-record politeness strategies which gave a bow to the hearers' faces and minimised face threats carried in the FTAs used.

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A Feminist Reading of Tennessee Williams' *Cat on a Hot Tin Roof*

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Abstract— *The present article aims to study Williams' play from a feminist perspective, focusing on the life of its female protagonist – Maggie. It endeavors to reveal why Maggie, the cat, is virtually the most vulnerable character of the play, despite her beauty, intelligence, and resoluteness. The central questions of the research are: Why Maggie is the weakest link in the three couples of the family including herself and Brick, Mae and Gooper, and Big Mama and Big Daddy? To what extent does Maggie manage to perform the tasks assigned to her by the male-dominated capitalist society? What does she do to get over the sense of 'otherness' and rejection? Adopting a feminist critical standpoint, the researcher concentrates on the relation among Maggie and the other members of the family, her husband in particular, and tries to disclose the power structure as well as the source of power in the family. Concepts such as family background, gender, performativity, victimization, illusion, and male-chauvinism are deemed significant. The present research shows that if a woman cannot live up to the expectations and performances set by dominant males, she is considered a misfit and a liability, even though she is white, married, middle-class, and intelligent. Everyone blames Maggie for not bearing a child or for the estranged relation between her and her husband, although everyone knows (or at least suspects) that Brick is impotent and a homosexual day-dreamer. Surprisingly, Brick's homosexuality and alcoholism are attributed to Maggie's alleged frigidity and lack of womanly affection. It implies that in the eyes of the family members, and the society as a whole, Maggie fails to perform her tasks as a responsible, caring, and child-bearing wife.*

Keywords— *feminism, performativity, vulnerability, patriarchy, Cat on a Hot Tin Roof.*

I. INTRODUCTION

Tennessee Lanier Williams III (1911-1983), better known as Tennessee Williams, is one of the best 20th century American playwrights. According to Louise Blackwell, he is celebrated in contemporary American theatre as the writer of female leading characters (10). Along with the other two great American playwrights, namely Eugene O'Neill and Arthur Miller, he went a long way to establish what came to be considered as the American drama, with local color, American dialect, American folks and places. These three writers were among the first American dramatists who Americanized their works by adding local color to them. So, in their plays, for instance, one can find characters who talk with

an American accent. For example, pay attention to this line said by Mae in *Cat on a Hot Tin Roof*: "Polly played the piano, Buster an' Sonny drums, an' then they turned out the lights an' Dixie an' Trixie puhfawmed a toe dance in fairy costume with spahklus!" (31). They also often tended to select a region in America as the setting for their works. Again, in *Cat on a Hot Tin Roof*, one can see that Williams has chosen "a plantation home in the Mississippi Delta" (13) as his play's setting. These playwrights also mainly focused on the social, cultural, and historical matters particular to America. For instance, Arthur Miller in *The Crucible* dramatizes the Salem witch trials, an event that occurred in colonial Massachusetts during 1692–93. One

can also read Williams' *Cat on a Hot Tin Roof* as his critique of American patriarchal society in the 1950s.

Williams' *A Streetcar Named Desire* (1947) is often listed as one of the three top American plays of the 20th century, the other two being O'Neill's *Long Day's Journey into the Night* and Miller's *Death of a Salesman*. Williams' other plays of note include *The Glass Menagerie* (1944), *Summer and Smoke* (1948), *Cat on a Hot Tin Roof* (1955), *Sweet Bird of Youth* (1959) and *The Night of the Iguana* (1961). A prolific writer, he also wrote two novels (*The Roman Spring of Mrs. Stone*, 1950, and *Mosie and the World of Reason*, 1975), numerous screenplays and teleplays, short stories, one-act plays, two collections of poetry (*In the Winter of Cities*, 1956, and *Androgyne, Mon Amour*, 1977), and a non-fiction book, *Memoirs* (1975). Williams' masterpieces often include autobiographical elements; his *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*, both of which were made into highly successful movies directed by Elia Kazan, overtly contain aspects of his private life, most notably homosexuality, mental instability and alcoholism. As T. Downes Henry has put it, William's characters are the hallmark of autobiographical candidness (3). Also, Williams' plays are praised for their psychological realism (Crandell 112), prominence of female protagonists (Bruhm 530), and a gloomy and dark quest for identity (Bauer-Briski 12).

As another example for the autobiographical quality of Williams' plays, the character of Laura Wingfield in *The Glass Menagerie* is generally believed to be based on his older sister Rose. Williams' sister suffered from a mental illness and was eventually diagnosed with schizophrenia. In 1943, in Williams' absence, Rose underwent a prefrontal lobotomy. The operation was a failure, and she had to be institutionalized for the rest of her life. Williams always felt guilty and he blamed his mother, Edwina, for permitting the surgery. In *The Glass Menagerie*, Williams seems to be trying to immortalize his sister in the guise of Laura Wingfield. Although Laura is not schizophrenic, she is socially awkward and extremely shy. Laura is as fragile as the collection of glass animals she keeps. The character of Amanda Wingfield in *The Glass Menagerie* is also thought to be modeled on Williams' mother, Edwina. Like Amanda, his mother was a former Southern belle. She was a domineering person, just like Amanda is in the play. Tom Wingfield in *The Glass Menagerie* also seems to be the playwright's alter ego. In 1958 Williams published a one-act play called *Suddenly Last Summer*, in which he used lobotomy as a central theme.

Williams' genius as a writer lies in his remarkable ability to create iconic and unforgettable characters. He often puts his protagonists in a precarious situation or extreme emotional distress as they strive to regain a glorious past or create a bright future in order to escape their vulgar present. However, they often fail to do so and are eventually disillusioned after being emotionally, physically, or mentally degraded by callous and abusive characters. An excellent example is Blanche DuBois in *A Streetcar Named Desire*. Once a pampered Southern belle, she ends up being bullied, raped, and disillusioned. The motifs of victimization and disillusionment are also present in *Cat on a Hot Tin Roof*, where Maggie is emotionally and mentally abused by her husband and her in-laws throughout the play.

Cat on a Hot Tin Roof, Williams' most performed play (Arrell 60), is set in a plantation home in Mississippi and is a three-act play which won the Pulitzer Prize for Drama in 1955 and which examines the relations among Bid Daddy's family members. Williams had already won a Pulitzer Prize for Drama in 1948 for his *A Streetcar Named Desire*. The present study, which uses Williams' original version of Act III (not the revised version prepared for the Broadway opening in 1955), aims to study the play from a feminist perspective, focusing on the life of its female protagonist – Maggie. It endeavors to reveal why Maggie, the cat, is virtually the most vulnerable character of the play, despite her beauty, intelligence, and resoluteness. The central questions of the research are: Why Maggie is the weakest link in the three couples of the family including herself and Brick, Mae and Gooper, and Big Mama and Big Daddy? To what extent does Maggie manage to perform the tasks assigned to her by a male-dominated capitalist society? What does she do to get over the sense of otherness and rejection? Adopting a feminist critical standpoint, the researcher concentrates on the relation among Maggie and the other members of the family, her husband in particular, and tries to disclose the power structure as well as the source of power in the family. Concepts such as social class, gender, performativity, victimization, and male-chauvinism are deemed significant. Also significant is illusion and deception (as in the play everyone is lying to him/herself and others and the family is constructed on a web of deceit – Daddy's terminal disease, Brick's illusion about his past and his future success as an athlete, and Maggie's pregnancy are only three among many examples). In the following pages, first a brief synopsis of the play, with an emphasis on Maggie's role in the family, as well as its major themes will be reviewed. In the mainstream discussion, Maggie will be constantly compared and contrasted with other female characters of the family in an

attempt to understand the reasons for her vulnerability and insecurity and her reactions to them. Her verbal, emotional, and intellectual interactions with Brick are also put under scrutiny, as will be those of Brick's with his family members. Also significant is the realization of the extent to which Maggie manages to perform (or fails to perform) the tasks given to her by a patriarchal society / family. The analytical sections of the article include: "Patriarchy and Female Victimization," "Maggie the Cat," "Maggie's Childlessness" and "Brick's Alcoholism." The conclusion section will sum up the main arguments of the article, answer the research questions and lay claim on the feminist qualities of Williams' play.

II. DISCUSSION

Before dealing with the feminist aspects of *Cat on a Hot Tin Roof*, I shall briefly review the synopsis of the play as well as its major themes. The play opens with Maggie and Brick's conversation in a bedroom at the Pollitt plantation house. Maggie complains to her husband about his aloofness and his older brother's noisy children. She suspects that Gooper and his wife, Mae, are plotting to inherit the family property as they know that Big Daddy has terminal disease and no written will. Brick has recently lost his friend, Skipper; he keeps drinking and he is now even more indifferent toward his wife. Big Mama, however, blames Maggie for his son's alcoholism and growing unhappiness, although everyone is certain about Brick's homosexuality. In Act Two, Big Daddy, celebrating his 65th birthday, talks to Brick, referring to his homosexual relation with Skipper and taunting him for it and for his drinking. Brick lets him know that he is dying of cancer; in sheer disbelief, Big Daddy exclaims that he is surrounded by liars and hypocrites. In the third act, everyone tries to tell Big Mama that her husband will die soon; she backs Maggie and Brick, infuriating Gooper who demands the ownership of the entire family property. Big Daddy joins them in their heated conversation; in desperation, Maggie tells him that she is pregnant. Big Daddy and Big Mama are overjoyed, Gooper and Mae express contempt and skepticism, and Brick remains silent. The play ends as Maggie asks Brick to "make the lie true," confesses her love to him, and Brick repeats his father's catchphrase "Wouldn't it be funny if that was true?"

Cat on a Hot Tin Roof is loosely based on another work of Williams, a short story titled "Three Players of a Summer Game." The play is Aristotelian in structure since it observes the classical unities of time, place, and action, even though in terms of tragic flaw (hamartia) and tragic hero, it is not compatible with Aristotelian standards of a tragedy. The protagonist, for instance, is not larger than

life; nor is she blinded by pride (hubris), or ambition or other fallacies, which would precipitate her downfall or invoke the sense of catharsis in the audience. Williams examines different themes in *Cat on a Hot Tin Roof*, the most important of which is illusion and deception versus reality and truth. For instance, we find out that Big Daddy, the patriarch of the family, suffers from a terminal disease and is going to die. Nevertheless, others do not tell him the truth about his impending death. They lie both to him and his wife Ida, often called Big Mama, keeping her in the dark by saying that he simply has a spastic colon and will recover soon. Big Daddy, at one point, states that "ignorance – of mortality – is a comfort" (77). He then continues: "A man don't have that comfort, he's the only living thing that conceives of death, that knows what it is. The others go without knowing, which is the way that anything living should go, go without knowing, without any knowledge of it" (77). Big Daddy is confident that he has been given a second chance in life, as he rapturously exclaims: "The sky is open! Christ, it's open again!" (78). Nonetheless, at the end of the second act, Big Daddy is tragically disillusioned when Brick tells him that he will not be alive to celebrate another birthday: "How about these birthday congratulations, these many, many happy returns of the day, when ev'rybody but you knows there won't be any!" (105). Throughout the play, Mae and Gooper pretend to love Big Daddy; Big Daddy, however hardly trusts them, as he declares: "Pretences! Ain't that mendacity?" (91). They display feigned affection towards Big Daddy to convince him that he must entrust his property and plantation with them and not to Brick and Margaret. However, it seems that everyone knows that Gooper and Mae are just trying to deceive Big Daddy. Even Big Mama, who is not exactly the brightest bulb in the chandelier, notices their scheme and confesses that "Gooper never liked Daddy" (121). The play also ends with a lie when Margaret declares that she is pregnant with Brick's child. Another central motif in the play is death and mortality. First there is Skipper's death, then Brick's suicidal impulse and finally the imminent death of Big Daddy. Also significant is people's reaction to death; as Williams has observed, *Cat on a Hot Tin Roof* is a "play which says only one affirmative thing about Man's Fate: that he has it still in his power not to squeal like a pig, but to keep a tight mouth about it" (in Parker 181).

2.1 Patriarchy and Female Victimization

In his famous plays, Tennessee Williams often depicts how women are marginalized and victimized in patriarchal societies. Since Williams himself, due to his sexual orientation, was also a victim of living in such a society, a society that only promotes and supports

heterosexual relationships and punishes those who deviate from its established framework, he could deeply sympathize with women. Therefore, as a male author who was ultimately writing from a male perspective, Williams exposed the exploitation of women in patriarchal societies. In *Cat on a Hot Tin Roof*, he tries to show how patriarchy disenfranchises both men and women by ascribing specific gender roles to them and expecting them to fulfill those roles and fit into the identity defined for them. We can define patriarchy (the supremacy of the father) as a social system in which men hold and exercise dominant power and are considered superior to women. In such a phallogocentric system, women are constantly abused and oppressed in both private and public life. In a patriarchal society, women have to suppress their desires and sacrifice their individuality as they are generally viewed as objects of male gratification. Although such a worldview is far from egalitarian, it still justifies itself by propagating the ideology which maintains that women are lesser beings by nature and, therefore, must always live under the supervision of men. Patriarchy consolidates the power imbalances between the sexes by constructing the concepts of femininity and masculinity and by generating and disseminating gender stereotypes. Femininity, for instance, can be defined as a set of qualities and roles traditionally associated with and expected from girls and women. In a patriarchal society, the primary role of women is to be obedient wives and devoted mothers. It follows that a girl must act femininely (or womanly) and from a very young age she is constantly reminded of her gender and is instructed how to behave accordingly. That is why Simone de Beauvoir, in her most celebrated work "The Second Sex" (1949), asserted that "one is not born, but rather becomes, a woman" (273). According to Alexander Wensby, in *Cat on a Hot Tin Roof*, the roles of women are

generally that of wives and mothers as seen in Mae and Big Mama. For them being a wife who cares for husband and children is equated with femininity translated ... as fertility ... Furthermore, domesticity, understood as the care given to the practical matters of the home and as well as satisfying the needs of others, is another prominent feature of femininity in the patriarchal worldview in the play. However, the exception to the designated role of women is Maggie who is questioned for her inability to bear children and care for her husband Brick. (8)

In the same vein, Mary Eagleton explains that the role of Maggie showcases how the patriarchal world of the play is normalized while she struggles to fit into it. The estate of the Pollitt family is tied to how femininity is

constructed and to which extent Maggie conforms to it. Also significant is the fact that the family's distribution of wealth is made dependent on her producing an offspring (110-111).

2.2. Maggie the Cat

Margaret or Maggie, the main female character of Williams' *Cat on a Hot Tin Roof*, lives in a male-dominated society, but unlike Mae, she cannot live up to social and family expectations. She is the self-proclaimed 'cat' of the play as at one point in the first act, she stares into a mirror and calls herself 'Maggie the Cat,' (41) or while talking to her husband, she confesses that "I feel all the time like a cat on a hot tin roof!" (34). M. Thomas Inge explains that

Maggie can be read as the eponymous cat of the play who tries to remain in a seemingly unbearable situation as a cat on a hot tin roof or a woman who resists patriarchal constructions of femininity. Through Maggie's conflicts with members of the Pollitt family one can perceive the contours of the femininity construct which constitutes woman by the institution of marriage with the sole purpose of and responsibility for caring for her husband and bearing children. (10)

Maggie is married to a former football player, the second and favorite son of a wealthy and domineering plantation owner Big Daddy. Maggie's marriage, however, is on the rocks as her husband keeps humiliating and ignoring her. The reason for his emotional detachment is his belief that Maggie is responsible for the death of his friend Skipper and that unlike his sister-in-law or his mother she cannot perform her duties. He blames her for destroying the "one great good true thing in his life" (49), which is his friendship with Skipper. Brick believes that Maggie made Skipper commit suicide by planting the false idea in his mind that the relationship between him and Brick was not pure and asexual, that they were, as Brick puts it, "a couple of queers" (100). Maggie believes that "it was only Skipper that harbored even any unconscious desire for anything not perfectly pure" (49). She then exclaims: "Who shot cock-robin? I with my merciful arrow" (50), thereby admitting to her role in Skipper's metaphorical conversion into a "receptacle for liquor and drug" (50) and his consequent death. Throughout the play, Maggie desperately tries to ingratiate herself with her husband, but Brick remains indifferent to her. It is obvious that at best, he can only manage to endure her presence. Maggie is well aware that the suffering is mutual; she bluntly observes: "I'm not living with you. We occupy the same cage" (30). However, Maggie is determined to save her marriage despite all the odds and the emotional and

even physical abuse she has to put up with: "But one thing I don't have is the charm of the defeated, my hat is still in the ring, and I am determined to win!—What is the victory of a cat on a hot tin roof?—I wish I knew.... Just staying on it, I guess, as long as she can...." (26). Here, two reasons can be mentioned for Maggie's unremitting efforts to win her husband's heart and mind: her love for Brick and her financial insecurity.

Although time and again Maggie keeps taunting and teasing Brick and his family, it seems that she genuinely loves her husband. She says to him: "You know, if I thought you would never, never, never, make love to me again—I would go downstairs to the kitchen and pick out the longest and sharpest knife I could find and stick it straight into my heart, I swear that I would!" (26). However, Maggie's love for Brick is not reciprocated as throughout the play he treats her with coldness and contempt. To make matters worse, he emotionally abuses her by advising her to "take a lover" (34), to which Maggie replies: "I can't see a man but you! Even with my eyes closed, I just see you!" (Ibid.). Maggie's sincere but unreturned affection towards Brick echoes Big Mama's unrequited love for Big Daddy:

Big Mama: In all these years you never believed that I loved you??

Big Daddy: Huh?

Big Mama: And I did, I did so much, I did love you!—I even loved your hate and your hardness, Big Daddy! [...]

Big Daddy [to himself]: Wouldn't it be funny if that was true? (66)

In addition, there are instances of physical violence; in one occasion, Brick tries to hit Maggie with his crutch: "[Brick strikes at her with crutch, a blow that shatters the gemlike lamp on the table]" (50). The play ends with Maggie declaring her love for Brick, upon hearing which, he says: "Wouldn't it be funny if that was true?" (139), reminding us of the similarity between Brick and his father.

The other reason for Maggie's determination to save her marriage is her social class and her financial insecurity. In a patriarchal society like the one portrayed in the play, the majority of married women are financially dependent on their husbands. The implication is that men can easily gain dominance over their wives, who rely on them for financial support and who have to put up with the violence and abuse perpetuated by their husbands. Maggie is well aware of her social class and the importance of marrying someone from a family of higher social standing:

"Brick, y'know, I've been so God damn disgustingly poor all my life!—That's the truth, Brick! ... Always had to suck up to people I couldn't stand because they had money and I was poor as Job's turkey. You don't know what that's like (46). It justifies why Maggie is reluctant to leave Brick and prefers, instead, to stay on a hot tin roof. She would not lose the chance of living in luxury for the rest of her life as she knows that "You can be young without money but you can't be old without it" (46). That is why she does everything she can to secure her and Brick's share of Big Daddy's land and wealth after his death: "Born poor, raised poor, expect to die poor unless I manage to get us something out of what Big Daddy leaves when he dies of cancer!" (50). However, Maggie has to overcome two obstacles to achieve her goal: her childlessness and Brick's alcoholism. As she professes, "Mae an' Gooper are plannin' to freeze us out of Big Daddy's estate because you drink and I'm childless" (45).

2.3. Maggie's Childlessness

In a patriarchal society, women are degradingly viewed as mere means of reproduction. In a society dominated by male chauvinism, they are expected to accept that their most important task in life is to bear and raise children and perform their role accordingly. As a result, in such societies, being a woman becomes synonymous with being a wife and a mother. Patriarchy normalizes the mindset that being a loyal wife and a caring mother is women's most important duty. Maggie's childlessness calls her status as a typical woman and wife into question and justifies others' mistreatment. When Maggie complains to Big Mama about the rudeness of Mae and Gooper's "no-neck monsters," she retorts: "Shoot, Maggie, you just don't like children ... Well, why don't you have some and bring them up well, then, instead of all the time pickin' on Gooper's an' Mae's?" (37). Although it is Brick who refuses to sleep with Maggie, Big Mama, who is biased towards his son, puts all the blame on Maggie, insinuating that she cannot sexually satisfy Brick:

Big Mama: D'you make Brick happy in bed?

Margaret: Why don't you ask if he makes me happy in bed?

Big Mama: Because I know that—

Margaret: It works both ways! (40)

Having heard from Gooper and Mae that Brick does not sleep with Maggie, Big Daddy gives his son a fatherly piece of advice: "If you don't like Maggie, get rid of Maggie!" (71). The statement and the way in which it is uttered reveal just how precarious women's position can be in a patriarchal system. Being childless can have serious

consequences for a married woman, the least of which is being subjected to all kinds of abuse. Moreover, having sons is favored over having daughters, and women are expected to give birth to at least one male child to continue the family line. As Susan Seymour has argued, "in a society that stresses patrilineal descent, to bear children – especially sons – is critical, and girls learn from an early age that this is their responsibility" (97). That is why Big Mama chooses the word "grandson" instead of "grandchild" in the following excerpt: "Y'know what would be his fondest dream come true? If before he passed on, if Big Daddy has to pass on, you gave him a child of yours, a grandson as much like his son as his son is like Big Daddy!" (132). According to Monique Wittig,

gaining control of the production of children will mean much more than the mere control of the material means of this production: women will have to abstract themselves from the definition "woman" which is imposed upon them. In this way, the material for production in marriage is woman's body emphasized for its closeness to a natural world by being construed as serving a biological function of childbearing. This closeness becomes a claim for domesticity: care and support in the home ... fertility cannot be understood merely as a separate biological trait but becomes a socially constructed aspect of femininity in a patriarchal worldview. (104)

Unlike the childless Maggie, her sister-in-law represents the ideal image of a woman in a patriarchal society. Also referred to as Sister Woman, Mae is a proper housewife who has embraced the traditional roles expected from women and whose performativity is flawless. Despite the obvious differences between them, they both try to inherit Big Daddy's property. As Brick explains, "They're sittin' in the middle of a big piece of land, Big Daddy, twenty-eight thousand acres is a pretty big piece of land and so they're squaring off on it, each determined to knock off a bigger piece of it than the other whenever you let it go" (68). Needless to say, Mae has one advantage over Maggie; she has five children and is currently expecting the sixth. She is the kind of mother who patriarchy backs up, one who disregards her own needs for the sake of motherhood. Maggie mockingly calls her a "monster of fertility," (19) and recounts how Mae "refused twilight sleep!—when the twins were delivered! Because she feels motherhood's an experience that a woman ought to experience fully!—in order to fully appreciate the wonder and beauty of it!" (19).

Maggie's statement clearly shows how Mae performs her role as a self-sacrificing mother. However,

we can see that, as a woman, Mae is still regarded as an inferior person; for instance, Big Daddy talks about her as if he were talking about a farm animal: "Gooper's wife's a good breeder, you got to admit she's fertile" (68). Mae, to be sure, does not miss a chance to mock Maggie because of her childlessness: "Margaret: 'Nawmal rid-blooded children attracted t'weapons' ought t'be taught to keep their hands off things that don't belong to them. Mae: Maggie, honey, if you had children of your own you'd know how funny that is" (31). Even one of the "no-neck monsters," as Maggie likes to call her nieces and nephews, cruelly says to her: "You're just jealous because you can't have babies!" (52). In order to sort out the problem, Maggie desperately tries to seduce Brick into sleeping with her. Posing voluptuously before him, she says: "Look, Brick! ... How high my body stays on me!—Nothing has fallen on me—not a fraction..." (42). Maggie then makes a pathetic attempt to arouse Brick's jealousy by telling him how other men lust after her:

Other men still want me ... I still turn heads on the street. Why, last week in Memphis everywhere that I went men's eyes burned holes in my clothes, at the country club and in restaurants and department stores, there wasn't a man I met or walked by that didn't just eat me up with his eyes and turn around when I passed him and look back at me. Why, at Alice's party ... the best-lookin' man in the crowd followed me upstairs and tried to force his way in the powder room with me, followed me to the door and tried to force his way in! (42)

However, her strategy fails when Brick coolly replies: "Why didn't you let him, Maggie?" (42). Knowing that only a child can secure her future, Maggie, at last, resorts to lying, announcing to others that she is pregnant. Nonetheless, she knows that this cannot be a permanent solution and that she has to "make the lie true" (138). She calculatedly capitalizes on Brick's weakness, his addiction to alcohol, to force him to go to bed with her: "Brick: But how are you going to conceive a child by a man in love with his liquor? Margaret: By locking his liquor up and making him satisfy my desire before I unlock it!" (137).

2.4. Brick's Alcoholism

As mentioned earlier, another major setback in the materialization of Maggie's goals is Brick's drinking problem. Shortly after his best friend's death, Brick starts consuming large quantities of alcohol to dull his pain – in his own words, "to dodge away from life" (92). Seeking solace in the bottle, he overindulges in alcohol, patiently waiting for a "click in [his] head that makes [him] peaceful" (83). Harold Bloom believes that Brick functions

more like an object than Maggie does concerning family life and the norm of marriage. Brick is ultimately an unconvincing character to crop the play around as his conflicts are too solipsistic concerning internal ambivalence of desire which obscures the actions and intentions of other characters (3). Everyone knows that Brick is weak person who prefers to indulge in illusion or passivity. While talking to Brick, Big Daddy makes it clear that although he likes Brick more than Gooper, he cannot bring himself to leave his property to an alcoholic: "I hate Gooper and his five same monkeys and that bitch Mae! Why should I turn over twenty-eight thousand acres of the richest land this side of the valley Nile to not my kind?—But why in hell, on the other hand, Brick—should I subsidize a goddamn fool on the bottle?" (93).

Surprisingly, even though it is Brick who refuses to stop drinking, it is Maggie who is blamed for it. Unwilling to accept that her son is not a devoted family man, Big Mama contends that if Maggie had been a good wife, Brick would not have turned to alcohol: "Some single men stop drinkin' when they get married and others start! Brick never touched liquor before he—!" (40). As the mother-in-law and second in the chain of command, Big Mama can exert her authority over Maggie and reproach her for Brick's drinking habit; none the less, all her married life she herself is victimized and abused at the hand of Big Daddy. Like Mae, Big Mama has also internalized the norms and regulations that patriarchy propagates. She presents an image of a subjugated woman who is entirely subservient to her husband and performs her role as a wife and mother. In Williams' words, "Big Daddy is famous for his jokes at Big Mama's expense, and nobody laughs louder at these jokes than Big Mama herself, though sometimes they're pretty cruel and Big Mama has to pick up or fuss with something to cover the hurt that the loud laugh doesn't quite cover" (56). Although Big Daddy is cruel and unkind to her, asserting that "[he hasn't] been able to stand the sight, sound, or smell of [her] for forty years now" (91), Big Mama is submissively devoted to him. It seems that both Maggie and Big Mama believe that "the responsibilities of a father" (133) will make Brick quit drinking, and that is why Brick's drinking is put down to Maggie's childlessness and her inability to turn Brick into a responsible and caring husband and family man. In other words, he would do better if Maggie were a better wife.

Yet another setback for Maggie is Brick's homosexuality, which is suspected by all but not explicitly stated by them. But like Brick's alcoholism, his homosexual desires are attributed to Maggie's inability to sexually please her husband and "make [him] happy in

bed." Williams has described Brick in feminine or gay terms. Dean Shackelford asserts that in the play,

Brick is clearly eroticized. His masculine appearance appeals to the gay playwright; to the audience which becomes involved in the subversive eroticization of the male body; to Skipper who is homoerotically attracted to Brick; and to Maggie ... In some production, Brick wears silk Pajamas – a clear indication of Brick's erotic appeal – after emerging from a hot shower ... Through [Maggie's] character Williams eroticizes Brick and thus centers the play on gay male subjectivity. (73)

Brick's drinking problem right after Skipper's death is ironic and it is yet another piece of evidence that testifies to his homosexuality. Brick blames both himself and Maggie for his death; that explains why his resentment toward Maggie actually grows after Skipper's suicide. At any rate, neither the society nor the family can possibly accept the fact that Brick is a homosexual; therefore, the only workable solution would be finding a liability, who is none but Maggie. This implies that Maggie's clever lie at the end of the play and her incessant insistence on having a child also target at saving her husband's name and his legitimacy for claiming the inheritance of the family, in times when homosexuality was not something to be spoken of.

III. CONCLUSION

This research has been an attempt to conduct a feminist study on Tennessee Williams' *Cat on a Hot Tin Roof*, with an emphasis on such notions as patriarchy, performativity and vulnerability. From what has been discussed, it can be deduced that in the battle of the sexes in the play, in a patriarchal society if a woman fails to fulfill the requirements and performances set by dominant males, she is considered a misfit and an outsider, even though she is white, married, middle-class, and intelligent. Everyone blames Maggie for not bearing a child or for the estranged relation between her and her husband, although everyone knows (or at least suspects) that Brick is impotent and a homosexual day-dreamer. Surprisingly, Brick's homosexuality and alcoholism are attributed to Maggie's alleged frigidity and lack of womanly affection. It implies that in the eyes of the family members, and on a larger scale the society, Maggie fails to perform her tasks as a responsible, caring, and child-bearing wife. In short, she is an alien in her own house since she is barren (most probably she is not) and since her husband is a sad, alcoholic loser. In order to secure the inheritance, she has

to lie about her pregnancy (which is described by Big Daddy as she “has life”) and she has to promise Brick that she will “make the lie true,” thereby accepting her incompetence and taking all the blame upon herself. The counterpoints are Big Mama and Mae. Big Mama has given birth and raised children and has taken care of a successful businessman. Mae is a role model in the industrialized American South; she is not barren (far from it), she never complains, she is a loving wife, and she usually has no idea about anything. In short, she is an excellent performer and she happily plays her role as the traditional mother and wife. That is why she and Gooper (the similarity with the word goofy is ironic) are the best candidates for inheriting the family property.

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Effectiveness of Backward Design Lesson Planning in Teaching and Learning Physics: A Case Study

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Abstract— Lesson planning through backward design was introduced in the schools in one of the Dzongkhags in eastern Bhutan to enhance students' learning since 2017. This study was undertaken to find out the effectiveness of backward design lesson planning in teaching and learning physics. A qualitative case study approach implementing semi-structured interviews, classroom observation, and document analysis was used. A purposive sampling method was used to select eight physics teachers from four schools. The study found that lesson planning using backward design significantly influences students' understanding of the concept and promotes purposeful classroom engagement through realistic classroom learning. As the assessment is planned separately in this design, it provided teachers with an improved understanding of students' learning, the achievement of learning standards and, subsequently, scaffolding them to achieve greater learning performance. The other benefits include improved academic achievement and increased confidence of teachers. Some challenges were limited evidence of transferring students' learning to their everyday lives; more time requirements in the planning phase; teachers' limited knowledge in setting instructional goals; and developing reliable assessment tools and essential questions. This study recommends conducting similar studies in other subject areas involving more participants to offer richer perspectives on the effectiveness of the backward design.

Keywords— Backward design, desired result, assessment evidence, learning plan, transfer of learning.

I. INTRODUCTION

Education is an essential human virtue, a necessity of society, the basis of a good life, and a sign of freedom (Bhardwaj, 2016). Today we have education on every aspect of life, which paves the way for the holistic development of the individual, society, and nation. It is, of course, a boon for human life. But it is equally true that education should not only focus on learning specific content if the purpose is to produce good citizens. Our curriculum should ensure that more emphasis is given to conceptual learning (Abell & Lederman, 2007) as it enables students to understand the relevance of the book knowledge to the real world. Hence, the teachers play an essential role. According to Sikdar and Balwaria (2013), the quality of education is directly linked to how well teachers are prepared for teaching. A good lesson plan is the main foundation of the educational structure, and it is

the core of promoting quality education (Nesari & Heidari, 2014). It is at the heart of being an effective teacher, as it helps the teacher to structure the teaching and learning process.

Over the last few years, the Royal Government of Bhutan and the Ministry of Education (MoE), Bhutan, have taken several initiatives to enable teachers to develop the knowledge and skills needed to enhance the quality of education. However, students' learning in schools has come under increased public scrutiny as the knowledge and skills they have acquired are said to be inadequate to meet the new challenges. MoE (2014) reported that Bhutanese students are unable to understand core concepts and apply knowledge to real-life situations across different subjects and grades. A growing gap is prevalent between the current and quality of learning outcomes from the classroom practices, school processes, and education

system. Further, the pupil performance report of schools under Trashy Yangtse Dzongkhag shows that mean marks in science are low and have decreased over the years. For instance, in the Bhutan Certificate of Secondary Education (BCSE) examination, the Dzongkhag mean scores for class X science were found to have decreased for three consecutive years. The mean scores in science for the years 2013, 2014, and 2015 are 52.4%, 50.8%, and 49.7%, respectively (Bhutan Council for School Examination and Assessment [BCSEA], 2013; 2014; 2015).

Dolma (2016) reported that teachers in Bhutan still follow the conventional lesson planning template introduced during teacher training colleges. As teaching moves further into the 21st century, more focus should be given to the output of the instruction rather than activities and instructions. Our lesson planning and delivery should make sure that students can expand their learning experience to include meaningful learning. The lesson planning approach using backward design leads to a deeper understanding of the content and enables students to connect it to new situations (Wiggins & McTighe, 2005). It allows teachers to plan and teach towards the end goal. At its core, backward design has three main stages: (i) identifying the desired results, (ii) determining the assessment evidence, and (iii) planning instruction and experiences to meet the results (Wiggins & McTighe, 2011).

The Dzongkhag Education Office (DEO) of Trashy Yangtse took the special initiative to train a total of 335 teachers on designing and delivering lessons using backward design in 2017. Since then, teachers in the Dzongkhag use backward design to plan and deliver lessons in the classroom. Till date, no study has been undertaken to understand its effectiveness in enhancing students' learning. Therefore, this study aims to find the effectiveness of backward design in planning and delivering physics lessons in the Trashy Yangtse Dzongkhag.

II. LITERATURE REVIEW

Backward design, or Understanding by Design (UbD), is a teaching approach developed by Wiggins and McTighe. It utilizes a performance-based pedagogical approach focused on students' learning (Kulla-Abbott, 2007). In this design, the teacher thinks of the most important lesson followed by the most appropriate assessment to measure those objectives, and then develops relevant activities (Florian & Zimmerman, 2015). The backward design process in lesson planning consists of three general stages, as shown in figure 2.1.

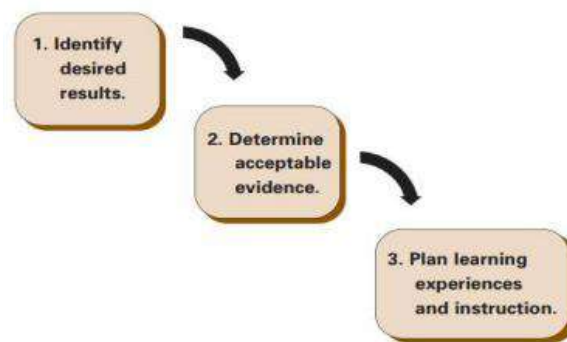


Fig.2.1 Three key stages of backward design

Note: adopted from G. Wiggins and J. McTighe (2005, p18).

According to Wiggins and McTighe (2011), transfer of learning in backward design refers to the ability of students to apply knowledge and skills learned to a new situation or other contexts. Students are said to have fully understood the concept if they can apply it to other contexts. Transfer of learning takes place when other existing knowledge, abilities, and skills affect the learning or performance of new skills or tasks (Subedi, 2004). A study by Burson (2011) found that when the learning standards of the lessons are achievable and realistic, transfer of learning seems to take place. Further, motivation, learning environment, and realistic learning goals have a significant influence on the transfer of learning (Renta-Davids et al., 2014).

Backward design benefits teachers by shifting their teaching from content-centered to learning-centered courses, which actively engage students in active learning (Davidovitch, 2013). Further, Jozwik et al. (2017) stated that backward design focuses on teaching and assessing students to encourage understanding of main ideas and transfer of knowledge through authentic performance. When lessons are planned and delivered using backward design, it broadens students' understanding with long-term transfer of understanding (Graff, 2011).

Students' understanding and transfer of learning will also depend on framing activities around the essential questions (Childre et al., 2009). Essential questions provide a conceptual lens through which students are best engaged through realistic understanding and make real-life connections to the concepts taught (Davila, 2017; McTighe & Thomas, 2003). The findings of Acar et al. (2019) showed that students find classroom learning enjoyable, amusing, and interest-arousing when backward design is used.

Assessment plays an important role in backward design. According to Childre et al. (2009), students' evidence of understanding in backward design is tested

through assessment tools such as oral questions, quizzes, observations, tests, performance tasks, and informal dialogues. Although both formative and summative assessment are substantial to measure learning outcomes, formative assessment is more widely used in backward design (Black et al., 2003; Whitehouse, 2014).

Lesson planning using backward design is found to be significant in improving the academic achievements of students on tests and examinations. According to Kelting-Gibson (2003), lesson instruction delivered through backward design helps students to attain higher levels of academic performance. The study by Hosseini et al. (2019) found that backward design has a positive effect on students' academic achievement. Similarly, Kulla-Abbott (2007) reported that students' achievement scores were significantly higher in lessons delivered through a backward design approach.

The kinds of activities integrated using backward design have a greater impact on students' learning. Reynolds and Kearns (2017) found that implementing this design in the classroom helps teachers to prioritize content delivery to students and enhances the creative flow of ideas, which ultimately enhances students' comprehension. The focus of teaching is on what students will be able to do with the content they learn. It is by asking essential questions that the learners can explore the key concepts, themes, theories, issues, and problems that reside within the content, perhaps as yet unseen. A key aspect of implementing the backward design stressed by Reynolds and Kearns (2017) is that it helps teachers to prioritize content delivery to students.

Although research has shown the positive effectiveness of backward design in planning and instructional delivery (Hosseini et al., 2019; Kelting-Gibson, 2003; Kulla-Abbott, 2007), it is still not a popular approach to lesson planning. Backward design is a more popular approach in curriculum development (Cooper et al., 2017; Michael & Libarkin, 2016; Ornstein & Hunkins, 2018; Wiggins & McTighe, 2005). Teachers spend more time developing assessment strategies prior to the development of the instructional activities (Song, 2008). Furthermore, Davidovitch (2013) reported that planning a lesson using backward design undoubtedly requires extensive thinking, time, and effort. In backward design, there is no room for spontaneity, so teachers should be acquainted and be patient to plan each lesson effectively. Jozwik et al. (2017) reported that teachers do not have competent knowledge and skills for planning lessons using backward design. They require more training on how to align, collaborate, and improve the components of the backward design framework (Herro, 2018).

III. METHODS

A qualitative case study approach was used to get an in-depth insight into lesson planning design. Data was collected through semi-structured interviews, classroom observation, and document analysis. Data were collected from four schools in the Trashigang Dzongkhag: two middle and two higher secondary schools. A purposive sampling method was used to select eight Physics teachers. Face-to-face interviews and classroom observations were carried out with all teachers. Lesson plans were used for document analysis. Member checking was carried out to enhance the trustworthiness of the study. The data sources from document analysis, classroom observation, and interviews were triangulated.

IV. RESULTS

The themes generated as a result of data analysis are:

- Backward design as a transfer of learning;
- Assessment evidence in backward design;
- Benefits of using backward design and
- Challenges of using backward design.

4.1 Backward design as a transfer of learning and understanding

Almost all the teachers agreed that backward design is an important aspect in connecting classroom learning to real-life experience and transferring learning. For example, T3 said:

Backward design lesson planning is the most effective plan as it primarily focuses on students' learning and understanding. Students are somehow made to think critically and make real-life connections with the concepts that they are learning. Thus, enhancing students' comprehension of the concept leads to the transfer of learning.

Similarly, teachers (T1, T4, and T5) stated that the lesson planning format they use in the school has greater benefits in terms of learning transfer.

In the objective section of the lesson plan, distinct goals that cover knowledge, understanding, and skill competencies help teachers to design lessons that prepare students to use classroom learning in new learning situations (T1). The analysis of the teachers' lesson plans revealed that all the teachers set specific goals under each competence. When teachers were asked to cite examples or narrate situations where students were found applying classroom learning, their (T1, T3, T6, T8) examples were mostly based on experiments and model preparation done by students. However, document analysis revealed little evidence on how learning is transferred.

Document analysis revealed that all the teachers design one or two essential questions. To the questions raised on the significance of essential questions, all the teachers mentioned that essential questions can influence students to relate and learn concepts through real-life situations. Essential questions ensure realistic classroom learning because these questions are not just fixed to remembering and understanding under Bloom's Taxonomy, but they demand more competency-based questions that are higher-order thinking questions (T4, T7). Therefore, learners are somehow made to be more critical, analytical, creative, and able to relate to real-life situations (T7). Classroom observation supported teachers' view that discussion about essential questions can, in fact, make classroom learning more realistic. For example, in the classroom observation of T1, it was found that students were coming up with examples of the application principle of hydraulic machines. Students' learning was found to be enriching and purposeful when the teacher asked questions related to the application of hydraulic machines. However, not all the essential questions were open-ended, thought-provoking, and something that helped them connect with their daily lives. The teachers' lesson plan analysis showed that essential questions designed by T3 and T8 were more of remembering and directly extracted from the textbook. When asked about this, they said that students' ability to make connections with real-life situations depends on the nature of the topics and the types of learning goals they set. This was evident from the teacher's quote:

When the concepts of the lessons are built around what seems to be related to their everyday lives, I have seen students' excitement towards their learning and essential questions also trigger students' minds. They come up with more examples in the lessons, which can easily link them with their experiences. However, when we teach topics that are abstract, we end up designing essential questions that call for students to remember or just to test the concept only. (T5)

The classroom observation also revealed that discussion around the essential questions makes classroom learning interactive, engaging and students upscale their knowledge through active learning.

4.2 Assessment evidence in backward design

Assessment is an important component in backward design because it provides comparative data on how well students are learning. Interview data analysis showed that teachers consider assessment in backward design as an important component and should be authentic in evaluating students' learning (T1, T3, T5, T7). For example, T7 said, "Assessment plays a significant role in backward design because it is one of the three major

components of this design. The assessment tools we design give evidence of students' ability to insightfully interpret their learning". Assessment also gives the teacher a way to collect data that reflects how close students are to meeting the learning standards and allows students to demonstrate their knowledge, understanding, and skills through the learning activities designed in stage three (T1).

On the assessment practices, four teachers (T2, T4, T5, T7) confirmed that they employ both formative and summative assessment. According to T2, embedding both assessment methods gives them an in-depth understanding of students' learning. However, the analysis of teachers' lesson plans and classroom observations showed that all teachers use only formative assessment tools in their teaching and learning process. Teachers expressed that the use of formative assessment tools requires less time and helps them to give immediate support to improve students' learning (T1, T6). Numerical problem solving, discussion, questioning, and informal dialogue were common assessment tools used by all eight teachers. For example, T6 remarked:

During the classroom teaching and learning process, I frequently use assessment tools such as group discussion, questioning, numerical problem solving, and observations to assess my students' learning. The rationale behind using these tools is mainly based on my competency and familiarity with using the assessment tools.

When assessments were planned separately, it helped the teacher identify students' learning abilities and support them accordingly (T1, T7). For instance, T7 said:

Since backward design focuses more on assessment, my focus in the class is on students' learning through assessment. Through various assessment tools, I get to know students' understanding of the concept better. Thus, with immediate and appropriate scaffolding, I am able to take their learning to a greater level.

In order to enhance, encourage, and enable students' learning, they are given more support by the teachers based on the information derived from the assessment. For instance, in the classroom observation of T3, the teacher supported students' understanding through the answers shared by students on the experiment conducted on the Archimedes principle. It encouraged more participation. However, the analysis of teachers' lesson plans did not reveal when, how, and where these assessment tools would be used in the learning activities. On inquiry, a teacher expressed that time was not enough to plan detailed learning plans (T8).

4.3 Benefits of using backward design

On the positive aspects of backward design, besides strengthening students' conceptual understanding and realistic learning experiences, teachers have expressed many other benefits. The majority of the teachers, except T3, mentioned that this design was a better approach for enhancing the academic achievement of students. For example, T1 said,

Since students know how to relate their classroom learning to new situations, scoring higher marks on tests and examinations has not been a problem for my students through my experience of using this lesson planning for the last two years.

Another teacher (T2) pointed out that this design gives them a better opportunity to evaluate and monitor students' learning processes in the classroom, which significantly adds to higher academic performance. Although there were no other data sources to draw conclusions on academic achievements other than teacher interviews, most teachers agreed that this design promotes higher academic achievement.

The study also revealed that a teacher's lesson planning has a direct impact on enhancing their confidence level in the classroom. Except for one T3, all teachers expressed that lesson planning through backward design boosts their confidence in the classroom. One of the reasons pointed out was that the teacher spent more time on planning, thereby executing the plan in the classroom became easier and more organized (T5, T7). Another reason for increased confidence levels was that when teachers have clarity and a vision of what they want their students to achieve at the end of the lesson, everything becomes effective and successful in the classroom (T7). The classroom observations also revealed that teachers were confident in implementing the plan and carrying out the activities. However, a teacher said that delivering lessons through backward design does not influence the confidence level in the classroom due to limited knowledge and experience of the design (T3).

Teachers pointed out that backward design is aligned with the National School Curriculum (NSC), now called the New Normal Curriculum (NNC) framework developed by the Royal Education Council (T1, T2, T4, T5, T7). In an attempt to engage and continue students' learning during the school closure in response to the COVID-19 pandemic, NSC was implemented by the Ministry of Education at the beginning of the 2021 academic year across all subjects. The NSC frameworks are premised on competency-based education that emphasizes students' development and application of knowledge, skills, and attitudes to new and challenging situations (REC, 2021). The NSC allows teachers and

students to explore and go beyond what is in the textbook to get information on what they are learning. Teachers have a choice to select the resources and learning materials other than the list of references outlined (T1, T4, T5). In doing so, teachers can design enriching and purposeful learning experiences, which is parallel to the intent of backward design (T5).

4.4 Challenges in using backward design

Despite the numerous benefits of using backward design, several implementation barriers are experienced by the teachers, which, according to them, hinder effective teaching. The major challenges that the teachers expressed were time requirements, teachers' competency in designing assessment tools, and essential questions.

All the teachers mentioned that planning lessons using the backward design is time-consuming, which has implications for completing the syllabus on time (T1, T3, T4, T7). The content of the prescribed textbook is said to be bulky and the teachers face challenges in completing the syllabus on time, which then results in less time for planning (T1, T4). This is self-evident from T4's quote:

Teachers' roles in schools are not only confined to the teaching and learning process. Besides this, we have so many other responsibilities. When we have minimal free periods to plan our lessons, using this design is another hectic task for us. We need to invest lots of time in setting the instructional goals, planning assessments, and aligning different components with the limited time we have.

Similar opinions were shared by T5 and T6. They used conventional methods when they didn't get enough time to plan lessons using backward design.

Teachers are also confronted with difficulties in planning and selecting the right assessment tools (T1, T3, T4, T5). In particular, when the assessment has to be planned before learning activities, teachers use the same assessment tools. For instance, T5 said, "Since I am generally used to thinking about assessment only after learning activities, it is hard to conceptualize assessment evidence. Thus, I end up using easy and common assessment tools like questioning and discussion more frequently". Similarly, the document analysis and classroom observation revealed that all the teachers are accustomed to using common assessment tools like questioning and discussion.

A teacher must be competent and well-informed about every component of lesson design. Nonetheless, the findings of the study showed that all teachers are not competent at planning lessons using backward design. According to T3:

Unlike my other colleagues, I did not attend the workshop on this approach conducted by the DEO back in 2017 since I joined this Dzongkhag recently. My very limited understanding of this design comes solely from my own readings and a short professional development program provided by the school. Whenever I encounter problems, I discuss them with my friends, but no one really seems to be proficient with this design.

The statement demonstrates the inadequate knowledge and skills of the teacher, which led to ineffective delivery and limited effective learning in the classroom. Teachers also revealed that they struggle with framing the essential questions that can foster realistic learning in students (T3, T6, T8). Further, classroom observations and document analysis revealed that teachers (T3, T6, T8) have insufficient knowledge and skills in designing essential questions. In the classroom observation of T8, the teacher did not create any learning opportunities that could help students connect their classroom learning to real-life experiences. The concepts taught in fluid mechanics are basically focused on giving definitions and solving numerical problems, which otherwise would have made students' learning experiences more enriching and promoted further exploration.

V. DISCUSSION

When learners understand the underlying concepts and principles, it becomes easy to use them in new contexts (Wiggins & McTighe, 2005). A study by Davidovitch (2013) reported that teachers perceive lesson planning through backward design as an effective way to shift their teaching from content-centered to learning-centered courses, which ultimately upholds the transfer of learning. These findings corroborate the result of the present study, which shows that teachers view backward design as an important aspect in enhancing students' understanding and transfer of learning.

Teachers expressed that when the learning standards of the lessons are achievable and realistic, the transfer of learning seems more evident. Similar findings were reported by other researchers (Burson, 2011; Renta-Davids et al., 2014). Although lesson planning using backward design emphasizes more on the transfer of learning, it does not materialize practically as expected. In reality, there is limited evidence for the transfer of learning. The evidence shared by a teacher was basically from practical classes and model making, which are also rarely done. These findings were not in line with other literature where lesson planning using backward design widens the transfer of learning (Graff, 2011; Jozwik et al., 2017; Wiggins & McTighe, 2011). One of the reasons why the transfer of

learning does not occur could be attributed to the content of the curriculum. The other possible reason could be the nature of the topics integrated in the textbooks.

While this study did not indicate much on the transfer of learning, it was revealed that this design enhances students' understanding through realistic classroom learning. In particular, the essential questions that teachers embed in the lesson had a greater influence on this. Teachers in the class built the discussion around essential questions, involving students in thoughtful learning that successively made them understand better and develop more realistic examples of the concept taught. Thus, further strengthening students' curiosity, motivation, and exploration towards learning. This complements other literature findings (Davila, 2017; McTighe & Thomas, 2003).

When learning is the ultimate goal, the assessment evidence has to convey the meaning of students' learning successfully instead of merely recalling the content. This study indicates that teachers regularly employ formative assessment tools during the classroom teaching and learning process. Similar findings are reported by other researchers (Black et al., 2003; Whitehouse, 2014). The use of formative assessment tools helps teachers to give immediate support to improve students' learning in the classroom. To understand students' learning of the concepts taught, teachers use common assessment tools such as group discussion, questioning, numerical problem solving, and observations. Use of these assessment tools is primarily based on the familiarity and competency of teachers. According to Makkonen and Jaquet (2020), using the same assessment tools in different contexts is unlikely to assess the specific goals and understanding of students' learning. When teachers repeatedly use the same assessment tools in the classroom, their appropriateness and authenticity in measuring students' learning outcomes can be arguable. The use of assessment tools like rubrics, checklists, tests, and quizzes is found to be effective in improving students' academic achievement and learning progress across different subjects (Suah & Ong, 2012; Veloo et al., 2016). Therefore, this study found a need for teachers to use a variety of assessment tools to facilitate the different learning needs of students, encourage a comprehensive understanding of the concepts taught, and make learning more exciting to ensure the transfer of learning.

According to Tomlinson and McTighe (2006), lesson planning using the backward design primarily focuses on students' learning and understanding, which can conclusively lead to higher academic achievements. In line with this, the findings of this study revealed that students' academic achievements are enhanced when teachers plan

and deliver the lessons using backward design. There were two reasons for the improved academic achievements of students. Firstly, the teaching approach was mainly student centered, which enhanced students' understanding of the content as it was taught through interactive and realistic learning experiences. Secondly, it was due to the assessment evidence used by teachers to understand students' learning. When teachers focus on assessment in classroom teaching, it provides a better opportunity to evaluate and scaffold students' learning that significantly adds to higher academic performance. These findings are consistent with previous studies (Hosseini et al., 2019; Kulla-Abbott, 2007; Kuntari et al., 2019).

Confidence is one of the most important traits of teachers in the classroom. Teachers enter the class with varying confidence levels in their ability to deliver the instructions to the students (Turley et al., 2012). According to Broughton et al. (2002), a teacher with a plan is a more confident teacher. The present study revealed that lesson planning through backward design has a more significant influence on boosting the teachers' confidence level. This finding corroborates the ideas of Wiggins and McTighe (2005), who claimed that backward design is based on the principle of beginning the task with a clear vision of the end result, where the teachers' prospects for the end result are apparent, which is necessary for teacher confidence.

The findings of the study also revealed that backward design is closely aligned with the National School Curriculum (NSC). Using online resources like videos, simulations, and other learning materials, students' understanding of subjects is amended through realistic learning situations. Teachers view that the overarching principle of the NSC and backward design are very much related to the objectives of backward design. Therefore, these findings provide a possible research-based theoretical foundation for a backward design principle for the teaching and learning process. This can contribute towards the aspiration of REC (2021) to transform education from the teaching of "What" to the learning of "How" and "Why", towards empowering transversal competencies and 21st century skills to facilitate deep learning and preparing students to be lifelong learners in line with recent NSC.

This study showed that there were numerous challenges associated with backward design. The most prominent challenge was related to the time teachers had to spend on planning the lesson. The content of the prescribed textbook is said to be bulky, which has an impact on time. The rigidity and expansiveness of the Bhutanese curriculum have been reported in previous studies (Tshogay & Giri, 2021; Schuelka, 2013). The findings of this study are consistent with the previous

studies (Davidovitch, 2013; Song, 2008). Although teachers communicated about receiving professional development programs in 2017, they are still confronted with some difficulties. They have inadequate knowledge and skills to plan lessons on this design. Specifically, teachers expressed their troubles with designing the essential questions that are gateways for understanding, exploration, and transfer of knowledge through realistic learning experiences. Similarly, the study by Herro (2018) found that teachers were not competent in designing lessons using backward design. One of the reasons why teachers are confronted with these difficulties is the nature of the topic they have to teach. For instance, when the topic of the lesson is based on derivation concepts, the essential questions embedded are mostly centered on facts and figures, which confine students to relating classroom learning with their real-life experiences. Therefore, in-depth, realistic, and transferable learning is not always evident as expected when using backward design (Davidovitch, 2013).

Another hindrance to the effective implementation of this design is the lack of teachers' competencies in planning and employing the right assessment tools. Findings from this study showed that teachers often use the same assessment tools to assess students' learning on the content taught in the class. It is certainly challenging for teachers to select the right assessment tools for a particular lesson when assessment tools have to be planned before designing the learning activities. This impels teachers to spend more time developing assessment tools, which is in agreement with the previous findings (Davidovitch, 2013; Song, 2008). As a result, most of the time, teachers end up using common assessment tools in almost all the lessons, which has the implications of not assessing the reliable learning of students for the specific instructions. Similar findings were reported by Burson (2011).

VI. CONCLUSION

The findings of this study confirmed that lesson planning through backward design plays a significant role in transforming teaching from content-centered to student-centered instruction. This paradigm shift ultimately promotes a deeper understanding of the content taught and upholds the transfer of learning. However, in reality, there were limited evidence of the transfer of learning. The school curriculum demands a minimal platform for students to apply their learning. Specifically, the current physics textbooks are content-focused with few examples and applications from everyday life, making it difficult for students to relate classroom learning to real context.

Backward design promotes students' understanding through realistic classroom learning. The essential questions that teachers embed in their lessons greatly influence realistic classroom learning. This study also indicated the practice of both formative and summative assessment strategies in the class. However, teachers more regularly employ formative assessment tools in the classroom teaching and learning process. The assessment in backward design plays a significant role in students' learning and understanding of the concepts taught.

This lesson design is closely aligned with the National School Curriculum framework developed by the Royal Education Council in response to the COVID-19 pandemic, where students' learning is mostly enthralled through competency-based and experiential learning. However, there are challenges associated with planning a lesson using the backward design framework, such as time constraints and teacher competencies. These are the barriers to the effective implementation of backward design in the teaching and learning of physics lessons.

VII. RECOMMENDATIONS

This research has provided an understanding of the effectiveness of backward design lesson planning on the teaching and learning of physics. Based on the findings, the study derived the following recommendations:

The study recommends teachers to plan detailed learning activities that provide a comprehensive understanding of what, when, and how to carry out the learning activities. Additionally, this study recommends the need to employ more authentic and reliable assessment tools like rubrics, checklists, tests, and quizzes that are found effective in providing a better understanding of students' learning and scaffolding them to achieve greater learning performance.

The study recommends relevant stakeholders to ensure that teachers receive relevant workshops, seminars, and training to enhance their knowledge and classroom practices. Similarly, the content of textbooks could include more examples related to applications to improve students' ability to relate their learning to everyday experience.

The study recommends to carry out similar kinds of studies in other subject areas covering a larger population to offer richer perspectives on the effectiveness of the backward design.

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A Social Cognitive Approach to Shashi Tharoor's *An Era of Darkness: The British Empire in India*

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Abstract— *An Era of Darkness*, a speech by Shashi Tharoor at Oxford Union in England in 2015, came in print in October 2016. The speech was mostly devoted to dispelling the notion of the benefits of British rules, such as democracy and geographic and political unity. However, the book was slightly modified further to graphically record the blinding darkness of British rule in India. This book undoubtedly serves as an eye-opener for the previous and current generations of Indians. In this book, Shashi Tharoor explores how the racist, selfish British brutally exploited India - starving its people, taking their wealth, tearing apart its social structure, and leaving it with a collapsed economy, an unfit democracy, and bewildered modernity. The objective of this research is to analyse the novel using the social cognition concept.

Keywords— *British Rule, Era of Darkness, Imperialism, Indian Economy, Oppression.*

INTRODUCTION

In this book, the author discusses the black period of India's impact on pre-independent India. During that period, Indians suffered from various problems due to the British Indian movement and the colonial system of India. Here the author has pointed out the influence of cognitive-based knowledge about Indian history and the Indian political system. It includes various movements, incidents and good decisions of the Indian people. This book consists of 8 chapters. Each chapter is discussed various issues in the Indian and British contexts very elaborately.

Cognitive theory

Cognitive theories of human behaviour and decision-making models became popular in the early 1970s and 1980s as a response to behaviourism. The psychological literature supports that human beings maintain several thought distortions, especially about a venture. Illusions of control refer to a belief that one has a greater amount of control over the conjecture outcome than would be expected.

Both the creative process and the creative person are emphasised by cognitive theories: the process emphasizes the significance of cognitive mechanisms as a foundation for creative thought, and the person takes into

account individual differences in such mechanisms. Some cognitive theories emphasize universal abilities like memory or attention, while others emphasise individual differences like those revealed by tasks that require divergent thinking. Some theories place emphasis on conscious actions, while others place emphasis on preconscious, implicit, or unintentional processes.

Cognitive theories explain the mind as the interaction of mental representations and the processes that operate on them. Neither representation nor process is sufficient by itself. Representations do not do anything without processes to operate on them, and processes do not do anything without representations to operate on.

Social cognition

It is a broad term to describe cognitive processes related to perception, understanding, and implementation of linguistic, auditory, visual, and physical cues that communicate emotional and interpersonal information.

Social Cognitive Theory (SCT) started as the Social Learning Theory (SLT) in the 1960s by Albert Bandura. It developed into the social cognitive theory in 1986 and posits that learning occurs in a social context with a dynamic and reciprocal interaction of the person, environment, and behaviour. The social cognitive theory

describes the influence of individual experiences, the actions of others, and environmental factors on individual health behaviours. There are two important types of unconscious social cognition:

1. Unconsciousness of the influences on judgement and behaviour.
2. Unconsciousness of the mental states (i.e., attitudes and feelings) that give rise to such judgments and behaviours.

The social cognitive theory is composed of four processes of goal realization: self-observation, self-evaluation, self-reaction and self-efficacy (Redmond, 2010). The four components are interrelated, and all have an effect on motivation and goal attainment.

Social Cognition in *An Era of Darkness*

An Era of Darkness can be studied from the perspective of social cognition theory. According to Tharoor, there was nothing to relish and benefit from the British rule of our country. Throughout this novel, Tharoor highlighted that India suffered from several manmade famines, wars, racism, incompetence in administration, expelling of its people to distant lands and economic exploitation in an unusual way which was contradictory to the expectation of the people of India. All the rules and policies the British defined benefited them more indirectly than the Indians.

Tharoor feels that the collective consciousness of the people of India is manipulated and carried away by the fancies of British India. The book highlights how the influence of British Rule unconsciously overpowered the people. It was to be noted that people's feelings and emotions were easily targeted to achieve the successful ruling policies of the British. Most surprisingly, the transition and passing of the rules and legacy of the British to the people of India were smooth, and it did not cause any turbulence. Tharoor makes a point that it was even more surprising to see how the people of India embraced the changes without the slightest doubt of the intention.

The Looting of India

Tharoor shared his views in *TED TALKS* presentation in 2013 on the education of India and explained Indian history in comparison to British India. He begins with India's demography and the four E's of education: expansion, equity, excellence, and employability. He also creates good literary statistics for India before and after the British. In conclusion, he has thrown a ray of light into the globe with a high literacy rate and a large innovation report. He eventually dared the world by signalling, "we are coming."

Next, Shashi Tharoor's lecture at the Oxford Union in England on July 24, 2015, was published in print under the title "An Age of Darkness" and is mostly

dedicated to exposing the idea of British rule's blessings, such as democracy and geographical and political unity. In *An Era of Darkness*, Shashi Tharoor reminds the world that we share a history with Britain of centuries of oppression, terrible killings, mass arrests, repression of civil liberties, and the replacement of our society to suit British interests. He provides an accurate history of three periods of India's Raj, from plunder to colonial exploitation to financial imperialism.

In Namitha Dev and Neeraj Dev's article, they explain how colonisers cleverly used the trading system. As they write:

"The few undisputed advantages were never necessarily meant for the good of the colonised but implemented to support the needs of the colonisers, i.e., the English language, tea and cricket. "An Era of Darkness" would help to correct many misconceptions about one of the most controversial periods of Indian history. It defeats the false narrative that tyrants were inevitably Muslim rulers. Though they were outsiders, Tharoor assures us that they did not drain the resources of the country to any other foreign nation. India's share expanded to more than a quarter of the world's trade under the Muslim rulers. It is a thought-provoking contrast to the polarising and often repeated assertion that India was ruined by Muslims." (Dev, 103)

Here the author has explained how our natural resources and men's powers were looted by the British and other related agencies during the pre-independent time. Further, he collected various sources from various authors, both national and international levels, for supporting documents on the corrosion of India. Further, the author has highlighted the stealing of steel and the destruction of our shipping and buildings. Too much taxation on agricultural products, deindustrialization and corruption played a vital role during this time.

According to Ghani's research article, she observes that "When British banned publication in Indian languages, large scale resistance was experienced. Dadabhai Naoroji's drain of wealth theory opened the eyes of many to realize what was done to India. Attacking British officials, Satyagraha, non-co-operation, and civil disobedience movements proved to be very powerful resistance; once it started, it only kept growing as many Indians supported these groups, but whatever movement or any individual caused a threat to British rule or caused an uprising, those individuals/freedom fighters were killed or hanged after being kept in jail for a few days." (Ghani, 29)

Even today, India is still facing the same problem due to the over-exploitation of our natural resources. More

privatization leads to a lot of issues related to our economy. Our politician depletes our natural resources. The same method was also used in the pre-independent period.

Shashi Tharoor's *An Era of Darkness* reveals the agony of British colonialism in India with erudition, great research, and unique sarcasm. The physical freedom of a community, on the other hand, was doomed. Ideological, social, political, technical, geographical, and psychological scars exist and appear to be permanent. The work also reimagines writing on nationalist culture. Even after seventy years of independence, India appears to be struggling under the after-effects of colonial rule, with no end to the myriad issues sown by the British on Indian soil.

CONCLUSION

The government has framed new rules and policies for people's welfare. But the people are not willing to accept the new rules and policies because it mostly favours corporate bodies. During the dark period, India also suffered trading or commerce by the East India Company and Dutch. Not only British people looted our natural resources. Now, there is a modern way of looting the natural resources of India by means of privatization. The author highlighted the social conditions of India chronologically from Colonization, British Rule and Post Independence. The author finds that the looting of India is the same but in different forms. Further, it is to be noted that Indians are vulnerable to the changes and transitions which take place unconsciously.

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Travel Literature: A perspective on the history of Indian travel accounts and recent developments in the genre

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Abstract— Travel writing is a literary genre that remain concerned with travelling accounts or records of a person. Such accounts enable one to know about different cities and countries and become familiar with varied cultures, behavioral patterns and their living conditions. Travel writings are being produced since time immemorial. India is a land of diverse cultures, languages, and food habits that remained a favourite destination among travel enthusiasts living both India and abroad. Many European, Chinese and Arab Travel writers like Jean Baptiste Tavernier, Ibn-e-Battuta and Hiuen Tsang have written at length about their experiences of travelling to India. They all have written works on India, its culture and the people that are living there. Their accounts are not reliable from the information point of view because they are based on whatever these travellers have seen or witnessed around them. They do not provide an actual image of India but rather presented an unrealistic portrayal of India in their writings. They have not focused on the adversities and social evils that were prevalent at that time. Earlier, travel writings remain a product of colonial enterprise. That is why there is a need for India travel writers to discuss their opinions regarding the impression of India and the people at large. Through this paper, I will try to show the history of Indian travel writings and works that are being done under this genre until now. At the same time, I will also discuss about the recent changes that are happening in this genre.

Keywords— Indian travel writings, diverse cultures, travel accounts, colonial enterprise, people travellers.

I. INTRODUCTION

Travel accounts are non-fictional works of art that deal mostly with the personal experiences of the traveler and the writer. Travel literature is “a non-fiction prose form that depends largely on the wit, powers of observation, and the character of the traveler for its success. In past centuries, the traveler tended to be an adventurer or a connoisseur of art, landscape, or strange customs who may also have been a writer of merit” as defined by the Meriam Webster’s Encyclopedia of Literature. Travelling is an effort in which a writer explores a specific region or place, collects information and give observations about the place that they visit. These travel accounts are mainly about people, places and occurrences in a particular place that a traveler surveys. It is a conscious effort that is done by the traveller/writer to document his experiences in writing form for future reference to the readers. In the Cambridge Companion to

Travel Writing, Roy Bridges, critic on the approaches related to travel writing comments on the significance on this genre, “Travel writing has a complex relationship with the situations in which it may arose. It is taken to mean a discourse designed to describe and interpret for its readers a geographical area together with its natural attributes and its human society and culture” (2).

Indian travel writings astonishingly have a brief history as compared to other forms of writing. The entire Indian English literature which is so vast and diverse failed to produce even a single travel account before the beginning of the eighteenth century. If we see the history of Indian travel accounts, we find that thousands of merchants, monks, and mercenaries from the Indian subcontinent travel to different parts of the world for trade, commerce and explored different realms of the world. All these people who have travelled abroad do not even leave a single account of their traveling history. While exploring

different countries, they fail to witness the cultural differences which they find in foreign environments.

Travel accounts were unknown to the Indian literary tradition until foreign travellers arrive in India and wrote at length about India and its rich cultural heritage. That is why it is considered to be the effect of colonial pursuit. The elements of travelogues exist in the fictional accounts, digvijyas in the epics like Ramayana and the Mahabharata, the safarnamas, devotional accounts of the pilgrimages that are undertaken by the saints. Travelogues that are written by the foreign explorers such as Jean Baptiste Tavernier, Ibn-e Battuta, I-Tsing, Al-beruni, Nicolo Conti, Abdur Razzaq remain an important source for understating India and its history. In these accounts, as Amitav Ghosh observes, "There is a recognition that what is common sense for him (the traveller) need not be so far the rest of the world. For this recognition to exist there has to be a certain openness to surprise, an acknowledgement of the limits of the knowingness of the witness".

Travel literature is concerned more with the form of autobiography. If an individual has travelled throughout his life so his autobiographical and travel accounts may remain the same (4). Travelogue remains a less explored area until travel and the study of culture gain importance in literary circles. Such accounts help one to gain a clear understanding of humanity also. It helps us to clear our doubts regarding any region or culture that we have not investigated yet. Sometimes we may presume things about people, their culture and way of living. But the relationship of human beings with their natural environment and surroundings can also be studied through travel narratives.

Travel accounts deal mainly with stories set either in India or abroad. They may talk about journeys that are undertaken by someone in any part of the world. These accounts concentrate more on explaining the social, cultural, political and environmental aspects of the region that they explored. Sometimes such explorations are done out of curiosity by the traveller to understand a foreign land and the people that are part of that region. If we talk about how a travel writer treats history, so they may see things differently. Aldous Huxley has given his own views regarding travelogues, "it is not done consciously. While representing another country, the travel writer is actually reproducing his own ideas and perspectives through series of events and encounters". Travellers could be segregated into the two categories; one category is of the historians and the anthropologists and second category is of the creative writers. William Dalrymple can be put into the first category as he viewed India, not through his perspective about India because he has researched well on the facts and events related to India. He sees India as a history buried in the ruins of time and his travel writings

showcase the effect of the past on the present. It is said that we can understand the present only when we go back in time. The second category includes those creative writers who presented India through a series of stories and the authenticity of the stories that are being told by them. Both Naipaul and Theroux come under this category. They both show India through a series of stories that they experienced while travelling or stories that are shared with them by the natives of the places that they have visited.

If we see how and when Indian travel writings came into existence in India so it was only towards the end of the eighteenth century that first travelogue written in any Indian language showed up. The first travel work was written in Malayalam by a Syriac Christian priest, Varthamanappustakam recounted his epic journey over several years from the Malabar coast to Rome via Sri Lanka, Angola, Brazil, Portugal. This valuable travel account would have not been lost if not been rediscovered in the year 1930. If we talk about the history of Indian writing in English, the first published work in Indian writing in English was *The Travels of Dean Mahomet*. It was first published in 1794. It describes the eponymous author's expeditions across India as a camp follower in the East India Company. Later, he also discusses his immigrant experience in England where he established the first Indian restaurant in 1810.

During the colonial era, travel writing about India was closely connected to the anthropological project of accumulating knowledge about a particular race and their culture. Some foreign travel writers give accounts and images of Indians to win a home audience for their respective works. However, some autobiographical works by Indian nationalist leader like Mahatma Gandhi whose work *The Story of My Experiments with Truth* deals with strong element of travel narrative in terms of describing how the writer deal with difficult situations while living in a foreign land.

Travel writing about India gains more prominence in the post-independence era. VS Naipaul wrote his Indian trilogy and the novels that were part of this trilogy were *An Area of Darkness*, *India: A Million Wounded Civilization* and *India: A Million Mutinies Now*. Naipaul through this trilogy discuss various aspects such as lifestyle and economic conditions of the country. Naipaul states in *India: A Wounded Civilization*:

"India is for me a different country. It isn't my home and cannot be my home; and yet I cannot reject it or be indifferent to it; I cannot travel only for the sights. I am at once too close and too far. My ancestors migrated from the Gangetic plain a hundred years ago; and the Indian

community they and others established in Trinidad, on the other side of the world, the community in which I grew up, was more homogeneous than the Indian community Gandhi met in South Africa in 1893 and more isolated from India” (12).

The renowned author Vikram Seth also has tried his hands at travel writing. Seth has written a work called *From Heaven Lake: Travels Through Sinkiang and Tibet* (1983) that documents his hitchhiking journey from Tibet to Nepal. But the travel writing flourishes more as a genre when international publishing houses like Penguin and Harper Collins opened their enterprises in India when liberalization was at its peak. This was also a period when naturalized foreigners mostly British came to influence Indian travel accounts. Bill Aitken’s produced several works regarding his exploration of India’s pious geography and natural surroundings. The works that he has written were *Seven Sacred Rivers* (1992), *The Nanda Devi Affair* (1994) and *Footloose in the Himalayas* (2003). William Dalrymple’s works such as *The City of Djinns* (1993) and *The Age of Kali* (1998) talks at length about Indian history as he goes deeper while researching facts about India.

Some publishing houses’ editors have something to say about travel writing and its increasing importance in the present times. “Initially, a lot of travel authors came from outside India,” said Elizabeth Kuruvilla, executive editor at Penguin Random House India. “The perspective they provided was a bit different in the sense that they tend to spot a lot of things that are overfamiliar to those seeing it every day. But then, the intimacy of the insiders’ point of view is also interesting. You need to be a special kind of person to be able to analyse the familiar and present it afresh to those who see it every day”. The books that provided the insider viewpoint also started appearing in the 1990s. Pankaj Mishra’s *Butter Chicken in Ludhiana* deals with changing moral customs and the portrayal of middle-class India in small towns remains a landmark work in the history of travel writings. Through this work, the writer sarcastically records the changes in the mindset of people resulting in the changed outlook of people living in small towns across India starting from Mandi in Himachal Pradesh to Kattayam in Kerala. We may find some Indian writers who try to reverse the colonial discourse by travelling abroad to share their experiences. The writer like Irwin Allan Sealy through his work *From Yukon to Yucatan: A Western Journey* (1994) talks about his travel experience across the United States along the migratory trail of indigenous Americans.

Many eminent writers both from India and abroad have written about their travel experiences along with the

length and breadth of India. Not all travel experiences are similar to each other as people may have different perspectives regarding travelling and the places that they visit. Each place does not have similar food habits, cultural similarities and dress patterns whenever we visit some new country or town. We all are different in the practices that we follow and the culture that we uphold. Some of the travel books are written either by foreign authors or by Indian authors. *The City of Djinns* by William Dalrymple describes the author’s travel history of India through Delhi during writer’s six- year study on this country. He studies the history of India through the people whom he meets during his stay in the country. It gives a perfect description of the ancient past by explaining it with the present scenario of the nation. It remains an important source for studying the history of India.

Following fish: Around the Indian Coast by Samanth Subramanian, it’s a recording of the journey through the coast of India. The entire focus of this book remains on the role of fish in the lives of people in the community. The writer discusses about tasty dishes that are made out of fish and it also talks about culture, people, lifestyle and economic conditions of the community that lives there. *Travellers’ Tales India: True Stories*, it’s a collection of forty-nine stories by eminent writers like William Dalrymple, James O, Reiley and Larry Habegger. These stories are a mixture of good and bad experiences that becomes a perfect guide for travel enthusiasts. It also records details about culture, food, lifestyle and social conditions of the country (Frederick).

We can say that many travel books have been written until now and they deal with different aspects of Indian life. Teesta Guha Sarkar, senior commissioning editor at Pan Macmillan India said that travel books by writers such as Vikram Seth and Amitav Ghosh gradually gave way to a wider range as writers began to experiment with this new genre and we got books like Chitrita Banerji’s *Eating India*, Samanth Subramanian’s *Following Fish*, Srinath Perur’s *If It’s Monday, It Must Be Madhru!*. Nowadays people are writing travelogues just for the sake of leisure and turn their travel accounts into writing. When someone wants to write about their travelling experiences then they have to go for to-do the list. Ghosh has rightly observed, “You try to get inside the skin of the place. And a place is really made by the people. When you go as a tourist, you’re blind to the local people. But when you’re travelling for a book, you meet various people who define the character of a place. An itinerary is really not the best way to achieve this” (no.p).

CONCLUSION

Through this paper, I have found that travel writings work as a mirror for understanding any country and region. This form of writing tries to bridge a gap between different places, their people, culture, dress patterns that defines our identity as an individual. We can see that travel accounts help one to explore regions that are unexplored until someone visits them. Nowadays people are writing not just travel books but they are also making travel blogs of their journeys. The scope and future of travel writing is far-reaching and it does have a wider range too. These days people are taking more delight in reading anecdotes related to someone's travelling experiences. We are in need of such travelogues that will be more focused on India, its sub regions and its diversity as a multilingual nation. There is scope to invent many kinds of itineraries exploring different geographies and cultures. We can say that travel accounts do have the mass appeal that helps one to understand various aspects of someone's culture, their value system to view any nation in a different or newer way.

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Newly ‘constructed masculinity’ in Mahesh Dattani’s *Dance Like a Man*

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Abstract— The term ‘gender’ is used to describe the distinction between the socialized features of femininity and masculinity as well as the biological sex. It is a social construct that defines behaviors like masculine and feminine behavior. Gender plays a hugely important part in society. Specifically, a situation in which men frequently oppress women and where women are assigned responsibilities that make it clear that they are less capable of acquiring and using arbitrary authority than men are. The term ‘patriarchy’ often refers to the system in which this power appears and is exercised. Additionally, men tend to appreciate the power factor and insist on participating in activities that are primarily focused on them. So, a man’s identity defines his sexuality and area of work. Men also want to participate in activities that are largely about them and tend to appreciate the power component. A man’s identity thus determines his sexual orientation and line of work. In his play *Dance Like A Man*, Mahesh Dattani takes on these issues head-on as a dramatist. He challenges the socialization of gender roles and the hierarchy of the sexes. The present paper attempts to explore the discourse masculinity, patriarchal hegemony and gender construction within the margin of family unit characterized by generation gaps as depicted in the play.

Keywords— Gender Construction, Patriarchy, Hegemony, Masculinity.

It is impossible to adequately explain the nature of human identity in our modern lives using just one discursive domain. Identity has been viewed by gender studies as a matter of agency within the heterosexual binary. However, the ongoing expansion of gender roles outside the bounds of dualism calls into question the veracity of normative constructions. By establishing the idea of gender performativity, which aims to explain the tentative character of gender signification and leaves room for the re-signification of gendered bodies, Judith Butler has challenged the complacency of gender studies. Gender, according to Butler, is performative and the idea that gender is performative explains how a series of activities lead to the development of gender identity. In her essay *Performative Acts and Gender Constitution* Butler notes:

“Gender reality is performative which means, quite simply, that it is real only to the extent that it is performed” (Butler).

She effectively criticizes the ontological essentialism of binary gender concepts like man and woman and views the body as a sociological signifier determined by tradition. She wrote “gender proves to be performative— that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to preexist the deed” (Butler). Being a socially conscious dramatist, Mahesh Dattani is concerned with how gender roles are evolving in contemporary India. In Indian society, where individuals are still viewed in the context of restrictive societal mores despite dramatic changes to the economy and society, he reinterprets and challenges traditional ideas of masculinity and femininity. His characters are based on the more affluent and urbanized segments of society. They appear to be the most forward-thinking and educated group under whose direction India hopes to overcome the Third World’s disadvantage. Dattani, however, methodically exposes the contradictions present in such a society through a

representation of prejudice, stereotyping, and dogma in the guise of culture and tradition. He uses sexuality and gender as the foundation for a polemic against marginalization and oppression. He sees a person's sexuality as fluid rather than natural or necessary. To maintain the hegemonic power relations, repressive society demands that everyone adopt gendered identities and repeatedly replicate these identities. Identity constructions serve to articulate the heterosexuality binary matrix and to oppose other manifestations of it. He reflects that "seems fair to say that certain kinds of acts are usually interpreted as expressive of a gender core or identity, and that these acts either conform to an expected gender identity or contest that expectation in way". (Butler)

To begin with, the phrase "Dance like a Man" functions as a performative utterance that simultaneously asserts that there are different dance genres and techniques for men and women. Thus, 'dance' as the main theme, appears as the catalyst for the conflict between the characters. As the story unfolds, it moves forward to take center stage, leaving the supporting cast behind. Eventually, 'dance' begins to develop a personality that governs the characters in the narrative. Ratna and Jairaj want to pursue their love of dance and make it a career choice; for them, Bharatnatyam is more than just an art form; it is who they are and what makes them who they are. A creative person who wants to express themselves through their art is thwarted in their efforts by traditional gender roles, which also force them to conform to the boundaries of this repressive social structure. Here, it is a 'male' who is oppressed by patriarchy rather than just a woman. In the narrative, Jairaj is more severely impacted by gender prejudice and stereotypes. It is significant because formerly in Indian society, dance was not seen as a respectable vocation, either collectively or individually for males. In this context, 'dance' refers to societal obligations that must be 'performed'. Therefore, a close examination of the title reveals the performative nature of the expression, which, with the aid of linguistic conventions, acknowledges a fundamental form of 'Man' that, must be repeated in speech, gestures, and actions, or rather in such positive performances, in order to maintain the gendering status quo. Thus, dance functions as a jussive verb that expresses an order or demand in both of its senses: "artistic performance and conventional norms." (Bharati)

Jairaj uses dancing as a means of expressing himself and his feelings in the performance. He uses dance as a means of rebellion against his father's attempts to control him and make him live up to his expectations. According to Amritlal, dancing for Jairaj began as a pastime or rather a fancy that he had, which he believed wouldn't last for very long. Jairaj however continues to practise Bharatnatyam

despite his father's opposition and is eager to study Kuchipudi, another kind of Indian classical dance that originated in the village of Kuchipudi in the Indian state of Andhra Pradesh. His wife Ratna encourages him by dancing with him and giving him the strength to oppose his father. Jairaj displays rebellious trait even years after Amritlal's passing when, despite an aging-related receding hairline, he continues to wear his hair long, contrary to what his father had always wanted. Amritlal, who is regarded as modern and emancipated by other people in society, fails to embody this mindset at home because he forbids his kid from dancing and insists that he conform to the gender role that society has assigned to him. The concepts of independence, progress, and freedom hold very different meanings for both parent and son. When Jairaj asks his father if he's never had any obsessions, Amritlal responds, revealing the difference in their perspectives: "If you mean my involvement in fighting for your freedom [...] yes, it was my obsession." (Dattani). Jairaj then exclaims: "You had yours. Now allow me to have mine!" (Dattani)

On the other hand, 'dance' must be conserved for Ratna by being taught by a traditional Dev Dasi or temple dancer like Channi amma. Jairaj dances to find happiness and the joy of dancing along with his wife. Lata's parents' passion helped her develop as a good dancer, and now it is an integral part of who she is. The grandfather, Amritlal Parekh, supported Ratna's love of dance only to maintain his reputation as a liberal and progressive nationalist, but he expressed opposition to his son choosing to pursue dance as a career. Viswas is a diminished mirror of Amritlal's personality who, without control over Lata's life, is unable to voice his displeasure with her dancing. Such pairings of characters also serve as a theatrical device to reveal the disruptive nature of gender signifying in performance. In order to retrace Jairaj's childhood memories, Dattani casts the same actor who played Jairaj in the part of Amritlal Parekh. This exchange technique highlights each unique 'stylization' of the character that exemplifies gender roles in society. The actor just physically alters his part by enveloping Amritlal's shawl while adopting an authoritative stance which Judith Butler puts as "gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts". (Butler)

Mahesh Dattani has critically evaluated both the individual and the societal mentality of those who are bound by patriarchal conventions in *Dance Like a Man*. It can be analyzed as a family drama that depicts a fierce conflict between individual identity and hegemonic identity through generation. In the words of Asha Kuthari Chaudhuri:

"Through the seamless movement in time and space, Dattani weaves in the intricate web of gender relationships and the givens of societal norm spanning three generations" (Chaudhuri).

The play does a fantastic job of presenting the stigma associated with the word effeminate. Jairaj's father, Amritlal Parekh, is an intelligent Hindu freedom warrior and shrewd Gujju (Gujarati) businessman. He believed that males were expected to engage in activities that demonstrated their physical prowess, thus he had no idea that men might pursue careers in dancing. His opposition to Jairaj's career choice of dance was mostly motivated by the internalized idea of rigid gender norms. Jairaj has chosen a profession that was historically reserved for women, thus to Amritlal, he is not a man. Since the day he went back to his father's care, Jairaj has ceased to be a man in Ratna's eyes. Because Jairaj's masculinity is under attack in the play's milieu, he must repeatedly 'act' his gender in order to create himself. Hence, it can be said that Jairaj's gender is performative and that his repetitive body movements and gestures constitute essential signifiers in this performance's script.

Amritlal believes that the ideal role envisioned for his gender is not represented by this performative art. He considered the performance to be well as long as it was confined to his daughter-in-law, but the instant he saw his dear son performing the classical dance form of Bharatanatyam, the ground shook beneath him. Even the sight of Jairaj's guru (teacher) with his long hair infuriated Amritlal:

"Amritlal: I have never seen a man with long hair.

Jairaj: All sadhus have long hair.

Amritlal: I don't mean them. I meant normal men.

[...]

Jairaj: Are you saying that he is not...

Amritlal: I have also noticed the way he walks." (Dattani)

Amritlal's suspicions in *Dance Like a Man* subtly imply homosexuality. However, the play's primary means of presenting Jairaj's gender ambiguity is through the performance of his body. It's noteworthy to observe that Dattani makes a subtle suggestion about Jairaj's body's suitability for feminine roles.

Language conventions are used to produce gendered bodies, therefore it follows that these discourse flaws and slipups are also present. The goal of repeating gender functions is to approach their optimal form. However, because the gendered bodies cannot duplicate an ideal form, it becomes a failing attempt to do so. Butler notes:

"Gender ought not to be construed as a stable identity or locus of agency from which various acts follow; rather gender is an identity tenuously constituted in time, instituted in an exterior space through a stylized repetition of acts. The effect of gender is produced through the stylization of the body and, hence, must be understood as the mundane way in which bodily gestures, movements, and styles of various kinds constitute the illusion of an abiding gendered self." (Butler)

In these definitions, Jairaj's gender is also a 'mundane', 'repetitive', and even 'ritualistic' act in a performance that repeatedly repeats itself through different body gestures and acts. Since Jairaj occasionally dresses as a different sex, renegotiating his traditional gender roles, it even nearly resembles Butler's concept of performativity in 'drag'. If we look more closely at Jairaj's explanation of his performance as a woman, he claims that donning Ratna's wig and outfit made him resemble her. In some ways, this can be deceptive because any attempt to conceptualize Jairaj's gender performativity must be accompanied by the understanding that it involves more than simply taking up a woman's outfit and choosing to be the woman he is not:

"There's nothing crude about it. I danced the same item. For the army [...] your mother was too scared and they only wanted a woman. So I wore your mother's costume, a wig and [...] whatever else was necessary to make me look like a woman, and danced. They loved it. They loved it even more when they found out I was a man." (Dattani)

Hence, the conceptions of a permanent gender identity that a heteronormative culture tends to presuppose are challenged and subverted by Jairaj's performative gender, which is contingent rather than stable.

Even for Ratna, gender emerges as a performance of a different kind since Amritlal paradoxically endorses his daughter-in-law's choice in dance, in part because it fits the traditional performative structure of the Indian woman in her given gender role. Again, his approval is not just a quick nod of the head. Assuming the role of the Indian patriarch, he rules Ratna's movements and exerts enough control over them to win her support for his plans. When he finds out that Ratna visits the devadasi Chenni Amma and performs in her courtyard, he steps in right away to stop Ratna and stop any further lessons that, in Amritlal's perspective, would have damaged the prestige of his family:

"Amritlal: And practice in her courtyard for all passers-by to see.

Ratna: Only those who are curious enough to peep over her wall to see where the sound of dancing bells are coming from.

Amritlal: Your bells. The sound of your bells.

Ratna: Yes.

Amritlal: The sound of your bells coming from the courtyard of a prostitute.

Ratna: She is seventy-five years old.

Amritlal: And people peer over her walls to see my daughter-in-law dancing in her courtyard."

(Dattani)

Further, her claims that she doesn't think of Jairaj as a man because he went back to his father's care, she further exemplifies the contradictions that come with gender roleplaying. This reveals gaps and inconsistencies between tradition and practice, illuminating the uncertainty of social expectation. When Viswas tries to mimic the stern Amritlal by putting his shawl over him, he shows us the ridicule in imitation that can be seen in the forced portrayal of stereotypes. His performance establishes the upper bound on the frequency of acts specific to a given gender role, which always impedes the ideal performance of gender. He expresses the same patriarchal viewpoint on dancing as Amritlal, but because he lacks authority, his performance amounts to a parody of patriarchy. Jairaj, however, tells Viswas a story of having to perform as a lady in front of an army. In such a situation, dancing turns becomes a vehicle for marginalized people to assert their queer identity, which is placed beyond the heterosexual community's narrow confines.

Dance Like A Man skillfully skirts the boundaries of acceptable definitions of masculinity and femininity and asks how such frail structures can provide a solution to the possibilities found in the subversive repetition of identities. It centers on Jairaj and Ratna, a husband and wife team that compete against one another in gender roles. They continue to examine their gendered roles and relive their life of servitude under the patriarch Amritlal Parekh as they do so. The play's in-depth examination of dance's role in societal function reveals how important it is for creating personal identities. Ratna and Amritlal's power play explores the power structures that control tradition and mainstream traditional identity. The playwright portrays the stigmatization of male dancers through Amritlal, which revisits the historical truth of the Devdasi tradition. In Viswas and Jairaj, masculinity is portrayed as a performative aspect of the male body. While the latter subverts such codes by ingesting diametrically opposed feminine codes, the former can only copy the patriarchal gender codes of masculinity.

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Representation of History and Culture in Amitav Ghosh's *The Circle of Reason* and *The Shadow Lines*

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Abstract— Indian English fiction scholars portray history and culture and their encounters in man centric social orders with a profound thoughtful comprehension. Ghosh's set of experiences and culture are depicted delicately and truth be told they are the main spirits in his fiction. He depicts their social development. Amitav Ghosh never presents his women characters as obvious extremist women's activists nor as the generalization pictures of Sita and Savitri. His portrayal of women is basically sensible. Through his portrayal of women in his novels, Amitav Ghosh has strived to investigate the close to home universe of culture that assists the readers with figuring out the inferior to reasonableness as well as their critical research. In *The Shadow Lines* history and culture is being addressed as gutsy as men since they battle the difficulties of livelihood, destitution unfairness. In the novel *The Circle of Reason* characters are that of an extraordinary progressive, with solid patriot sentiments. The tendency of the post present day Indian English creator is to flabbergast a great many whimsical portrayals and categorisations with the result that unquestionable lines and cut off points between the designs, as well as blissful of an insightful work are speedy disappearing. Amitav Ghosh mirrors the states of history and culture in his books. Ghosh follows the development of the way of life and world from the generalizations to the orientation segregation. His women characters are depicted as life providers and are the main spirits of his fiction. He depicts history and culture and its involvement in thoughtful comprehension. This paper concentrates on the portrayal of culture and history in select novels of Amitav Ghosh of his *The Shadow Lines* and *The Circle of Reason*. In these two novels, Ghosh visualizes a future where custom will prompt the liberating changes in the bigger social issues. The research paper also portrays the existence of three age across societies and boundaries. In this present paper, I additionally would examine philosophical components, women's struggle against man centric culture, orientation talk and status of women in the general public.

Keywords— Diaspora, Fundamentalism, Social Milieu, History, Culture, Gender Discrimination.

I. INTRODUCTION

The ascent of the Indian Writing in English is, at the beginning, to be found by and large. The first association that we ought to be taking a gander at is the presentation of the English language as a medium of guidance in India and the presentation of English writing as a subject in the Universities. Macaulay's Minute presented in 1833 accommodated the presentation of English as a mechanism of guidance with the case that the English tongue would be the most helpful for our local

subjects. While introducing his popular moment, Macaulay conceded genuinely that he had not peruse any of the Sanskrit and Arabic books but didn't stop from making such a proclamation: A solitary rack of a decent European library merits the entire local writing of India and Arabia. All the verifiable data which has been gathered in the Sanskrit language is not as much as what might be found in the measly concise editions utilized at preliminary schools of England. India, in this way turned into a sort of proving ground for the send-off of English writing in the

study hall when English Universities were as yet saturated with the Latin and Greek works of art. English was, therefore, presented in instructive organizations, Courts and workplaces in this way dislodging the conventional utilization of Arabic and Sanskrit as a method of correspondence and documentation. Ghosh depicts a world wherein the more modest terms of local area misrepresent the philosophies of country dazzled by the 'customary' pragmatist novel structure — and the obviously natural, established terms of 'local area' are themselves imploded into an acknowledgment that all individuals can be followed back to chronicles of relocation and movement.

Independence from political imperialism came as a reviving breeze to the Indian scholars who were currently enthused to compose with another viewpoint and express their native ethos and convictions. Post-provincial Indian English journalists like Salman Rushdie, Vikram Seth, Amitav Ghosh and so on, composing with extraordinary dynamism, particular voice, life and a degree of confidence, have freed Indian English writing from the pioneer burden. Verifiable patriot issues like diaspora, relocation, exiles, provincial authority; financial and social issues like east-west experience, station and class and so forth become the worries of these scholars. The current paper is planned to look at Amitav Ghosh's treatment of the risky of personality in *The Shadow Lines* (1988), which as a memory novel, portrays not many verifiable occasions like the opportunity development in Bengal, the Second World War and the Partition of India in 1947 and the mutual mobs in Bangladesh and India.

II. HISTORY AND CULTURE

Amitav Ghosh's most memorable novel, *The Circle of Reason*, is a fascinating presentation which presents and investigates subjects that have been created in his later work. The novel is apparently a bildungsroman portraying the excursion of Alu, a Bengali vagrant, from the dark town of Lalpukur to Calcutta, Kerala, the Middle East and Algeria. It additionally integrates components of the picaresque novel, the novel of thoughts, the thrill ride or investigator novel (with Assistant Superintendent of Police, Jyoti Das, following the supposed fanatic, Alu, through a few mainland's) and the Hindu epic. The text subsequently balances direct story strategies against a multi-voiced, reluctantly repeating structure.

Certain verifiable occasions, for example, the Indian patriot battle of the 1930s, the Bangladesh battle of 1971, and the global tide of relocation to the Middle East of the 1970s onwards, are foregrounded in *The Circle of Reason*. The novel is, be that as it may, more worried about the time of British colonization of India. Through the

personality of Balaram, Ghosh investigates the proceeding with effect of the Raj's instructive strategies on post-provincial India. Ghosh's anxiety isn't with the Raj qua the Raj, yet with the complex social imbrication, because of the Raj of different components and variables pre-pioneer, frontier, post-pilgrim and, on the off chance that one might say as much, para-provincial in the formation of a specific sort of information/talk

The Shadow Lines as a post-pioneer novel inquiry a few patriot suppositions soaked up in a post-independent country. It concentrates on how the story of patriotism develops a country inventively, in light of one's biases and frailties. Dismissing the acquired history, the original accentuation the desperation of recreating a substitute history in light of memory and oral stories. Using a problematic storyteller, a kid, Amitav Ghosh undermines the customary fixities of a plot structure, similar to dates and occasions. He shows how patriotism, rather than taking out savagery from the general public, integrates it inside the body commonwealth, in this manner making another apprehension psychosis. *The Shadow Lines* is the tale of a Bengali family, of three ages, chalking out their clairvoyant processes from coloniality to post-coloniality, with a comparing actual relocation from Dhaka to Calcutta in pre-freedom India, and the resulting finding some peace with another envisioned personality. Tha'mma, the matron, or the grandma of the storyteller and her sister Mayadebi were brought into the world at their genealogical house in Dhaka in the early long periods of last hundred years. The joint family contained two siblings, Thamma's dad and her uncle, and their kids. At the point when the kids were youthful, the two siblings fought and separated their home in a legal counsellor like accuracy, allowing the segment to go through entryways and restroom and, surprisingly, their dad's old nameplate.

Under British rule, numerous western researchers set off to decipher India and develop a storage facility of information about its geology, history, people groups, dialects, etc. English overseers utilized this to legitimize provincial rule and at the same time endeavoured to organize western information as comprising a predominant and generally material perspective. In that capacity, the issue of "information" in the frontier setting was snared in a mind-boggling trap of force relations. In this paper I present upon Amitav Ghosh's research of the social production of information in India, explicitly upon his portrayal of the talks of science in *The Circle of Reason* and *The Shadow Lines* of history and culture and its importance in the novels.

The original turns upon a discussion concerning the connection between science, innovation and patriotism

in India, which arrives at back to the start of the nineteenth 100 years. Ghosh takes part in a discourse concerning 'custom' versus 'innovation' which has distracted Indian patriots from Rammohun Roy to Tagore, Gandhi and Nehru, and pilgrim masterminds like William Jones and Macaulay. Inside this expansive structure Ghosh, in the same way as other Indian journalists, doesn't completely acknowledge the regular science/custom division, or set it on an East/West hub. Rather, he problematizes the Science-is-West and Tradition-is-East polarity, separating fantasies by his cross examination of the status and worth of various parts of science in India. Specifically, Ghosh is worried about the arranging in India of what may be advantageously named science and pseudo-science. The narrator has this acknowledgment and maintains the idea he conveyed inside himself about space.

"I had confidence in the truth of room; I accepted that distance isolates. That it is a mortal substance; I had faith in the truth of countries and line there existed another reality. The main relationship my jargon allowed between those different truths was battle of companionship." (TSL 219)

I mean to break down this discussion by following the historical backdrop of such 'pseudo-sciences' as phrenology and nineteenth-century criminal science, as well as additional by and large acknowledged logical practices, like Pasteurian microbial science and tropical medication. Ghosh's inferences to a tremendous scope of logical ventures urge the readers to ponder how western science definitely changes, but is itself hybridized by its experience with, Indian culture. In this novel, Ghosh makes the significant point that science, innovation and medication were not passed on to India by the British in a one-manner cycle of move, yet were as a matter of fact engaged with a mind-boggling series of multifaceted trades, interpretations and transformations.

The Circle of Reason, as its title recommends, is an original that intently inspects ways of thinking of reason, and the science and innovation that is related with these ways of thinking. Following Popkin and Stroll, I extensively characterize reason as a bunch of inductive cycles that probably permit admittance to information in the most grounded sense, information that could by no means at any point perhaps be misleading. Reason is obviously a challenged term, which has been deciphered in

boundlessly various ways by logicians as different as Plato and Chomsky. It is likewise vital to know that there is a majority of ideas of reason. In India, for instance, talks of reason and rationale long originated before British venture into the subcontinent and were not restricted exclusively to the Hindu practice. In any case, the Enlightenment's strong statement that its own kind of reason had exceptional and widespread immaterialness, and the effect this had on colonized nations like India, has prompted the accentuation in this paper on cross examining western translations of reason. All things considered, I need to try not to become entangled in that frame of mind about the complex and frequently disconnected nature of western view of reason from the Enlightenment onwards. My concentration, subsequently, will be on western talk encompassing science and innovation, which, with regards to expansionism, were progressively viewed as standards of sanity and progress. Provincial talk would in general pivot upon one specific variant of reason, which showed itself in material advances.

The Shadow Lines is essentially a novel, which manages three families spread more than three nations across the world viz. Dhaka, Calcutta, and London. The three families portray their own encounters of social, strict and public contrasts/apathies along the ages. Composed against the milieu of common hardship in East Pakistan (presently Bangladesh) and mob hit Calcutta, the novel uncovers during its course the different injuries and emergency looked by the migrants and the left-over locals in East Pakistan. It additionally attempts to show that such collective mobs don't have borders; they spread like quickly and cross regional lines. Hence a collective uproar in Srinagar has its belongings in Dhaka and consequently the geological boundaries among Dhaka and Srinagar appear to vanish.

The occasions in the novel basically rotate around Maya Devi's family, their fellowship with the English companions the Prices, and Thamma, the storyteller's grandma and Maya Devi's senior sister. The clever arrangements with the encounters and connections with her genealogical city Dhaka. The portrayal spins around various many years and furthermore covers the mobs of 1964 which killed Maya Devi's uncle 'Jethamoshai', Tridip, the focal person of the novel, and Khalil, the cart puller. Their demises appear to cover the issue of intercultural understanding and fellowship in contemporary social designs partitioned by ambiguous lines called public limits. The novel consequently spins around two families-The Datta-Chaudhuri's of Bengal and the Prices in London. Furthermore, in the cross-value-based characteristic between these two families and their ages, Ghosh's clever attempts to examine the idea of limit

The pioneers accidentally put stock 'in moving brutality, to the boundaries and managing it through science and manufacturing plants,' since they had confidence in the charm of lines,

“...trusting maybe that whenever they had carved their lines upon the guide, the two pieces of land would cruise away from one another like the moving structural plates of the Gondwanaland. What had they felt, I pondered, when they found that they had made not a partition, but rather a yet-unseen incongruity the incongruity that killed Tridib: the straightforward truth that there had never been a second in the 4,000-year-old history of that guide, when the spots we know as Dhaka and Calcutta were more firmly bound to one another than after they had defined their boundaries.” (TSL 233)

They could track down a spot 'without a past, without history' where they could meet as truly free individuals. Meanwhile Sahib was posted in Dhaka. Thamma had resigned from her school and was adapting to her post-retirement blues, when she came to realize that her old uncle in Dhaka was as yet alive. Presently she was stressed for him, being abandoned in an unfamiliar land, a country for the Muslims. She needed to carry back him to her designed nation, India, the country for the Hindus. They chose to visit Dhaka alongside May and Tridib when the previous came to India. Those days the occurrence of Hazratbal had simply occurred in Kashmir, and pressure was running high among India and Pakistan. However, on a generally serene Thursday, they set out on their central goal to recover the old uncle. Ukil babu, as he was known wouldn't leave the land where he was conceived, dismissing to be a piece of India, since he didn't have confidence in every one of these 'India-shindia'. The elderly person was cared for by a cart puller, Khalil, who however a Muslim viewed him as his dad. Khalil brought him out on his cart on the affection of taking him to the court where he had once polished. On out of the path, their authority Mercedes was confronted by a crowd; neglecting

to stop the vehicle the furious horde went after the cart behind.

Quite possibly of the main second in *The Circle of Reason* happens when Balaram becomes estranged by the standard study of figures, for example, Irène Joliot-Curie and goes rather to such practices as phrenology, which these days are viewed as informal and mistaken. Balaram is repulsed by Curie's sanctioned science when she coincidentally embarrasses him out in the open. Out of resentment, Balaram embraces phrenology, finding the science alluring because of its viable self-improvement characteristics. The thought basic phrenology, that character can be distinguished through the general size of the psychological organs in the cerebrum, is simple for an undeveloped brain to get a handle on. The way that one requires no unique information to set oneself up as a phrenologist would engage somebody like Balaram, who feels alienated from the disconnected, generic talk of high science. Without a doubt, in *The Circle of Reason*, Balaram comes to be viewed as a specialist regarding the matter basically by buying a duplicate of Practical Phrenology and having a bunch of head-estimating callipers made. The talk of phrenology, in contrast to most mental and clinical talks, may turn into anyone's property, in the Foucauldian sense referenced before

III. CONCLUSION

The novels are wonderfully created novel which displays diasporic disengagement of characters which makes diverse contentions. This paper focussed on Gosh's idea gets slowly turned around when he understands the delicate idea of boundaries. The research appropriately brings up that *The Shadow Lines* at last uncover the delicacy of parts, borders between countries as carved out in maps and of wildernesses policed by country expresses that different individuals, networks and families in the both the novels *The Circle of Reason* as well as home is in a figurative relationship with country. Tha'mma discusses her topsy turvy house in Dhaka and the narrative of that house is indeed the tale of partitioned India. As kids living in a joint family in Dhaka, Tha'mma and her sister Mayadebi are observer to the fight between their dad and his sibling. Things come to such a pass that they consider separating their home. This division is unmistakable to the point that a real line is attracted the centre of the house separating everything including the cabinet. In this over-the-top detail the parcel emerges for the readers as an occasion that was both nonsensical and avoidable. One more part of partition of the house that is subsequently applied to the country is about the philosophical division that follows this material division The story procedure of

Ghosh is by all accounts irresolute in a similar way as Spivak's hypothetical system presented previously. The portrayal of the novel surely comes through as a piece of the inferior fortitude, while at the same time perusing this subalternity contrary to what would be expected: the 'inferior' real factors in the novel are introduced very as built just like those of Western innovation. Both are desultory developments that change through common impacts. The novels likewise participate in domineering illustrative practices in light of a legitimate concern for political scrupulosity and embraces an extremist and vague deconstruction of portrayal in that capacity. Alu's weird correspondence with the group clearly gives an occasion of the deconstruction of portrayal as such by rising above talks in light of a specific language and by organizing quiet as a type of correspondence in the experience with the other.

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Displacement and Tribal Livelihood in Mining Areas of Keonjhar District in Odisha

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Abstract— Land is not only a tangible asset but is the mainstay of most of the rural folks as they are dependent on agriculture and allied activities. The tribal economy is also primarily agro-based and they have emotional attachment to land. But, with the opening of the tribal areas, the tribal land is being alienated to the non-tribals. Consequently, a large number of tribal cultivators have been rendered landless labourers. Decrease in the number of cultivators and increase in the number of landless labourers indicates the disturbing trend of land alienation. Shifting cultivation as the earliest form of agriculture continues to be predominantly practiced by the tribals. Though it has its own merits and demerits, it has become a way of life with them. The Constitution of India provides certain provisions to protect the interests of the Scheduled Tribes, which will also be discussed in this unit. The present study reveals the overall scenario of tribal belt with mining affected areas in Keonjhar district of Odisha and its present livelihoods in the displacement process due to land alienation.

Keywords— Land, Labourers, Tribals, Keonjhar, Alienation.

I. INTRODUCTION

The incidence of land alienation varies from state to state. Laws have been enacted in all the states to deal with the problem of land alienation to the tribals. In the past, an average tribal family had a fair size of land-holding which supported it even with primitive methods of cultivation. The increasing pressure of population on land particularly from the advanced section of society has forced the tribals to leave their land. The present study reveals the overall scenario of tribal belt with mining affected areas in Keonjhar district of Odisha and its present livelihoods in the displacement process due to land alienation.

Causes of Land Alienation

A sizeable area of the tribal land has been alienated. The causes are:

- Indebtedness
- Lacunae in the land laws

- Acquisition of land for public purposes by the Government and other institutions

- Encroachment and forcible eviction of tribals from their land.

Methods of Land Alienation

The general methods of land alienation have been through

- Sale
- Mortgage
- Lease
- Benami Transfers
- Collusive decrees
- Fraudulent methods and land grabbing

Apart from alienation of land to private persons, the Government has acquired substantial tribal land for various developmental projects such as irrigation, power, industrial and other projects.

II. REVIEW OF LITERATURE

L.P. Vidyarthi (Vidyarthi, 1970) examined the impact of urbanization on tribal culture. He studied the impact of the emergence of a heavy engineering complex in a tribal belt of Chotanagpur, and by analyzing the pattern of socio-economic changes that occurred in this region owing to large scale industrialization.

Dean Joros (1973), in his study, presents his views on the relation between political socialization of the tribals and integration process or the effect of tribal welfare programmes on their political socialization. He reveals that by analyzing the political socialization process of tribals, a more complete evaluation of tribal welfare programmes would be ensured. This view is also explained by P.R.G. Mathur (1977). He points out that induction into political culture and integration into the mainstream of national life are part of one and the same process and without political socialization being achieved, tribals integration into the national life is impossible. Political socialization must precede their integration into national life. Motivation and objective underlying the tribal welfare programmes and political socialization are common.

Das Gupta (1970) examined the socio-economic conditions of the Santal tribals of Naxalbari and Sawaras of Srikakulam that forced them to revolt against the exploitative social system that prevailed in these areas. This study also throws light on the emerging contradiction in tribals areas and between different tribal and non-tribal classes. Sethu Madhava Rao explains how the Gonds of Adilabad have been appropriated from their resources especially from their cultivable lands. He also discusses the phase-wise transformation of tribal lands from 'their community cultivation' the chieftains system, to Mokasadar to Deshmukh system of land holdings and the ruination of Gonds life.

Ray B.C. (2009) written a book on "Tribals of Orissa: The Changing Socio Economic Profile" states that Orissa is the home of 62 scheduled tribes but comparatively very little research has been done on the socio-economic life of the tribals. His attempt is related to combine the studies and analyses by historians, anthropologists, psychologists, economists and literally critics on the changing society of the tribals. The modern processes put up before the tribals by western- urban-industrial-democratic model, heralding unprecedented change in tribal lifestyle have come in for academic scrutiny.

Sakararama Somayaji and Smrithi Talwar (2011) elicit ideas about compulsory land acquisition and involuntary displacement of communities for a larger public purpose captures the tension of development in the

modern state, with protecting the rights of the minority and tribals. In India, informal estimates of involuntary resettlement are estimated to be around 50 million people over the last five decades, and three-fourths of those displaced still face an uncertain future. Growing public concern over the long-term consequences of this has led to greater scrutiny of the rehabilitation and resettlement process, particularly for large development projects.

Meher Rajkishore (2003) in his book, "The Social and Ecological effects of industrialization in a tribal region: The case of the Rourkela Steel Plant." examined that extensive mining activities in areas such as Panposh and Bonai sub-division of Sundergarh have destroyed dense forest and fertile agricultural lands, and the tribal are now dependent upon the unsustainable mining economy by employing themselves as daily wage workers, when they fail to get work they migrate to the nearby Rourkela city as turnover and seasonal migrants.

Oroan Vijay (2012) in his study said that agriculture and allied activities support the livelihood of nearly 70% of Indian rural population. However, in recent years, land based livelihoods of small and marginal farmers are increasingly becoming unsustainable as their land has failed to support their livelihoods. The rapid changes at the macro level that India witnessed since the early nineties has contributed to the instability of the livelihood system of the proper section of rural and tribal households. The emergence of industry and market economy has disturbed the age old tribal and nature relationship. While the benefits of the globalization process have largely accrued to the urban sector growth and the rural sector left behind.

Mohanty Rajashree (2011) in her study, "Impact of Development Project on the Displaced Tribals: A case study of a Development Project in Eastern India." discussed the effect of displacement especially on tribal's, it is necessary to identify the risk involves in each development project and also to draw attention on the benefits over and above of compensation and rehabilitation. Due to displacement, many villages gradually get included in cities and urban people also migrate to villages transforming them in towns and shows the impact in village people how they suffers and what problems they are going to face. Adivasi today realised that the reserved army of labour created by this destruction has not gainfully employed by these regimes only a few get employment and the large majority between providing cheap labour and unemployment. The majority of them have been struggling for the past decades for proper resettlement, compensation and even basic amenities in the places to which they have been relocated.

Freudenberg and Wilson (2002) in a review of case studies on local socio-economic impacts of mining in United States challenge the belief that mining leads to rural poverty and unemployment in the mining areas. Mining projects around the world have come under severe criticism under counts of land expropriation and environmental degradation that harm the livelihoods and health of local communities. Mining projects involve huge investments accompanied with strong political influence, and local communities could bear substantial environmental, economic, and social costs unless local governments enforce strong regulatory systems to ensure equitable sharing of benefits.

The fulcrum of rural livelihood rests on land. Land is the major economic resource in any agricultural society and the tribes of Keonjhar district are no exception. Land is not only a source of livelihood for the tribals, it is also connected with their sense of history and is a symbol of social prestige. The ownership of land or the assured possession of a few acres is not only the means of economic subsistence but is also a symbol of status and dignity.

Since tribal-inhabited regions of Keonjhar district are rich in mineral, forest and water resources, large-scale development projects (such as dams, irrigations, power plants, roads, railways) invariably came to be located in tribal areas. Tribal economies in Keonjhar district are mostly subsistence economies whose survival is closely linked to and natural resources, including forest products. More so in Keonjhar district, tribal areas are coterminous with mineral deposits and have thus attracted considerable attention by the private sector in recent years, both for extraction and industrial development. All this together with the increasing threat of naxalite violence in these areas has made focus on tribal development a policy imperative. Studies estimate that more than 50 per cent of tribal land in Odisha has been lost to non-tribals over a period of 25-30 years through indebtedness, mortgage and forcible possession. Worse, the process of tribal alienation,

i.e. STs gradually losing their access to traditional commons has accelerated in recent years. While studies vary with regard to the impact of displacement in Odisha and Jharkhand, mostly on account of setting up of mineral-based industries, all agree that of those displaced a disproportionate number are tribals. These states also have a controversial track record of resettlement and rehabilitation. Most activists and academics working on tribal issues think that it is alienation from these communal resources which forms the fulcrum of tribal angst and revolt. Alienation together with reduced income from NTFPs (Non-Timber Forest Products), stagnant agriculture and limited opportunities for non-farm self-employment, push tribal households into a cycle of high interest debt from private moneylenders resulting in food insecurity and forced migration.

OBJECTIVES OF THE STUDY

- i) To examine the social-economic status of tribal people and their present source of livelihoods in the sample study areas of Keonjhar district of Odisha.
- ii) To examine the land compensated amount after land alienation by the govt. to the tribal people in the sample study areas of the district.
- iii) To examine the present source of livelihood after land alienation of the tribal people in the sample study areas of the district.

III. METHODOLOGY ADOPTED FOR THE STUDY

The methodology adopted for the study is based on the primary data collection. For this, simple random sampling is used for selecting households and purposive sampling is used for selecting areas. Five villages viz., Gumura, Basudevpur, Duduposi, Uparjagar and Talakainsari of three blocks viz., Jhumpura, Joda and Banspal of Keonjhar district of Odisha are taken for the research study and statistical tools like bar charts, correlation in SPSS and MS-Excel are used for the study.

DATA METHODOLOGY AND INTERPRETATION

Table No.1

GUMURA VILLAGE, BLOCK-JHUMPURA, DIST-KEONJHAR								
Sl. No	Name of the Household	Age	Sex	No. of Family Members (M-male, F-female)	Land Alienated (in acres)	Type of Land A- Fertile B-Semi Fertile C-Barren	Compensation amount (INR)	Present source of Livelihood after Land Alienation
1	Laxman Nayak	55	Male	6(3M,3F)	1.04	A	3,72,000	Cultivation, Cattle Farming
2	Singha Nayak	57	Male	9(5M,4F)	1.04	A	3,72,000	Cultivation, Cattle Farming
3	Srikanta Nayak	45	Male	10(6M, 4F)	0.50	B	1,08,000	Cultivation
4	Dasaru Nayak	50	Male	7(4M,3F)	0.75	A	3,40,000	Cultivation, Cattle Farming
5	Narottam Nayak	52	Male	7(3M,4F)	0.05	C	27,000	Bonded Labourers
6	Laxman Munda	58	Male	8(4M,4F)	0.25	B	1,50,000	Cultivation
7	Ananda Sardar	59	Male	6(3M,3F)	0.50	C	75,000	Daily Wagers
8	Bugulu Sardar	54	Male	8(3M,5F)	0.45	B	90,000	Bonded Labourers
9	Dussan Munda	55	Male	8(4M,4F)	0.52	C	80,000	Bonded Labourers
10	Japani Nayak	49	Male	7(3M,4F)	0.49	C	60,000	Daily Wagers

From the above table.1, in Gumura village of jhumpura block in Keonjhar district 10 people of the concerned areas belongs to tribal community in mining affected areas all are male category. Out of which, Laxman Nayak and Singha Nayak had land alienated to an extent of 1.04 acres respectively. These lands are fertile in nature and due to the nature of the land, they got highest amount of compensation of Rs.3,72,000 and after land alienation, their livelihood sources are cultivation, cattle farming. It is also interesting fact from the above table that the respondents who have inferior quality of land they have got lesser amount of compensation after land alienation than the respondents who have superior quality of land.

Table No.2

BASUDEVPUR VILLAGE, BLOCK-JODA, DIST-KEONJHAR								
Sl.No	Name of the Household	Age	Sex	No. of Family Members (M-male, F-female)	Land Alienated (in acres)	Type of Land A- Fertile B-Semi Fertile C-Barren	Compensation amount (INR)	Present source of Livelihood after Land Alienation
1	Duryodhan Nayak	38	Male	8(5M,3F)	0.52	A	1,04,000	Daily Wagers

2	RameshNayak	39	Male	6(4M,2F)	0.52	A	1,04000	Daily Wagers
3	Anil Nayak	62	Male	4(2M, 2F)	0.52	A	1,04000	Bonded Labourers
4	Ganeshwar Nayak	35	Male	3(2M,1F)	0.52	A	1,04000	Bonded Labourers
5	Ugreswar Nayak	35	Male	5(3M,2F)	0.52	A	1,04000	Daily Wagers
6	Ganeshwar Patra	40	Male	6(3M,3F)	0.52	A	1,04000	Daily Wagers
7	Mangulu Nayak	38	Male	6(4M,2F)	0.52	A	1,04000	Bonded Labourers
8	Radha Nayak	50	Male	4(2M,2F)	0.52	A	1,04000	Bonded Labourers
9	Jagganath Nayak	48	Male	6(3M,3F)	0.52	A	1,04000	Bonded Labourers
10	Dasarathi Nayak	50	Male	8(5M,3F)	0.52	A	1,04000	Daily Wagers

From the above table no.2, in mining affected areas of Basudevpur village of Joda block of Keonjhar district of Odisha all the respondents are male. As all the above respondents resides in Baudevur village in the Kanpur canal irrigation project area, all the respondents have same land alienated to an extent of 0.52 acres of land, their lands are also same i.e., fertile type, their compensation amount remains at Rs. 1,04,000 fixed for all the respondents. But their source of livelihood differs from person to person suitable to their productivity.

Table No.3

DUDUPOSI VILLAGE, BLOCK-BANSPAL, DIST-KEONJHAR								
Sl.No	Name of the Househ old	Age	Sex	No. of Family Members (M-male, F-female)	Land Alienated (in acres)	Type of Land A-Fertile B-Semi Fertile C-Barren	Compensation amount (INR)	Present source of Livelihood after Land Alienation
1	Bairagi Patra	53	Male	7(4M,3F)	0.10	A	70,000	Daily Wager & Cultivation
2	Ghasina th Patra	52	Male	9(5M,4F)	0.99	A	6,30,000	Daily Wager & Cultivation
3	Urman Patra	62	Male	5(3M, 2F)	0.10	A	70,000	Daily Wager & Cultivation
4	Kanduru Patra	48	Male	7(4M,3F)	0.99	A	6,30,000	Daily Wager & Cultivation
5	Lata Patra	50	Female	5(3M,2F)	0.10	A	70,000	Daily Wager & Cultivation
6	Tubulu Patra	57	Male	9(5M,4F)	0.12	A	75,000	Daily Wager

7	Govind Patra	60	Male	7(3M,4F)	0.10	A	70,000	Farmer
8	Mangu Patra	62	Male	5(3M,2F)	0.15	A	85,000	Daily Wager
9	Narayan a Patra	66	Male	7(4M,3F)	0.18	A	90,000	Farmer
10	Raghu Patra	68	Male	8(4M,4F)	0.20	A	1,00,000	Farmer

From the above table no.3, in mining affected areas of Duduposi village of Banspal block in Keonjhar district of Odisha out of 10 respondents 9 are male and 1 is female. Ghasinath Patra and Kanduru Patra got the highest land alienated i.e., 0.99 acres of land. Similarly, they get a compensation to an amount of Rs.6,30,000. Most of the respondents have source of livelihood is daily wagger & cultivation.

Table No.4

UPARJAGAR VILLAGE, BLOCK-BANSPAL, DIST-KEONJHAR								
Sl.No	Name of the Household	Age	Sex	No. of Family Members (M-male, F-female)	Land Alienated (in acres)	Type of Land A-Fertile B-Semi Fertile C-Barren	Compensation amount (INR)	Present source of Livelihood after Land Alienation
1	Kainti Naik	53	Female	6(3M,3F)	0.10	A	70,000	Collection of Mahuli seeds & Sal leafs
2	Mitrabhanu Dehuri	52	Male	6(2M,4F)	0.25	A	1,75,000	Collection of Mahuli seeds & Sal leafs
3	Mukta Naik	62	Female	7(3M, 4F)	0.22	A	1,54,000	Collection of Mahuli seeds & Sal leafs
4	Radhamani Naik	52	Female	7(4M,3F)	0.30	A	2,10,000	Collection of Mahuli seeds & Sal leafs
5	Ramani Naik	54	Female	6(3M,3F)	0.15	A	1,05,000	Collection of Mahuli seeds & Sal leafs

From the above table no.4, in mining affected areas of Uparjagar village in Banspal block in Keonjhar district of Odisha, all the 5 respondents are female. Radhamani Naik of the village got highest 0.30 acres of land alienated and that's why got an amount of compensation to Rs.2,10,000. All the respondents in the concerned village got common have source of livelihood i.e., collection of mahuli seeds & sal leafs.

Table No.5

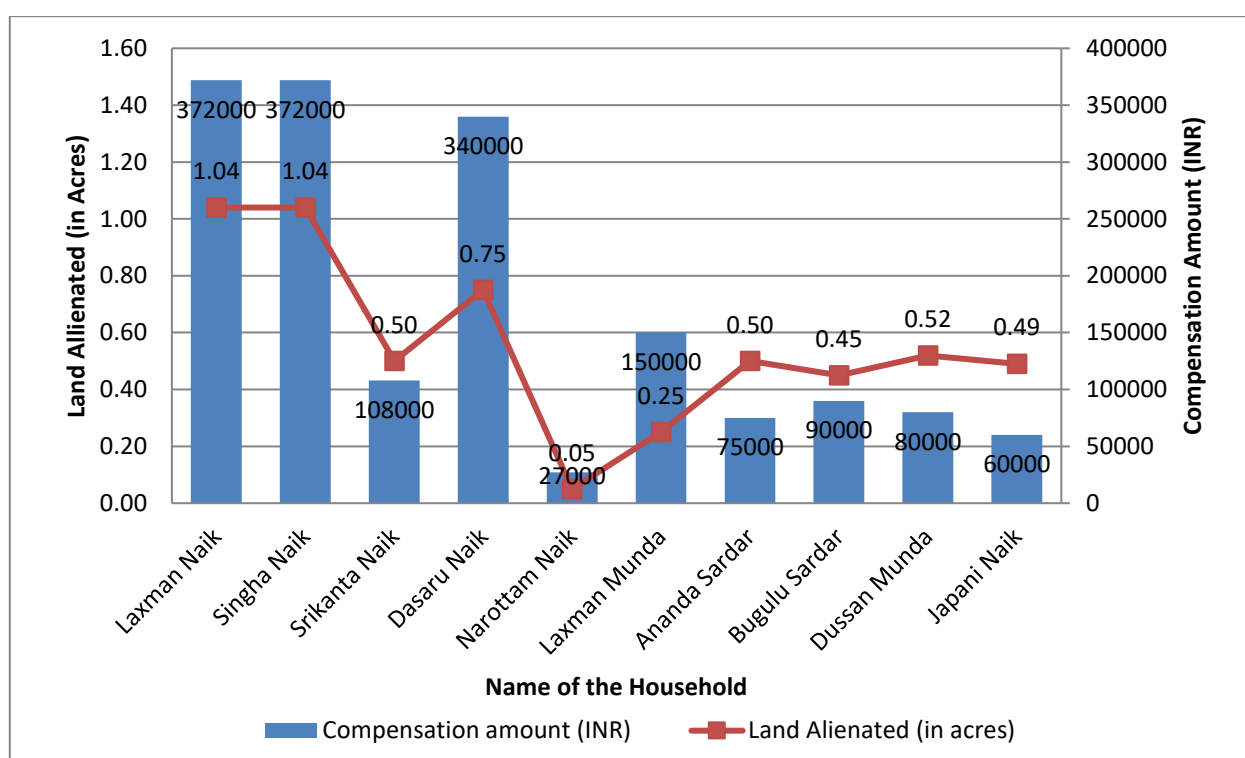
TALAKAINSARI VILLAGE, BLOCK-BANSPAL, DIST-KEONJHAR								
Sl.No	Name of the Household	Age	Sex	No. of Family Members (M-male, F-female)	Land Alienated (in acres)	Type of Land A-Fertile B-Semi Fertile C-Barren	Compensation amount (INR)	Present source of Livelihood after Land Alienation
1	Parsu Soren	58	Male	8(4M,4F)	0.12	A	80,000	Collection of Sal leafs
2	Rama Patra	65	Male	7(3M,4F)	0.30	A	1,85,000	Collection of Sal leafs
3	Manohar Munda	62	Male	8(4M, 4F)	0.25	A	1,60,000	Collection of Sal leafs
4	Dibakara Naik	52	Male	6(3M,3F)	0.35	A	2,20,000	Collection of Sal leafs
5	Laxman Munda	54	Male	6(3M,3F)	0.20	A	1,15,000	Collection of Sal leafs

SOURCE: PRIMARY DATA COLLECTION AND FIELD SURVEY

From the above table no.5, in the mining affected areas of Talakainsari village of Banspal block in Keonjhar district of Odisha all the respondents are male. Dibakara Naik has got highest land alienation of 0.35 acres of land and got an amount of compensation of Rs.2,20,000. All the respondents have got source of livelihood of collection of sal leafs.

IV. DATA METHODOLOGY AND INTERPRETATION

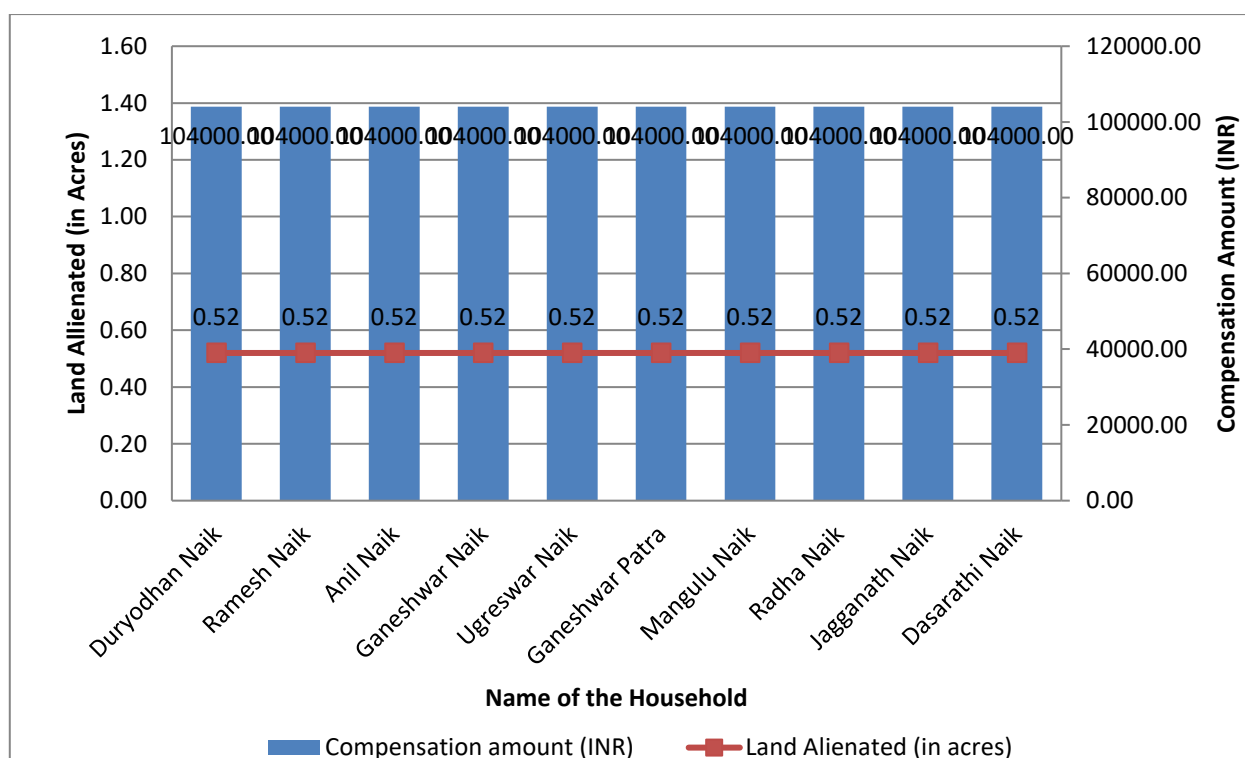
Chart No.1: GUMURA VILLAGE, BLOCK-JHUMPURA, DIST-KEONJHAR



From the above chart no.1, it clearly shows that in the X-axis no. of household and in the corresponding Y-axis, land alienated (in acres) is being taken and in secondary Y-axis, compensation amount is being taken to show the respective household land alienated and compensation amount they got after the land alienation in the Gumura village of Jhumpura block in Keonjhar district. It also revealed from the tables earlier that the households got compensation in accordance with the type of land they had, whether it is fertile, semi-fertile or barren land. From

the above chart it is clearly seen that Laxman Naik and Sigha Nayak land alienated at 1.04 acres of land and compensation amount is Rs. 3,72,000 to both the households. From the above chart, it is also clear that Narottam Naik has land alienated to only 0.05 acres which is very less. Corresponding to his land being alienated he got a compensation of Rs. 27000 as his land is barren or not fertile. The blue colour and brown colour in the above chart indicates the compensation and land alienated respectively.

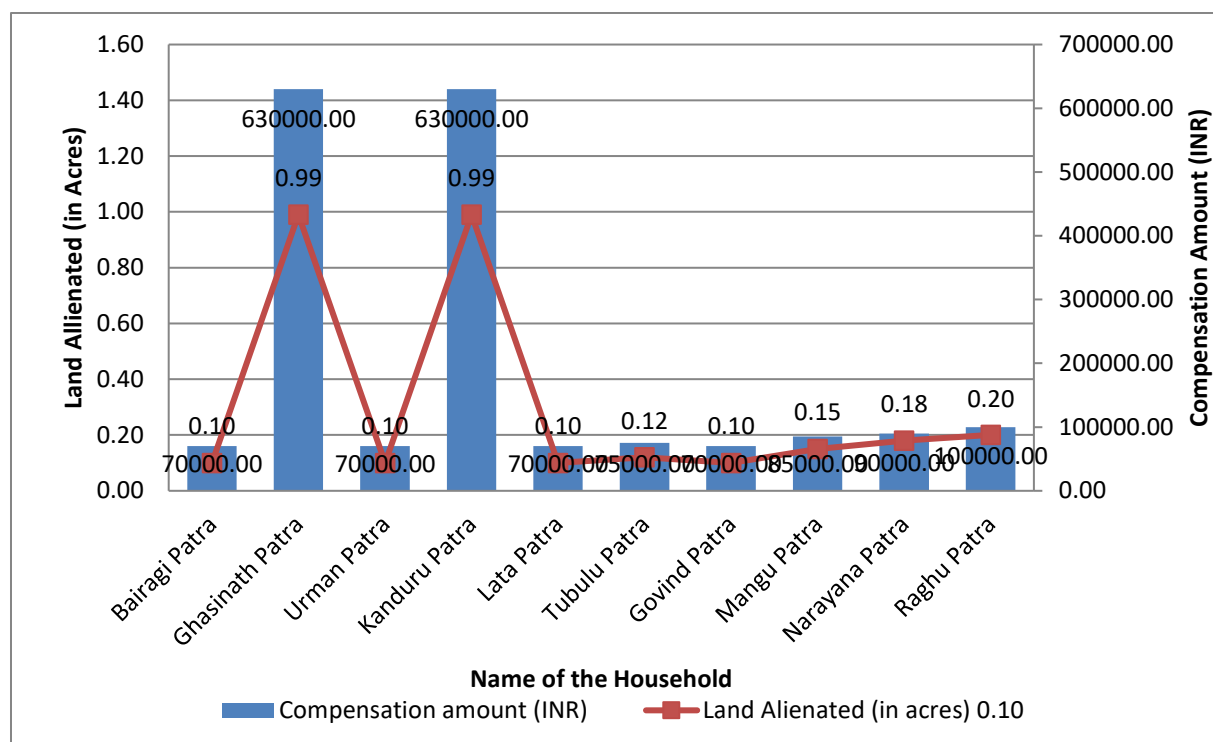
Chart No.2: BASUDEVPUR VILLAGE, BLOCK-JODA, DIST-KEONJHAR



The above chart no.2 depicts that in the X-axis Name of the household is being taken and in Y-axis Land alienated (in acres) is being taken and in the secondary Y-axis Compensation amount is being taken to know which households got how much of land alienated and what amount of compensation they got and what type of land

belongs to the households. From the chart, it is clearly seen that in the Basudevpur village of Joda block in Keonjhar district, all the households land alienated remains same as 0.52 acre and compensation amount also same at 1,04,000 and type of land is fertile.

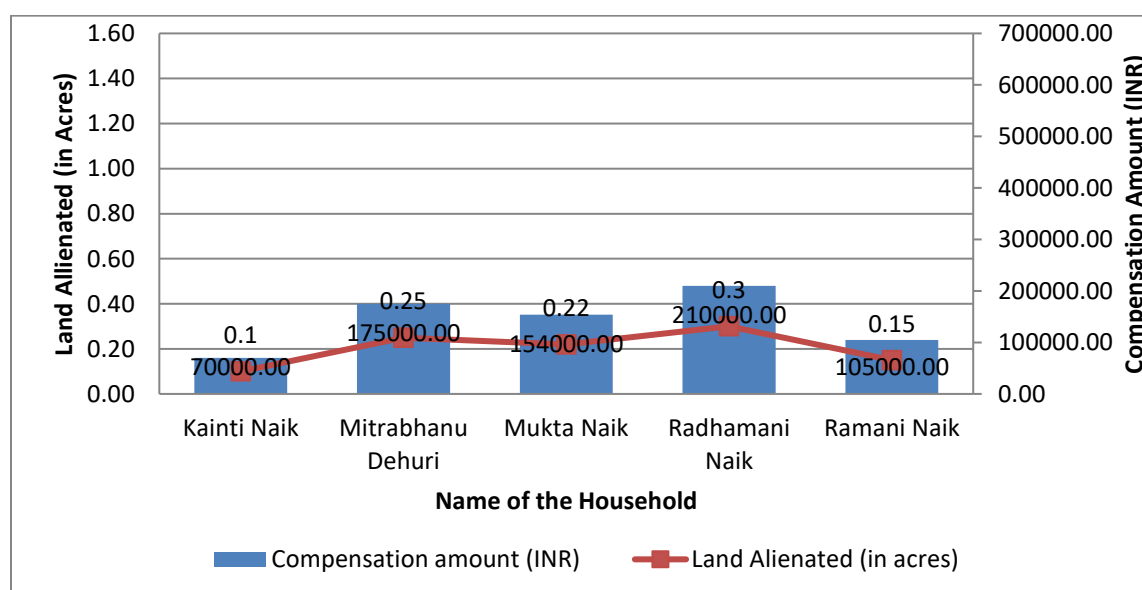
Chart No.3: DUDUPOSI VILLAGE, BLOCK-BANSPAL, DIST-KEONJHAR



The above chart no.3 depicts that in the X- axis, Name of the household is being taken and in Y- axis Land alienated (in acres) is being taken and in the secondary Y- axis Compensation amount is being taken to know which households got how much of land alienated and what amount of compensation they got and what type of land belongs to the households. From the chart, it is clearly seen that in the Duduposi village of Banspal block in Keonjhar

district, Ghasinath Patra and Kanduru Patra, land alienated same at 0.99 acres which are the highest and compensation amount also same at 6,30,000 as land alienated is same. Their land is fertile. And it is also seen from the chart that Lata Patra and Govind Patra, land alienated same at 0.10 acres which are the lowest and compensation amount also same at 70,000.

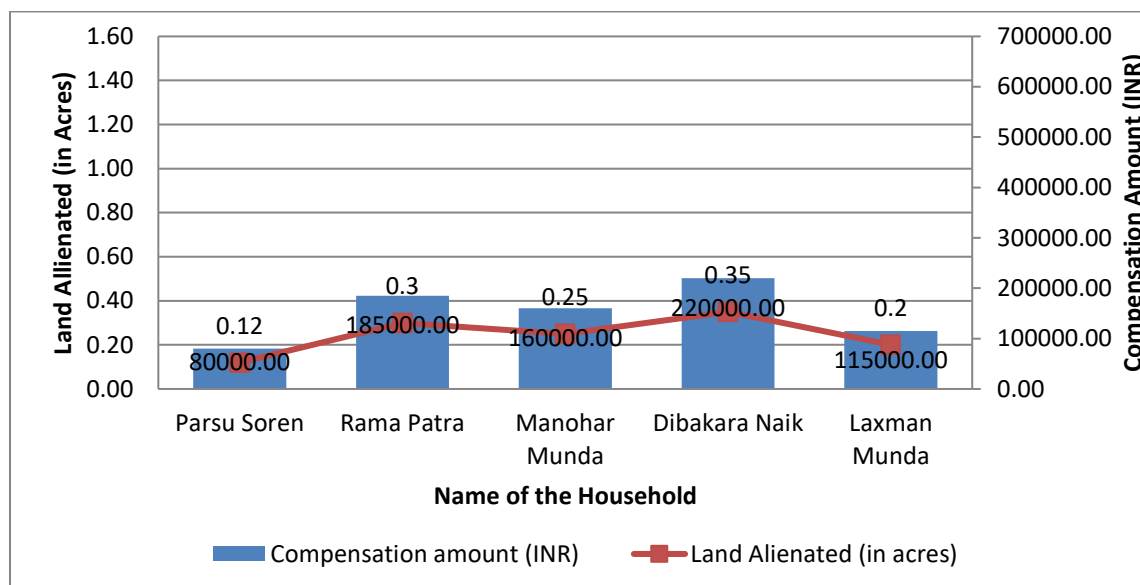
Chart No.4: UPARJAGAR VILLAGE, BLOCK-BANSPAL, DIST-KEONJHAR



The above chart no.4 depicts that in the X- axis, Name of the household is being taken and in Y- axis Land alienated (in acres) is being taken and in the secondary Y- axis Compensation amount is being taken to know which households got how much of land alienated and what amount of compensation they got and what type of land belongs to the households. From the chart, it is clearly seen that in the Uparjagar village of Banspal block in Keonjhar district, all the households are having fertile land since the

land alienated and compensation amount goes on positively. It is clear from the chart that Radhamani Naik has got compensation amounts to Rs. 210000 and her land alienated to 0.30 acres, it's also seen from the chart that Mitrabhanu Naik compensation amounts Rs. 175000 and his land alienated at 0.25 acres and Kainti Naik has got compensation amounts to Rs. 70000 as her land alienated at 0.10 acres.

Chart No.5: TALAKAINSARI VILLAGE, BLOCK-BANSPAL, DIST-KEONJHAR



The above chart no.5 depicts that in the X- axis, Name of the household is being taken and in Y- axis Land alienated (in acres) is being taken and in the secondary Y- axis Compensation amount is being taken to know which households got how much of land alienated and what amount of compensation they got and what type of land belongs to the households. From the chart, it is clearly seen that in the Talakainsari village of Banspal block in Keonjhar district, all the households having fertile land and Dibakara Naik has the maximum land alienation at 0.35 acres and the compensation amounts to Rs. 220000 and Parsu Soren land alienated the lowest at 0.12 acres and the compensation amounts to Rs. 80000.

Correlation Outcome of Gumura Village, Block- Jhumpura, Dist- Keonjhar

Correlations

		land	Comp
Land	Pearson Correlation	1	.864**
	Sig. (2-tailed)		.001
	N	10	10
Compensation	Pearson Correlation	.864**	1
	Sig. (2-tailed)	.001	
	N	10	10

Correlations

		land	Comp
Land	Pearson Correlation	1	.864**
	Sig. (2-tailed)		.001
	N	10	10
Compensation	Pearson Correlation	.864**	1
	Sig. (2-tailed)	.001	
	N	10	10

** . Correlation is significant at the 0.01 level (2-tailed).

In the above correlation outcome of Gumura village of Jhumpura block in Keonjhar district using SPSS software, it is seen that the correlation between land alienation and compensation amount is 0.864 i.e., the high degree of positive correlation.

Correlation Outcome of Duduposi Village, Block- Banspal, Dist- Keonjhar**Correlations**

		land	Compens
Land	Pearson Correlation	1	.998**
	Sig. (2-tailed)		.000
	N	10	10
Compensation	Pearson Correlation	.998**	1
	Sig. (2-tailed)	.000	
	N	10	10

In the above correlation outcome of Duduposi village of Banspal block in Keonjhar district using SPSS software, it is seen that the correlation between land alienation and compensation amount is 0.998 i.e., the high degree of positive correlation.

Correlation Outcome of Uparjagar Village, Block- Banspal, Dist- Keonjhar**Correlations**

		land	Compen
Land	Pearson Correlation	1	1.000**
	Sig. (2-tailed)		.000
	N	5	5
Compensation	Pearson Correlation	1.000**	1

Sig. (2-tailed)	.000	
N	5	5

**. Correlation is significant at the 0.01 level (2-tailed).

In the above correlation outcome of Uparjagar village of Banspal block in Keonjhar district using SPSS software, it is seen that the correlation between land alienation and compensation amount is 1.000 i.e., perfect degree of positive correlation.

Correlation Outcome of Talakainsari Village, Block- Banspal, Dist- Keonjhar

Correlations

		land	Compens
Land	Pearson Correlation	1	.994**
	Sig. (2-tailed)		.001
	N	5	5
Compensation	Pearson Correlation	.994**	1
	Sig. (2-tailed)	.001	
	N	5	5

**. Correlation is significant at the 0.01 level (2-tailed).

In the above correlation outcome of Talakainsari village of Banspal block in Keonjhar district using SPSS software, it is seen that the correlation between land alienation and compensation amount is 0.994 i.e., high degree of positive correlation.

V. SUGGESTIONS

- 1- Adoption of community rights and governance on land should be adopted in the sample study areas.
- 2- Acceptance of right over shifting cultivation land should be adopted in the sample study areas.
- 3- Minimum land ownership principle should be adopted in the sample study areas.
- 4- Effective land administration and land reforms as a core development strategy is suggested in the sample study areas.
- 5- Pucca houses of the land less people in the sample study areas should be provided after land alienation.
- 6- The land less people in sample study areas should be provided employment in nearby industries after land alienation.

VI. CONCLUSION

Mining to extract non-renewable resources played a crucial role in economic development of any country. Though Keonjhar is playing a significant role in fulfilling the iron ore demand of both domestic & world markets, it has remained as poor as it previously use to be. Rather, the vast forest, water resources has been completely affected due to this process. Mining activities for last 3 decades has resulted in to affecting the economic condition of tribal. Prerequisite to environmentally sustainable development of iron ore resources, there is a requirement of integration of environmental issues in decision-making process both at the project approval stage and operational stage. It is essential to use economic instruments to reduce subjectivity in decision-making. This can be only achieved by integration of damage costs and benefits to private cost – benefit analysis of a project. There is an urgent need to make shifts in policies and priorities to ensure sustainable development of virgin areas through promotion of agriculture use of NTFP not by leasing the remaining mineral resource. The economic pattern of common people in mines prone area like Joda has shown that the gap between poor and rich has rich has increased multifold. The poor are at receiving end due to this developmental process. The policies should aim at reduction of damage cost.

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Critiquing the Motion (Cinema) through Queer Lens

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Abstract— Films are one of the most powerful tools and medium in the present times to convey certain set of ideology by keeping people intact and hooked to the screens. People can easily empathize and sympathize seeing movies as, one can relate well by understanding the inherent grammar or language of the film by connecting it to the reality. The paper here will try to form a bridge between the Queer Studies and Film Theory. The term Queer in itself stands for something weird and abhorred. It stands for the people of the alternative sexualities who do not fall into the bracket of binaries. Thus, queer in this way becomes an umbrella term to unite all these identities and is a creation of a new form or a new language to bring the wind of change in the lives of people who are marginalized since ages. In this way queer here also becomes a symbol of hope and stands for multiplicity of desires and identities. The movies taken here for research purpose *Chandigarh Kare Aashiqui (2021)* and *Badhai Do (2022)* both are recent films which talk about the queering of cinema and toppling down the accepted normal gender roles in the films. Both the movies try to create an alternative structure and vision for the public, broadening the horizon of expectations.

Keywords— Queer, alternative sexualities, marginalization, tabular rasa, binaries.

I. INTRODUCTION

Restrictions and boundaries can be drawn

Certain limitations can also be created or imposed

But there can be no control over desires

Because, soul has no gender nor does it understands the language of gender.

Whatever soul demands, desires or craves can never be controlled or halted.

Humans are one of the benign blessings of the creation or the almighty. We as human beings are all different in various aspects and have individual differences may it be, in the form of ideologies, our opinions, our upbringing and the list is endless. Every individual is unique and has a unique personality. As, soon as a child is born, in the very initial stage of life, he is unaware of the things around and, mind of that child is generally like a 'blank slate' which is also called as 'tabular rasa' by (John Locke) one of the enlightenment thinkers. Whatever is scribbled by the

society or by the people around forms a permanent deep entrenched mark. The child when grows up comes in contact with several people around who already in one way or the other help to seep down or percolate the preconceived notions in the mind of the child regarding the two possible political categories present in the society that is male and females.

Our understanding regarding Sex and Gender is quite hazy in nature. Usually people are of the notion that both the terms have similar meanings but the case is not the same. Sex is something which is natural and with which we are born- may it be, physical traits, gene pool etc whereas gender is an artificial social construct. It is society which lays various rules and regulations and parameters for us and the one who falls out of the bracket of binaries is viewed with an eye of suspicion and hatred. Life usually for people with alternative sexualities like gay, lesbians, bisexuals, eunuchs etc; is not easy at all. At various levels they have to give the test of times, patience and prove their stance. But with the passage of time there has been a very

minute shift which though has not created a huge difference but has sown the seeds of freedom and liberty in the present times.

With the coming up of verdicts and various alterations in laws and articles like Article 377 which no more criminalizes the things or activities related to the alternative sexualities, is like a rainbow growing up in their lives and is acting like a cloud with a silver lining full of hope, once again lighting up their lives. Life for such people in spite of so many reforms and changes is still placed in hot soups. Sense of freedom prevails in their lives but is quite pseudo and restricted in nature.

Queer is one such term which has turned out to be the new hallmark or currency of representation of people with alternative sexualities. As a word, in present times it is being used as an umbrella term to unite all the possible alternative categories present around. Queer as a term is beautifully defined in a book called *An Introduction to Literature, Criticism and Theory* as-“the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone’s gender, of anyone’s sexuality aren’t made to signify monolithically”(263).

This definition in itself opens up wide range or corpus or rather horizon of permutations and combinations of possibilities around and opens up the discourse of sexuality widely. Queer thus becomes a term of pride and celebration, which relies on firm footing of difference affirmed and affirmative difference. Queering, thus has become “the act of transgressing normal expectations and destabilizing traditional paradigms of sexuality” (1089) as is stated in the book *Literary and Cultural Theory*. It has become an act of firmly standing and facing the tests of time with bravery. This Queerness or the ability to place all the alternative sexualities on the same plane is described aptly in Devdutt Pattanaik’s *Shikhandi* as-

“To appreciate this fluidity of nature

And the shifting rigidities of culture

Is to appreciate queerness (4)”.

This means that even in his book Pattanaik is trying to expand the horizon of sexuality and talks about the fluidity and flexibility of the term gender. Even Hindu mythology is full of queer examples may it be *Shikhandi*, Ardhanarishwara and the gift of blessings given to eunuchs by Lord Rama in the great epic *Ramayana*. These all examples are in itself a kind of solid proof that queerness existed in our lives since ages but it is only humans or society who constantly have denied the voice and privilege to the people belonging to marginalized sects of society. This very thing can be beautifully explained through a

quote in Pattnaik’s *Shikhandi*- “the best judgement is ultimately a function of human prejudice. In nature, there are no courts”(36) . This means all are equal for nature without any distinction or hierarchy.

When it comes to the depiction of the discrimination or distinction it becomes quite difficult to depict such things through fiction and other genres and movies have an edge in this case. This thing can be better explained with the help of quotation from one of the essays in the book *Literary and Cultural Theory* which has an essay titled as “Film Genre” explaining the very term as-“Film genres are mental structures that integrate sensations, emotions and actions, activating the viewer’s body and mind” (1064). Thus, from the quotation stated it can be easily understood what role exactly do films play and how films as genres help to sensitize things, helps to aggravate emotions and activates the mind and body both by affecting the viewer. Films have that sway to pass or percolate certain ideology in a very swift fashion. For this very reason even one of the leading film theorists of 1920’s named Rudolph Arnheim says that- films are a unique and novel experiment in the visual arts which adds to something being appealing and effective in nature.

Movies taken here usually challenge the traditional pattern of movies as the ideal image of hero and heroine is toppled and now the narration of the plot line and focus of the story or plot is in the hands of the people belonging to alternative sexualities. The centre or the focus has been shifted to the alternative sexualities where they can raise their voice and stand on a pedestal with a head held high, speaking for themselves. Now the nib of destiny lies in their hands. Here, through this paper I have taken two recent movies that is; **Badhai Do** and **Chandigarh kare Aashiqui** which topples all the notions of the traditional film pattern.

Chandigarh kare Aashiqui (2021) is one of the recent films which is directed by Abhishek Kapoor which simply talks about a love story between a gym owner here Manu (which is played by Aayushman Khurana). He is striving hard to win the G.O.A.T. competition (Gabru of all the time). He runs his gym and his family has almost invested everything in his gym and expects a financial stability which in real, lacks. Then meanwhile all this Maanvi comes (which is played by Vaani Kapoor). She comes and joins the gym like a normal girl and things remain quite normal for some time and she becomes the centre of attraction for all the gym guys including Manu. Also on the other hand Manu’s family like other families is behind his marriage and even they keep on bothering him on daily basis. When they come across Maanvi they are impressed by her and are behind Manu’s life to get

married. Then with the passage of time things start cooking between them and they come close and get intimate with each other. Suddenly one day when Manu was at her flat she confesses everything to him and from here the twist and turn comes. She tells him that she was a trans girl who was born as a boy but never felt as one. She through surgery had altered her sex to that of female and says –“I am a trans girl”. And after hearing this Manu is infuriated. He shouts and creates a scene, hurling shower of abuses at her. He says and interrogates “Mei Munde naal sex kita hai?” Even his friends tease him saying – “Tune khud ki leli”. They also call Maanvi “bloody eunuch”. He again meets her telling her to leave the city and says-“Tu ye apni admi wali shakal leke nikal yaha se”. With the passage of time he starts to realize his mistakes when family is behind his marriage and he also watches so many Trans videos of people worldwide belonging to the same community going through same pang and sufferings in life. Amidst all this it is only her father who accepts her as it is, and says-“tu mera beta beti dono hai”. One day Manu was caught in traffic and comes across a eunuch whom he requests to talk with and she showers words of wisdom by quoting Shakespeare and says-“A rose by any other name would smell as sweet”. She says that what is in name? **Love is love!** Amongst all this his sisters follow him to hospital where he goes to talk to Trans doctors and they also saw Maanvi going to the doctor and they come across her reality. They humiliate Manu back at home and also Maanvi in gym publically and sack her out. They humiliate her by saying-“Munjali niwas mei ek kinnar ayega bahu bankar”. Such kind of poisoned arrows really pierce Maanvi’s heart. When she is about to leave the city she gets a call from her cousin that her father had a heart attack and was admitted in hospital. There too her mother insults her and blames her for her father’s condition and still she doesn’t leave. Manu too follows her and stays with her and asks forgiveness from her. And finally then comes the G.O.A.T. match where he has to fight for the ultimate title he had been striving for. He goes there and in the very last round she too joins him which boosts his morale and he wins the match adding the ultimate feather to his cap. And it is at the end where publically he accepts and proposes her in front of everyone. Thus, in nutshell the movie tries to create a space for such people who are marginalized and tells us that they are also humans.

Another movie taken here for the research purpose is **Badhai Do (2022)** which is directed by Harshavardhan Kulkarni. Like all Indian typical households expect and talk about the marriage at the right age and which is the ultimate thing according to Indian households, similarly here the lead actor’s families that is family of Shardul played by (Rajkumar Rao) who is a

police inspector and Suman played by (Bhumi Pednekar) who is a P.T. teacher in school talk about their marriages in respective households. Shardul’s family try their level best to look for an apt girl but every time he makes an excuse. Same was the case with Suman in case of finding the right match. One day on a dating app she instead of finding a girl for herself being a lesbian finds a boy who is behind her life. Then she complains to the police going to Shardul. After that Shardul tries to meet her and requests her to marry him and tells her by saying-“Hum aap hi hai”, which means that he was gay too. He says further-“agar aap or hum apas mei shadi karle to hamare parivaro ki chik chik band hojyegi”. Thus, their marriage becomes a kind of a compromise and they get married being gay and lesbian. Then they go for honeymoon after marriage and they book two different rooms where Shardul is expecting his boy friend Kabir to join. Sumi goes all alone to roam about the place all by herself. Then when they are back from honeymoon they start living separately in Dehradun in police quarters away from families. One day Suman goes to a laboratory where she is infatuated to a girl called Rimjhim who was a lesbian. Rimjhim shifts along with them at their place. Suman and Rimjhim had lot many of private moments and Suman tells about her past relation with Komal and how she got married and how she was attached to her kid and she too wanted a kid as she loved kids but for all this she will have to go abroad as in India gays and lesbians cannot adopt a child. Then Diwali comes and they plan to visit home for the first Diwali after marriage and their too the family members have only one topic to discuss that is about kids. They say different things like-“saal bhar hone ko hai, hogya enjoy”. Also they take Suman to hospital for check up without her knowing. When reports come normal and they plan to leave back, in order to keep check her mother in law accompanies them and then one day she saw Suman getting physical with Rimjhim and she calls her parents and her father takes her and on the other hand Shardul meets another guy after breakup, Gaurav who was a lawyer. Meanwhile both the families question them and they had to face so many things like Suman’s brother said her-“Dosto ko kia bolunga, meri behen lesbian hai, ghatiya saali”. Even Shardul’s brother in law being doctor says- “Homeopathy mei bhi dawai ni hai is bimari ki”. When all this happens after this Shardul also accepts in front of everyone that he is a gay too. And he further adds-“Bimari ni hai ye koi, natural hota hai. Andar se aati hai feeling, bhagwan ne bnaya hai aisa, kia kre”. He takes a stand for Suman. After all this they resume their lives normal and Shardul on duty saw a **Pride March of Queers** once on road, which he also joins. At last Suman and Shardul meet for discussing their divorce case and meanwhile their request to adopt a child is accepted and

they cancel their divorce after this and adopt the child and the movie ends on a note where a Pooja is kept and all four of them are in one frame acting as parents for the kid. Thus, in nutshell the movie topples all the pre conceived notions of a movie and believes in one mantra that is **live and let live** should be the philosophy of life. Also life can be really beautiful when you accept the things as they are.

II. CONCLUSION

In nutshell, through this paper of mine I have tried to highlight the pangs and sufferings of the Queers. My first movie that is Chandigarh Kare Aashiqui talks about how our society does not easily accept trans people when once things are revealed to them, and on the other hand when things are kept confidential the very same person seems normal to everyone. Thus, this question of acceptance and normality underlines the theme and hidden meaning of this movie here. The second movie taken here tries to create an alternative vision or alternative narrative of life by depicting how if gay and lesbian are married as a couple, how this can also be possible if society does not intervene and act as a spoiler. Also it is highlighted how societal expectations of kids by families and of marriage, if not fulfilled can topple down the so called normal lives of the so called abnormal or marginalized people of the society. Thus, the role of society and family is highlighted at large in this movie. In totality the objective of this paper was to talk about the marginalized communities and to create an alternative structure and vision for them. In totality it is very important for us as individuals of society to treat everyone as human first because humanity is the biggest and the strongest pillar which can safeguard our coming generations from getting shipwrecked in the ocean of oblivion.

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Thomas Watson's Lodging from May 1561 to September 1562

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Abstract— *At barely six in mid-1561, Watson had the misfortune of having his parents die successively and was hence moved from the London house he grew up in at Mark Lane, Saint Olave, to another dwelling temporarily before he joined Winchester College. He lived from mid-1561 to September 1562, for nearly sixteen months, at this temporary dwelling either in London or in his Uncle Lee's estate in Oxford, till he joined Winchester College and stayed there until his graduation for the next seven years in mid-1569. He is recorded in the Winchester College as having been enrolled there wherein his dwelling is noted as Saint Helen's parish, London.*

Keywords— *Thomas, Watson, Winchester, biographical, Lee, Renaissance.*

INTRODUCTION

In the immediate aftermath of his mother's death, doubly orphaned Thomas Watson (1555-1592) at barely six years old was not yet of age to enter Winchester College, who only admitted students at seven. Upon Anne Watson's death in May 1561, her trusted brother and principal executor, Thomas Lee, oversaw his sister's wish to relocate her two eldest daughters, Elizabeth and Mawdelyn, to the home of Dame Laxton, a real-estate heiress and prolific land purchaser, and her daughter, Lady Lodge, the mother of the acclaimed playwright, Thomas Lodge.¹ Placing two of her daughters at the households of noble, well-educated women indicated Anne Watson's recognized social status within her community and her robust financial status to sponsor their extended stays at opulent dwellings. At six, young Thomas

likely divided his time between his female siblings in London and bonded with his well-educated and childless uncle in his estate at Oxfordshire where he possibly read children's stories from his uncle's personal library. To be orphaned at such a young age must have left its memorable imprint on Watson's psyche. Although one would expect that some measure of pessimism and gloom to find their way to his literary oeuvre, surprisingly his is a legacy predominated with uplifting, amatory themes.

As Lee placed the eldest two of his four nieces, Elizabeth and Mawdelyn, in the care of his late sister's elite friends, Dame Laxton and her daughter Mistress/Lady Lodge, he possibly pushed for the inclusion of his young nephew who was barely six. Whether Lee managed to convince the two women to house the nephew of his only

¹ All wills mentioned in this article can be found through searching the National Archives website at this link:

<https://discovery.nationalarchives.gov.uk/browse>. In her will, Anne Watson exclaims her wish regarding where to place her two eldest daughters: 'Item, I do will and desire that my daughter, [f. 132v] Elizabeth, may be with my Lady Laxton, and she to have her portion, putting in sureties for the same till she come to lawful age or day of marriage'. She continues, 'Item, I will and desire that my daughter, Maudelyn, may be with Mistress Lodge, and he to have her portion in like manner'. You can find her will under the following National

Archives link:

<https://discovery.nationalarchives.gov.uk/details/r/D980181>.

Anne does not allude to where she wishes to accommodate her four other children, William, the eldest, and the three youngest: Thomas, Marye, and Elizabeth-the-younger. It is likely that William who was about to turn, or just turned, eight at her death in May 1561 was already enrolled in a boarding, grammar school.

For the will of Lady/Dame Joan (Johan) Laxton, see this link:

<https://discovery.nationalarchives.gov.uk/details/r/D962038>.

For the will of Lady/Dame Anne Lodge, see:

<https://discovery.nationalarchives.gov.uk/details/r/D964119>.

sister and his two nieces in their homes as his sister wished, whether on occasion he took the three into his Oxford mansion to enliven his childless existence with Marye Wolfe, or whether he placed them elsewhere is uncertain. What is indisputable, however, is that wherever young Thomas stayed, it was for a relatively brief time, an approximate sixteen-month interim from Anne's death in early May 1561 to mid-September 1562, the beginning of the school year at Winchester College. According to the Winchester College records, a young Thomas Watson, age eleven, was among its student roll of 1567: 'Watson, Thomas (11), St. Helen, London' (Kirby 141).² This date, which establishes that he joined the school in 1562, also confirms that he was the acclaimed poet because the age of the Winchester Watson corresponds exactly to the poet's birthdate in mid-1555;³ this is further corroborated by his recorded address in Saint Helen, a parish that is near his family dwelling in Saint Olave, Hart Street.

It is not a coincidence that the Winchester College, London registered address for Thomas is in Saint Helen, a parish that is only half-a-mile away. Hence, although it is most probable that this address belonged to the Laxton/Lodge ladies since two of his sisters already lived there, it is also logical to imagine that it belonged to any of the many Watson relatives, in-laws, or close friends. These relatives would have been too glad to accommodate Thomas among their midst, the orphaned boy of much-loved the Watson couple whose genuine sense of generosity and philanthropy are clearly manifest in their will. Besides, whoever accommodated Thomas for only a small number of days per year would have been too eager to do so, especially with adequate financial support from his wealthy uncle and faithful executor.

Since Winchester College was a year-round boarding school, it functioned as a de facto permanent address for the young boy, an address that was used only in the instance of a medical emergency or a serious tragedy--for the purpose of informing the next of kin, rather than an abode of preference. Watson's favorite residence on his infrequent, religious leaves from Winchester school every

year (such as the extended holidays for Christmas and Easter) would have been impacted by his passion for play as a child and for satisfying his nascent proclivity to read poetry and drama as a young poet in the making. As a consequence, his preferred London lodging would be to stay intermittently with his female siblings for merrymaking and bonding in the comfort of his wealthy hostesses' opulent residences where he as a young child would have been inclined to do. Alternately, Thomas would be felicitous basking at his uncle's Croperdie lush mansion in Oxfordshire, nurturing and reinforcing his early playwrighting predisposition while poring over volumes of poetry and drama from Lee's private library.⁴

From another perspective, to have had many of William's kinsfolk living in close proximity at Saint Helen would have served his need for labor at his garment workshop. Some individuals from his extensive circle of friends and family members were obviously either reliant on his charity or forged a co-dependent relationship with him, assisting him as workmen and apprentices in his highly successful dress-making business.⁵ In his will, William expresses a deep sense of generosity to a long list of friends, family members, comrades in the drapery profession, hospital patients, prisoners, servants, maids, the needy at large, etc. Aside from the money he liberally bestowed upon his immediate family members including his three children from two previous marriages (Barbara from an anonymous first wife, and Blanche, Anne, and John from Jane Stanney),⁶ he also made donations to various collective entities such as the Livery of the Drapers, prisoners, hospital patients, the poor in London and Shropshire, etc.⁷ But William's largesse seems to have been misplaced in the case of two of his children--John and Anne Watson--who were apparently overly dependent on his charity and expected his wife to continue his tradition after his death. In her will, irked Anne offers to silence her step-children with ten pounds each, but makes it conditional upon their refraining from pursuing her executors after her death: 'to John Watson, £10; and to Anne Watson, £10, so that after this time they nor none for them do trouble me nor my executors

² See F. Kirby, *Winchester Scholars: List of Wardens, Fellows, and Scholars of Saint Mary, College of Winchester, Commonly Called Winchester College* (London, 1888), 141.

³ For a concise, focused discussion of Watson's birth date, see Ibrahim Alhiyari, 'Thomas Watson: New Birth Date and Privileged Ancestry' *Notes and Queries* 53, 1 (2006), 35-40. DOI: <https://www.semanticscholar.org/paper/Thomas-Watson%3A-New-Birth-Year-and-Privileged-Alhiyari/9424623f4604ff8e13a87fd716917ed4874118bd#citing-papers>. For an elaborate discussion of his pedigree, see Ibrahim Alhiyari, 'Thomas Watson: New Biographical Evidence and his Translation of Antigone'. PhD. diss., Texas Tech University, 2006. DOI: <https://ttu-ir.tdl.org/handle/2346/8391>.

⁴ Lee makes reference to his 'books' in his will, which he gifts to his friend, George Danvers. See Lee's National Archives' will at this link: <https://discovery.nationalarchives.gov.uk/details/r/D959647>.

⁵ William Watson's clientele included the mayor of Newcastle, Cuthbert Ellyson ... against whom William files a lawsuit of non-payment for the making of a fancy fleece coat costing up to 150 pounds. See <http://discovery.nationalarchives.gov.uk/results/r?q=C+1%2F1394%2F14>.

⁶ In her will, Dame Blanche Forman (nee Stanney) gives to William's children, Anne and John, ten pounds each and refers to William as her "brother". Such reference confirms William's marriage from her sister, Joan Stanney. See Dame Blanche's 1564 will here: <https://discovery.nationalarchives.gov.uk/details/r/D956040>.

⁷ See William Watson's will: <https://discovery.nationalarchives.gov.uk/details/r/D979370>.

any more, and if they do, this my bequest to them to be void and no gift'.

The importance of the address is that it is located near the Watson family house in Saint Olave, Hart Street. Most likely, it belonged to either Dame Laxton or Lady Lodge, where two of Thomas female siblings lived, or to an unknown Watson family relative. It would be inconceivable for Lee to lodge the young boy as a tenant at a random house in London among a group of strangers with no common interests. The unresolved issue of who owned or leased the Saint Helen, Winchester address that hosted Thomas Watson may not be of considerable importance because the residence was entered in the register as an emergency-based, next-of-kin technicality and because it was a lodging that Thomas utilized exceedingly rarely, at best for a mere fortnight per year.

It is certain that in the interim period between his mother's death in early May 1561 and the commencement of Winchester College's school year in the autumn of 1562, the barely six-year-old Thomas stayed either with his uncle at Oxford or joined his siblings in the Laxton/Lodge London household.

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Rereading of Samuel Taylor Coleridge's Rime of the Ancient Mariner as an allegorical poem, a ballad with Ecocritical touch

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Abstract— In recent times many critics view Samuel Taylor Coleridge epoch-making work 'The Rime of the Ancient Mariner' from many different perspectives. This paper mainly tends to unify all major perspectives of critics in one single reading. 'The Rime of the Ancient Mariner' as a supernatural poem, a lyrical ballad, a Christian allegory of sin, sufferings and exploitation leading to spiritual elimination along with ecocritical conscious with which 'The Rime of the Ancient Mariner' recently associated by the Eco critics and environmentalist. Within the structural framework of seven parts, the poem is formally designed as a romantic lyrical ballad in which the basic ingredients of medieval gothic ballad tradition are satisfactory found how an adventurous journey change into a journey of sin and how the mariner harm the natural world and how he realises his sin and bent before God for forgiveness. The main motto of this paper is to discuss the above mention aspects of the poem which can give a new light to the poem as well as to bring forth the poetic genius of Coleridge.

Keywords— Allegorical poem, Ecocritical reading, S.T Coleridge, Rime of the Ancient Mariner, ballad

I. INTRODUCTION

Together with 'Christabel' and 'Kubla Khan', 'The Rime of the Ancient Mariner' is unanimously acclaimed as one of the three precious gems of Samuel Taylor Coleridge that bear true testimony to the romantic poet's outstanding genius and his sharp romantic sensibility. Along with Wordsworth's 'Tintern Abbey', 'The Rime of the Ancient Mariner' was initially accommodated in the first edition of *Lyrical Ballads* which was published in 1798 and is considered to be the Magna Carta of English Romantic Movement. Needless to say, it was a movement against the neoclassical notion of nature methodized and against the concrete and artificial poetic diction in favour of lyrical, lucid language, pristine purity and primeval simplicity, elemental patience, genuine feeling and emotion, glorification of the noble savage, naturalness and more predominantly a return to nature. Viewed from this perspective 'The Rime of the Ancient Mariner' is a lyrical

ballad and a powerful romantic poem, in which nature plays a powerful role instead of being methodized. Here it is pertinent to mention that celebration of nature is a fundamental feature of English Romantic poetry, of course with a regard to its many-sided ramification. Arthur Compton aptly observed that Wordsworth naturalized nature by virtue of his pantheistic vision. Whereas Keat's sensualised her, Shelly And Byron revolutionized her, Wordsworth's union with friend Coleridge on the other hand not only supernaturalized nature but also naturalized the supernatural with considerable psychological and human touch and this is all the more true in the case of his three supernatural surcharged poems such as 'Rime of the Ancient Mariner', 'Christabel', 'Kubla Khan'. Besides Coleridge's introduction of three kinds of fear in his poems as physical fear, psychological fear spiritual fear and moral fear. Scholars locate Coleridge profound elegy to medieval beliefs and gothic ballad tradition on the one hand and Shakespear 's moral and psychological treatment of the

supernatural in *Hamlet*, and *Julius Caesar* and *Macbeth* on the other. A supernatural in the hands of Coleridge as it was for Shakespeare was not an abstract, shadowy and fearful invisible entity but a living reality.

II. DISCUSSION

In the first place, it is a story of the sin of suffering from a strong moral crisis experienced by an Ancient mariner possessing glittering eyes, which is strongly reminiscent of the mediaeval ballads and folk traditions. The ancient mariner is in the opening stanza characterized as possessing glittering eyes and skinny hands which are strongly reminiscent of the mediaeval folk beliefs and folk traditions. A ballad is defined as a popular narrative poem with a story that needs to be told in an effective manner to the satisfaction of the listener. As epic is decided in two categories such as primitive epic and literary epic, the ballad is also classified into two heads folk ballad and literary ballad. Whereas the former is defined as a narrative poem of anonymous origin with an emphasis on storytelling, abrupt beginning, dramatic development, the revelation of lives and works. So apart from using a rhetorical device such as simile, metaphor, alliteration, symbol, onomatopoeia, lyrical diction which make the poem all the more pleasing and aesthetically relishable. Viewed from this perspective 'The Rime of the Ancient Mariner' is primarily a literary ballad that retains, however the basics of the gothic ballad tradition. For instance, it begins abruptly with an ancient mariner dramatically detailing one of the three wedding guests to listen to his story and then force him with his skinny hands and glittering eyes. In the opening stanza, Coleridge characterized the Ancient mariner as a mediaeval hypnotizer, who by virtue of his mysterious physical features exercising his mesmerizing effect on the wedding guest to arrest their attention till the story is over. The wedding guest had no choice except to listen to the story of sin and suffering which is reminiscent of mediaeval magicians and practitioners of witchcraft who used to make the audience stood bound "The Wedding-Guest stood still,/And listens like a three years' child:/The Mariner hath his will". The emphasis on Mariner's will and the wedding guest being reduced to the state of the three years child shows that Coleridge satisfactorily subscribes to the mediaeval ballad tradition and allows the narrator to take up an upper hand of the listener, which is a characteristic feature of storytelling in the Ancient ballad tradition.

The abrupt beginning of the poem " It is an ancient Mariner,/And he stoppeth one of three" can be correlated

with the unexpected surprising and dramatic clouse of the first part and this is a typical ballad feature that Coleridge reintroduce in 'The Rime of the Ancient Mariner'. The real story begins with the journey of the ancient mariner in a ship with two hundred messengers driven by storm towards the cold country and south pole and from there to the topical latitude of the great pacific ocean. Coleridge's romantic imagination is at its best in his graphic description and onomatopoeia presentation of the tyrants. Its loud road and the wondered cold climatory condition intensified by mist and snow which is interestingly picked up by recent critics like Jonathan Bate to analyse 'The Rime of the Ancient Mariner' in the light of ecocriticism and environmental discourse,

"The ice was here, the ice was there,

The ice was all around:

It cracked and growled, and roared and howled

Like noises in a sound !"

The dramatic appearance of an albatross out of the fog and mist gives a new twist to the poem. Coleridge himself characterized the albatross as a Christian soul and the sellers, all the birds in the name of God and the albatross is increasingly humanized because the bird comes and for long nine days, it flew around the ship and as a protector and the divine sentinel taking food and playing with the Mariners thereby vindicating the notion of communion between man and nature in romantic poetry. But unfortunately, with a dramatic twist, the characteristic of ballad tradition vindicates as the Mariner kills the auspicious bird all of a sudden with his crossbow for no-fault begins with a surprise signified by the arresting of the wedding guest and ends with another big surprise with the sudden killing of the auspicious albatross. The end of part one throws a boundless of questions number, first Is the theme of ancient mariner an allegory of sin suffering and supreme expression and spiritual lamination? and Is the bird a Christian figure and nature' is vegetable bless?. The second is that is the innocent killing of the albatross and the onslaught on nature, the divine mother. The third is that does it is a clear cut vindication of the future catastrophe that is going to visit the ailing humanity by nature in form of revenge. So there are a series of questions that prick the mind of the twenty-first-century reader.

Part two of the poem begins with the mariner realizing that he had done an atrocious sin and the seller acquires him as a wretch and he called with regard to the auspicious bird that caused the south wind blow as a protector of the human world, as the poet says;

"The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first that ever burst
Into that silent sea."

The killing of the innocent bird invited the wrath and fury of nature and the divine world. The mariner had to suffer because he murders an innocent bird just as Shakespeare's Macbeth murdered the innocent sleeping and drunken king "Shall sleep no more". Coleridge who loves Shakespeare and called him a subtle soul psychologist has imbibed Shakespeare's metaphysical crisis of Macbeth in order to situate the spiritual and moral crisis of the Ancient Mariner who has been metamorphosed by his crime against nature into a potential killer of innocence. Therefore like Macbeth, he has to undergo terrible suffering and repentance to atone for his sin and his suffering is not exclusively physical rather spiritual as well. Subsequently, nature becomes furious the fair breeze dropped down, the sky became copper hot and the bloody sun reddened with anger. The mariner had no motion and their tongues thirst and choked with soot and in a state of great psychological discomfort on the entirely blamed the Mariners for the innocent killing of the albatross which occasioned the harrowing condition and towards the end of part two. They dramatically hung the dead albatross around the Mariner's neck which reminds the reader of the crucifixion of Jesus Christ. The suffocating human condition is here aptly stated by Coleridge with the help of the image of water;

"Water, water, everywhere,
Nor any drop to drink."

Water which is a traditional symbol of spiritual rain here ironically presented as anathema and in part three the matter goes back to with the choked black leaves the seller could neither laugh nor cry and through utter doubt they stood dumbfounded and doors for benevolent Christian Gramercy were close for them. Uncertainly loom large and an uncanny atmosphere of supernatural fear is created. The Mariner's marked that a skeleton ship was driving nearer and it had a woman who is neither Mother Mary nor her son Jesus. It was rather a ferocious woman sitting on the skeleton ship, whom Coleridge called the nightmare life in death and she is found dancing with her partner death itself. Symbolically, speaking the playing of dice between the night Mary's life and death and partner death points to the fact that the lives of the Mariners hung between life and death and that their condition oscillates between life in death and death in life. Though she lives in fear and anxiety, physical suffering and moral suffocation the life of the Ancient mariner is as good as the life in death and

viewed from the moral perspective he is moral death following the killing of the innocent bird and hence he experiences death in life.

The description of the physical features of the nightmares is a woman not only remind the reader of the mediaeval witch's but also vindicates Coleridge art of establishing the supernatural as a living reality by negotiating the human and the supernatural world

"Her lips were red, her looks were free,
Her locks were yellow as gold:
Her skin was as white as leprosy,
The Night-mare LIFE-IN-DEATH was she,
Who thicks man's blood with cold."

Without drinking water without a breeze without a tide the seller experiences suffocating insight fear for the dance of death signified by the dice and three-time whistling of the nightmare woman and her partner death outside the two hundred sellers suddenly dropped dead one after another except the sinner, the Ancient Mariner, the souls of the dead seller rushing by the Mariners presence a ghastly supernatural site which is really rare in English literature.

Coleridge art of naturalizing the supernatural and his theory of 'willing suspension of disbelief' is working here in unison with his powerful visual appeal so as to make the incredible credible and the supernatural situation aesthetically relishable. Coleridge is a past master creating a dramatic situation and their psychological effects on the reader and the wedding guest is filled with nameless fear to hear the blood-curling story and asked the ancient mariner not to tell the story to anyone and is afraid of his skinny hands and glittering eyes, long linky figure and his horrible narration and art of presenting which intensified the situation of fear in a big way ;

"I fear thee, ancient Mariner!
I fear thy skinny hand!
And thou art long, and lank, and brown,
As is the ribbed sea-sand."

As part four of the poem begins, the poet unfolds the allegory of Christian spirituality with the killer of the Albatross and the alleged lonely figure standing in the midst of dead bodies. Needless to say, isolation and loneliness, characterized the sensibility and philosophical outlook viewed from an allegorical perspective, every human being is essentially a lonely traveller and life is a trajectory of trials and tribulations in loneliness. More

significantly in a spiritual journey, human friendship is hardly matters because what is required for the individual soul is virtue and goodness which she has accumulated to compensate for his sins and sufferings in life. Coleridge, therefore, describes the Mariner's spiritual crisis in terms of fear, psychological torture, guilt consciousness and physical loneliness ;

"Alone on a wide wide sea!

And never a saint took pity on

My soul in agony."

It is now evident that the mariner experiences a spiritual wasteland in the sea bereft of divine mercy and has agonized soul is dramatically against the appetite against the death of his two hundred friends. It is this realization that matters. He looks upon the rotting sea, rotting rock and corpse of his dead friend below and a thousand slimy things living all around in the sea of repentance for the sin and love for the beautiful sky and the shining white water, snakes in the sea done upon his mind the noble thought that it is love, not hatred but the natural world that counts. Coleridge bends upon the Christian notion of loveable and benevolent god and the moment the mariner experiences a spring of love, the happy loving things of nature his progression starts and the prayer is to by the divinity. But core comes with a dramatic tone, characteristic of ballad tradition and the dead albatross hung around his neck, suddenly felt down and then sunk into the sea. In Christian ethics love and prayer and repentance never go unrewarded, symbolically designated as the recovery of the soul and spiritual marriage signified by the Mariner's sound sleep sent from the heaven which he acknowledges candidly at the blessing of mother Mary and the mother's blessing unburdened his soul and the silly buckets on the dead were filled with dew, much more miraculous thing happened which add to the supernatural glory of the poem. His dry lips and purged flowed with rain and the denying blessings of rain, wind and moon imbibe his ship to move and beneath the lightning and the smiling moon that broke through the clouds. His dead friend gave back their lives with a sweet sound, the mariners deeply realize all objects of the world of nature both big and small carry the divine message of love for what ecocritics and environmentalists of the 21st century would say in terms of the message of "love others and let other life". This is the greatest ecocentric lesson that was learnt and realized by Mariner that the biotic and abiotic elements of the ecosystem must not be destroyed or disturbed by merciless misuse or onslaught of nature. Which hammers at the very design and constructive mechanism of divinity. The mariner now realizes that the sun and the moon have become pleasantly

healing and glittering. The song of the little skylight and for that matter of all little birds feel the sea and the air with the sweet aroma of their song. The morning stars danced and the upper air created a pleasant atmosphere. The angelic spirit emerges from the land of mist and snow and drives the mariner's ships back. As the poem proceeds through parts six and seven the Mariner was spirituality luminous after his profound realization of the fact. The two voices in the air that represented the two sides of the Mariner souls, one reminding him of his destructive and dark side that propelled him to kill the innocent Albatross and the other points to his repentance state of mind in which he has done penance through prayer and love for God's beautiful creation.

The message, as it signed in Christianity, is that the human mind is a mixed fabric in which wood is constantly changed off by evil. The message is that Coleridge wants to impart through the romantic ballad the fact that evil manifested through the destructive passion of man needs to be subdued by good gifts. This is all the more true in the case of the dark passion of the Ancient mariner. Subsequently followed by his repentance and ordinal of his suffering.

Part six of the poem open two voices again that add beauty to the ballad discourse which has in fact many voices which are strongly reminiscent of Michel Bhaktin 'polyphonic voices' in fiction and this vindicate the fact that contraries characterize our existence and the spirits guide the mariner's ship for a smooth journey back home. The mariner who fell into a trance and wonder at the divine guidance signified by the gentle weather from culm night the glittering moon and the ocean bring and what surprised them most are the stony eyes of his two hundred dead friends who stood together on the boat with a new life.

Viewed from the standpoint of morality "The Rime of the Ancient Mariner" is a moral allegory in which a mariner had a new life with rebirth, with spiritual knowledge. The miraculous wind not only fasciated the swift movement of the mariner's ship but also ceased at the worries and anxiety, the tension of mariner. Soon a band of syrup welcomed the mariner and it was in the woods in words of Coleridge a heavenly sight indeed, as the poet says,

" This seraph-band, each waved his hand:

It was a heavenly sight!

They stood as signals to the land,

Each one a lovely light;" and soon the cheering sound of woods and pilot and the pilot sound and the holy hermit

was heard, as they were all roaming in a boat to greet the ancient mariner. The spiritually confused Mariner now hoped that the hermit would be in a position to absorb him of his sins as is characteristic of a ballad, a series of dramatic and unexpected incidents and events take place to surprise the wedding guest on the one hand and the readers of the poem on the other. As the pilot and his soon reached the mariner's ship, the ship suddenly experienced the whirlpool and sank deep into the water leaving the mariner putting underwater. Now, symbolically speaking this is a spiritual regeneration and the birth of a new life, which is signified by the pilots of the boat, which can be contrasted with the sailing ship of the mariner that sank into the water. Spiritually, finally defeated bestiality and the mariner admittedly accepts the fact that everything happened under the supervision of "dear lord in of heaven".

In part seven, the hermit of the wood who kneels at morning, none and evening on a cushioned seat strongly reminiscent of the three-time ritual 'Trikal Sandhya' of the Indian sages and takes the centre starts and the repentant mariner surrenders himself to the hermit with all humanity "O shrieve me, shrieve me, holy man! The Hermit crossed his brow!". The hermit message or instruction to the mariner is that he should narrate his story of crime and punishment, suffering and spiritual realization before others. This shows another aspect of the poem. It is not a mere lyrical and romantic ballad nor a mere moral allegory on the solitary trajectory of a shining soul but more predominantly a confession which is usually divided into three categories; spiritual confession, romantic confession and secular confession. "The Rime of the Ancient Mariner" is reminiscent of St. Augustine's spiritual confession and Rousseau's romantic confession combines both spiritual and romantic ramifications with a brilliant message that human beings should love god's creation and respect nature and of objects of nature both tiny and big.

III. CONCLUSION

The poem has a compact ballad structure and along with an address to the wedding guest, it began with a wedding guest. The mariner candidly confesses that after the revelation or narration of the story his lonely soul moving alone on a wide sea is now relieved and unburdened from the tragic burden of sin. He also claims that history is sweeter than the wedding feast which was already over thereby justifying the supremacy of the narrator over the listener in the ballad discourse. While bidding farewell to the wedding guest the Mariner lives the greatest Christian moral lesson to the readers that God is love and love is god

and god can be pleased through our unalloyed love of his creation and creatures "He prayeth best, who loveth best/All things both great and small;/For the dear God who loveth us,/He made and loveth all.". The poem concludes with the spiritual realization of both the narrator and the listener. It bears true testimony to Coleridge's romantic imagination and his art of supernaturalizing the natural and naturalizing the supernatural within the framework of a ballad, a Christian allegory of sin, suffering and expression and spiritual illumination. The greatest topical rather ecocritical message that the poem delivers for 21st-century readers is that any injustice to the natural world means the wrath of god inviting thereby retribution or nemesis. C M Bowra in his seminal book the *Romantic Imagination* observes that the poem presents a series of incredible events through a method of narration that makes them not only convincing and exciting but also realistically relishing which very few poets of supernatural have done in English Literature.

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Deconstructing the Traditional Family Representation in Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*

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Abstract— This paper sets out to examine the traditional family in contemporary British fiction with focus on Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*. The second half of the twentieth century witnessed many changes in the structure of family formation and family behaviour that resulted in a diversification of family forms. Consequently, it has become more and more difficult to use a general or universally acceptable definition to define the term 'family.' Using Jean-Francois Lyotard's decentring, or better still, lack of fixity as well as Louis Montrose's inextricable link between literature and history and Jacques Derrida's a 'decentered universe', the paper interrogates and deconstructs typologies of family set-ups emanating from the traditional family as depicted in Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*. The paper therefore intimates that there is no 'death of the family' as heralded by some critics like Judith Stacey in her discourse geared towards 'rethinking family values in the postmodern age,' but rather a dramatic, and profound transformation. It further reveals that the literary representations of the family now include other types of families that have thus expanded the paradigm of the family to what is perceived in this study as triad, which, even though challenged, does not substitute the traditional family.

Keywords— family, representation, deconstruction, transformation, substitute.

I. INTRODUCTION

The role and function of the family has drawn a great deal of attention from a variety of disciplines such as politics, history, religion and literary studies. Investigations about the family in the different disciplines have approached the concept from various points of view. For example, Norman Bell, and Vogel Edward in *A Modern Introduction to the Family* regard the family as "a structural unit composed, as an ideal type, of a man and woman joined in a socially recognized union and their children. Normally, the children are the biological offspring of the spouses" (1). On his part, Nicolas Glenn in *A Critique of Twenty Families and Marriage in Family Relations* sees the family as the center of reproduction, whose function has been of vital importance for traditional societies throughout history (21).

Since World War II, the western world in general

and Britain in particular have experienced radical developments and changes in the social, cultural, political and economic domains of life. These changes included shifts in the perception of gender and sexuality, changes in the attitudes towards homosexuality, lesbianism, among others. These developments and changes have profoundly challenged and crumbled not only the traditional family values, but they have also altered gender-based relations and roles in both public and private spaces, resulting in what Gill Jagger and Caroline Wright summarize in *Changing Family Values* as "the growth of domestic partnerships and decline in the popularity of marriage, as well as growth in the number of divorces, remarriage, single parenthood, abortions" (16). Simply put, the new trend of family interaction seems to be evolving towards creating alternative spaces and relationships for both man and

woman by distorting the hegemony of the heterosexual relations that were hitherto upheld in the traditional patriarchal societies. The consequence of this shift of focus in the contemporary British society is the undermining of the basis of traditional family values, gender relations, identity, and roles.

There have been several reasons behind the increase in single parenthood, since the 1940s. One of the reasons is the development of the feminist movement, which has continued to challenge patriarchal family values, male authority and perceptions, gender relations and roles particularly since the 1960s, together with all the practices that had limited before women's movements and rights, curbed their freedom and inculcated into their mind that they were inferior to men. Eventually, the women's suffrage activities have enabled them to gain some rights in that they have managed to shake off the chain which had locked them for ages. Hence, many women have preferred to live on their own without marrying or they have chosen to live alone after breaking up with their husbands. The second reason, and closely related to the first is that more women have received formal education, which has availed them of the opportunity to gain freedom and privilege in the public space. As a result, many women have started working, which has caused them to achieve their economic independence from their husbands, who had used their economic support as a master status to control women for ages. This corroborates with Stacey's claim in *In the Name of the Family* when she argues that women have more freedom than ever before to shape their family arrangements to meet their needs and free themselves from patriarchal oppression.

However, the development of single parenthood has also been viewed as a strong blow not only to the traditional family structure, but also to the stability and security of society in several ways: the continuity of a society in the past, which was based upon the well-formed family is disrupted. The family of the past was seen as the place to generate and promote culture and morality and then pass them on to the following generations.

The second half of the twentieth century has ushered in a paradigm shift in the patriarchal family system fostered by women's emancipation, education, a rise in divorce rate, the emergence of modern technology, among others. The emancipation of women and the subsequent changes in their role and status in the English society have undoubtedly led to a reconsideration of the relationships between men and women both within and outside the family. Besides, the rise of the educational level of women and their increasing participation in economic, professional, and other social activities outside the home have resulted in a dwindling of the traditional importance of the status of

women as wives. A major outcome of the education of women is an increase in divorce cases, which has been one of the most visible features of family alteration in most societies since the 1980s. In addition, the patriarchal concept of masculinity predicated around a male's breadwinning role and that had become a central tenet of post-war masculinity has been rendered untenable in the new post-industrial economy following the preference for technological skills. All of these developments and changes have endangered the traditional family.

The objective of this paper, therefore, is to examine how families are depicted in contemporary British fiction, and how the alteration of family norms contributes to a redefinition of the concept of family. For centuries, the traditional nuclear family was perceived as the only possible form of family, while any other construct was out of place for such consideration. However, with the advent of globalization and ideological plurality, adjustments have become necessary. Concepts that stood unchallenged for centuries, such as race, nation, gender, and the family are being re-examined and re-defined to suit contemporary socio-cultural interactions. One of the problems plaguing the traditional family is the rampant cases of divorce observed in the selected novels, especially when investigated from the postmodernist's perspective of choice and lack of fixity or the absence of a centre, from the New Historicist's inextricable link between history and literary work, as well as from deconstructionist views of Jacques Derrida's a 'decentered universe.' The complexity of twenty-first century English society that has led to an adjustment in family life, universally speaking, is an important motivation to investigate the presentation of the family in contemporary fiction for, unlike in past centuries when family was one of the most standardized and uncontroversial institutions depicted in literature, contemporary societies have rendered the institution of the family dynamic and re-definable. This can clearly be seen in the fictional families presented in the novels of Nick Hornby and Hanif Kureishi. In the selected novels, the presentation of the family suggests a dislocation of the traditional norm thereby necessitating the need to attempt a re-examination and possibly a redefinition of the term 'family' in accordance with contemporary literary discourse and society.

II. 'SPLIT-UP' MARRIAGES AS A REFLECTION OF FAMILY DISINTEGRATION

Traditional family, especially with regard to societal norms before the modernist and postmodernist eras, favoured a clear definition of spaces for both the man (husband) and the woman (wife) in the domestic spheres. Socially, the man

occupied the public space and had the responsibility of fending for the family while the woman stayed at home to carry out domestic chores and catered for the children. The identities of men and women as well as their professions and roles were constructed and categorized in line with this separation of space, since each space was associated with particular professions and roles to satisfy the social norms and standards of the society. Such traditional societies considered the man to be largely educated, independent, active, dominant, strong, and rational while the woman was regarded as being less educated, passive, weak, emotional, and economically dependent on man. Summarising the different roles of the sexes in *The Family in question: Changing Households and Families Ideologies*, Diana Gittins points out that the 'proper' role of the woman was deemed to be the full-time care of her children and husband, and children were deemed to require a childhood that inculcated in them the appropriate moral values and prepared them for adulthood, all in gender specific ways. Men played the role as economic providers, as representatives of the family in public sphere and as a source of moral authority (41). The men of the new middle classes used this gender division of labour within the family as the basis for their claim to moral superiority. They asserted the virtues of husbands assuming financial and moral responsibility over wives who on their part managed the domestic sphere.

Contemporary socio-cultural, economic and technological advancements have not only severely shaken the foregoing order but have equally re-positioned the social spaces with regard to gender roles. The question is no longer a sex-defined space but one of capability and gender role. In other words, the acquisition of education and skills as well as growing emancipatory voices in favour of women have destabilized and disintegrated not only the stable heterosexual marriage and relationships but also the very structure of the nuclear family, which used to be a model family before the twentieth and twenty-first centuries. According to Ali Gunes in "From Mother-Care to Father-Care: The Split-Up of the Traditional Heterosexual Family Relationship and Destruction of Patriarchal Man's Image and Identity in Nick Hornby's *About a Boy*," such contemporary revision of societal roles has affected marriage and the family as social institutions. Gunes notes that young men and women no longer see the importance of marriage as divorce rate has increased dramatically, causing the emergence of single parenthood (12). This tendency has negatively affected heterosexual relationships and hitherto accepted marriage norms and established roles and identities of man and woman. *About a Boy* depicts Hornby's vision of these shifts in the perception from the earlier family norms to the contemporary family dynamism. The

author demonstrates how the family structure and gender roles have changed in contemporary English society in which the novel is set.

From the outset, *About a Boy* announces 'split-up' of marriage relations and fragmented identities as a major concern of the novel. The opening statement of the novel, "Have you split-up now?" (1), suggests that marriage and family disintegration are recurrent themes in the novel. This is reflected in the utterances of characters such as Marcus, a twelve-year-old boy, whose mother (Fiona) and father (Clive) have divorced and now live separately. Marcus' ceaseless interrogation of his mother when he reiterates the question and phrase, "have you split-up now?", "you've split-up", and "we've split-up", emphasises that unstable marriage and family relationships are problems plaguing marriage and family life in his society. The recurrence of the phrase 'split-up' echoes this tendency of broken relationship in marriage evince not only the physical and psychological breakdown in the marital and familial relationships, but also a view that the old unity, harmony and togetherness of heterosexual relationships have been irreversibly distorted.

Moreover, the phrasal verb 'split-up,' from the semiotic perspective of Jacques Derrida, may also refer to the fragmented identities of children, following the separation of the married couples, since it visibly disturbs the psyche of children from broken-up homes. Due to the psychological impact of these battered relationships between father and mother, children are affected socially and psychologically. They are largely unable to establish a proper relationship in their lives. They are either introverted and anti-social or troublesome and exhibit abnormal social behaviours. Marcus' case is a typical example. As a child of the 'split -up' parents, Marcus experiences difficulty at school. He is bullied because of his 'hippy' lifestyle (10), owing to lack of adequate parenting. Marcus' behaviour, Kathryn Harrison holds, is seen in the lives of children of many single parents today (16). Through his lifestyle, Marcus could be seen as wanting to draw attention to make up the vacuum created by the separation of his parents. The narrator insinuates that Marcus and her mother are victims of divorce:

...Whenever he had been upset about anything before, there have usually turned out to be some kind of answer. ...one that mostly involves telling his mum what was bothering him. But there wasn't anything she could do this time. She wasn't going to move him to another school, and even if she did, it wouldn't make a whole lot of difference. He'd still be who he was, and that, it seemed to him, was the basic problem. (6)

The issue of single motherhood or single parenthood has drawn much attention as it has become a common issue in the postmodern society, which is characterised by choice. Discussing the problem of single parenthood, Gill Jagger and Caroline Wright in *Changing Family Values* explain, "lone motherhood means mothers parenting without the father of their child or children following marital breakdown, and, single motherhood means parenting by never married mothers" (30). This explanation fits squarely with Fiona's situation in the novel.

Since the 1940s, there has been a continuous increase in the number of women having children outside marriage and bringing them up as single parents, together with the number of women who single-handedly bring up their children after divorce. In *About a Boy*, Jessica, a member of the SPAT group (Single Parents Alone Together), represents a single mother who singlehandedly brings up her children. The number of divorce cases identifiable in the novel shows that there is a decline in the moral obligation of preserving traditional family values and heterosexual marriages in the contemporary English society. One of the factors responsible for this is the shift in the way family life and heterosexual marriages have been perceived since the 1960s. After this period, there have been increasing anti-family attitudes, approaches and views particularly among the young people in that they have seen the family, its values, roles and coded relationships not only as a burden but also as limiting their freedom; they have been less enthusiastic to take responsibilities and face family challenges.

The idea of family breakup is equally recurrent in Kureishi's *Intimacy*. The opening sentences of *Intimacy* announce a split up between the protagonist, Jay, and his wife, Susan:

It is the saddest night, for I am leaving and not coming back. Tomorrow morning, when the woman I have lived with for six years has gone to work on her bicycle, and our children have been taken to the park with their ball, I will pack some things into a suitcase, slip out of my house hoping that no one will see me, and take the tube to Victor's place. There, for an unspecified period, I will sleep on the floor in the tiny room he has kindly offered me, next to the kitchen. (8)

In the novel Kureishi presents a family relation void of genuine love. Besides, the postmodernist's notion of choice shapes the lives of Kureishi's characters like Jay which is reflected in his family life and even the family life of his friend, Victor, just before he is about to abandon his family/wife and two sons. Jay's reflections about his past

life, his fears, desires, and expectations reveal that he has no emotions for Susan, his wife. This lack of feelings provokes the desire to find his true love elsewhere. Kathryn Harrison in "Connubial Abyss: The Mysterious Narrative of Marriage" corroborates this view when she states, "Jay reveals himself to be a self-obsessed miserable man whose life is polluted by notions of romance" (86). Although he tries to find faults in Susan and thus gets an excuse to leave, it is revealed that he has been having various love affairs for years. Harrison qualifies him as one who suffers from "chronic unfaithfulness" (86), possibly owing to his desire to find true love. Jay is not committed to any of his sexual partners, and he does not want to accept marriage responsibilities; little wonder that he declares, "there is little pleasure in marriage; it involves considerable endurance, like doing a job one hates. You can't leave and you can't enjoy it" (50).

Jay's obsessive search for true love through a series of meaningless sexual encounters may also be a consequence of his feelings of entrapment in the family relationship with Susan and their children. The act of forming a traditional family by means of a contract, legal or religious does have a limiting effect on certain liberties of the partner. In a traditional family, there is a strong demand for sexual exclusiveness, not as a choice, but as an obligation. Our "genital love" according to Sigmund Freud is supposed to be of monogamous, natural and altruistic; that is, reproductive and heterosexual (25). Taking all these into account, it seems logical that to a character like Jay, marriage and family no longer represent a "safe harbour" (32), the end of search for one's soul mate and the ultimate goal in one's private life through which all social, cultural and biological expectations become realized. Instead, marriage is perceived as a restructure union, not just in the sexual sense, which pressures the spouses into behaving in a certain way.

Kureishi's *Intimacy* is marked by the continuous ambivalence between the protagonists' desire for romance, which involves a lifetime love with a soul mate, and the need to expose marriage as a "job one hates" as Jane Dizard and Howard Gadlin in *The Minimal Family* recognize the ambivalence in their sociological research explaining that "We may still wish for 'happily ever after', but it is no longer believable" (97). To show his contempt for the institution of marriage which cannot guarantee eternal love, but also to retain the appearance of "freedom," Jay, like Will and Duncan in Hornby's *About a Boy*, has never agreed to marry Susan, although they live together and have two sons. Despite the fact that "cohabitation does not resolve the dilemma inherent in any attempt to combine long-term commitment with recognition of each partner's need for autonomy" (142), and that (technically and in most Western

countries even legally), cohabitation with children counts (and functions) as a traditional nuclear family, Jay feels that he is making a statement by renouncing the traditional way: "I still took it for granted that not marrying was a necessary rebellion - The family seemed no more than a machine for the suppression and distortion of free individuals. We could make our own original and flexible arrangements" (*Intimacy* 60).

Gamophobia or the fear of marriage is on the rise in the twenty-first century. The novels under discussion suggest that marriage has unsatisfactory, burdensome and source of strife. In fact, Asif, one of Kureishi's protagonists, says "marriage is a battle, a terrible journey, a season in hell and a reason for living. You need to be equipped in all areas, not just the sexual" (39). It follows that in order to attain a successful marriage, one must almost be at par with medieval knights who were bestowed with all kinds of virtues needed to complete dangerous quests. The marital "battle" requires maturity, honesty, selflessness, persistence, strength, and many other qualities from the spouses battling to make it work. However, as Nick Hornby points out, young peoples' priorities have changed, and not everyone perceives marriage as worthy of all kinds of sacrifice: "monogamy is against the law because we're all cynics and romantics, sometimes simultaneously, and marriage, with its clichés and its steady low-watt glow, is as unwelcome to us as garlic is to vampire" (179). It may even be argued that the demythologization of marriage, that is, the loss of faith in the romantic version of it or the fear that one may not attain it despite the desire to do so, have fostered a cynical attitude towards marriage and family as a means of self-preservation, which is demonstrated by characters such as Kureishi's Jay who simultaneously searches for intimacy with a soul mate and looks down upon the marital happiness of others.

Consequently, instead of trying to start a family as soon as possible, young people today attempt to avoid sacrifice, especially for the benefit of others, and prefer to spend their time indulging in life's pleasures or working on their self-improvement. Nevertheless, centuries of human history has proven that it is not quite plausible to believe in the idea that being single is what people truly desire. Rather, it may well be claimed that the new media trend of promoting the happy, wealthy single person into an ideal we should strive for is a direct result of the economic circumstances. In the consumerist society, single people represent a very important market segment because in their lack of commitments that come with family life, they become dependent on the market place. Consumerism is important for sustaining the autonomy of the single person and the market place is a settling for social encounters, which is why the individual is very important for the current

economy. According to Dizard and Gadlin, research has however shown that the constant focus on the 'self' always creates satisfaction of limited duration and even those who are professionally successful, financially well-off and have an active social and sexual life, still report that something is missing.

As we consume goods, suggests Kureishi, so we also consume people, that is, relationships, blaming the effect of the capitalists' production for the failure of the traditional family. In *The Origin of the Family, Private Property, and the State*, Engels proposed the following:

By transforming all things into commodities, if (the capitalist production) dissolves all ancient traditional relations, and for inherited customs and historical rights it substituted purchase and sale, 'free' contract...the closing of contracts presupposes people who can freely dispose of their persons, actions and possessions, and who meet each other on equal terms. To create such 'free' and 'equal' people was precisely one of the chief tasks of capitalist production. (748)

This presupposes that the capitalists placed more importance on possessions at the expense of human beings. Such circumstances influenced a whole generation of people whom Kureishi refers to as the:

Privileged and spoiled generation. The children of innocent consumerism and inheritors of the freedom won by our seditious elders in the late sixties. We weren't much restrained by morality or religion. Music, dancing and conscienceless fucking were our totems. We boasted that we were the freest there'd ever been. (58-59)

Going by the quotation, importance is given to freedom in the postmodern society at the expense of moral values and religion. The protagonist of Hornby's *About a Boy*, Will Freeman, is a case in point. Will's freedom, or rather unattachment, that is, not being responsible for anybody, is not only symbolized by his last name, but is also realized through his lifestyle. He refuses to have intimate friendships; his romantic relationships are acceptable only as occasional sexual encounters and he even refuses to commit to a job because he lives quite comfortably off the royalties for a Christmas song his father wrote. Mesmerized by the ideology of simulation and consumption, he represents the contemporary individual who wishes to indulge in all sorts of pleasures, to be free and not responsible to anyone as seen below:

Will wondered sometimes how people like

him would have survived sixty years ago. People who didn't really do anything all day, and didn't want to do anything much, either...there were no daytime TV, there were no videos, there were no glossy magazines which would have left books. Books! He would have had to get a job. Now, though, it was easy. There was almost too much to do. You didn't have to have a life of your own anymore; you could just peek over the fence at other people's lives, as lived in newspapers and East Enders and films. (7-8)

This contrasts sharply with the postmodern society where the notion of choice and the absence of a centre has rendered the traditional family irrelevant. Postmodernists such as Judith Stacey argue that recent social changes such as increasing social fragmentation and diversity have made the traditional family more of a personal choice and as a result, it has become more unstable and more diverse. She intimates further that we no longer live in the modern world with predictable orderly structures, such as the nuclear family. Instead, society has entered a new chaotic postmodern age. Will Freeman is an example of postmodern humanity. This can be portrayed in the carefree life he lives. He wants to live as an island. He says:

In my opinion, all men are islands. And what's more, now's the time to be one. This is an island age. A hundred years ago, for instance, you had to depend on other people. Whereas now, you can make yourself a little island paradise...and I like to think that, perhaps, I'm that kind of island. (46)

Will Freeman is a perfect model for the possessive individual, Stuart Hall's designation for the self-reliant person whose primary goal is to acquire wealth and property. As an independently wealthy man, he needs no assistance from anyone, and this independence allows him to disengage from the world around him. In fact, his consumerism is ultimately his only purpose in life. He does not only base his importance on what he has acquired, but he focuses on the price of his purchase as well. When a woman asks him why he doesn't put his head in the oven, his answer is that "there's always a new Nirvana album to look forward to" (250). His desire for the next rock album may suggest that he is interested in art, but his life is driven by the need and ability to acquire the next new thing. He mentions throughout the novel that possessions will cure any negative condition. He believes very strongly that purchasing power is the cure for every problem and a measure of a person's value. If he feels insignificant, the carefully chosen purchase will restore his self-worth. If his world begins to look a little bleak, he can always buy

something to make his problems disappear. The trials of life are reduced to matters of exchange. Will's reliance on wealth and what it buys him fosters an aggressive selfishness, a result desired by Thatcher's administration which Stuart Hall and Martin Jacques call "the ideology of selfishness, one of the main underpinnings of Thatcherism" (251).

Besides, Will embodies the "meanness of spirit" which Salman Rushdie attributes to Thatcherite Britain. His selfish individualism translates into a cruel indifference for others. He often reveals the Thatcherite stance that every person must fend for himself. If other people do not have what he has, then they have gone wrong somewhere in their lives, and he should not be expected to supplement their finances. Will's ideology is clear; he does not want people to insinuate themselves into his posh, uncomplicated life. In fact, his sentiments amount to little more than an echo of the conservative manifesto. Stuart Hall and Martin Jacques explain that in Thatcher's Britain "the road to salvation lay through people pulling themselves up by their bootstraps. The only acceptable motive for action was self-interest" (251). Will ensures his own self-being, and he wants Fiona and others to do the same:

You had to live in your own bubble. You couldn't force your way into someone else's because then it wouldn't be a bubble any more. Will bought his clothes and his CDs and his cars and his Heal's furniture and his drugs for himself, and himself alone; if Fiona couldn't afford these things, and didn't have an equivalent bubble of her own, then that was her lookout. (67-70)

Will is a little more than a social Darwinist. Fiona's bubble is not the government's concern, and it certainly is not Will's either. Margaret Thatcher once told a group of entrepreneurs: "The only thing I'm going to do for you is to make you freer to do things for yourself. If you can't do it, I'm sorry. I'll have nothing to offer you" (236). Will is a product of this ideology. He believes that his indifference towards others is both natural and healthy.

Moreover, the fact that a single person commits to a relationship in ways that the consumer commits to commodities keeps one continually dissatisfied because it leaves hardly any possibility for achieving true intimacy: "Jessica and Will split up when Jessica wanted to exchange the froth and frivolity for something more solid: Will had missed her, temporarily, but he would have missed the clubbing more" (10). This shows that Will values commodities (things) more than human beings. The "clutter" of family life seems like "disgrace" (8) to Will and he doesn't even want to spend time with friends who have a

family: "he had no use for them whatsoever. He didn't want to meet Imogen, or know how Barney was, and he didn't want to hear about Christine's tiredness, and there wasn't anything else to them anymore. He wouldn't be bothering with them again" (10). One could claim that, paradoxically, under the auspices of the humanistic psychology that fosters self-realization, the prevailing human attitudes, values and beliefs have become distinctly hedonistic, if not selfish and thus less humane in nature.

The reluctance to take up family life often does not simply result from the desire for personal freedom and independence, but also from fear of failure: "What if I am not good enough to be a husband or wife, a mother or father"?(24). Yet, because they need to present themselves in such a way as to be 'marketable', single people cannot afford to show their vulnerability. Instead, searching for some of external reassurance that they are not cowards or failures because they are single, they like Will Freeman read magazines and books that tell them that being single is "cool"(24) as evident in Hornby's *About a Boy*.

From the forgoing analysis, it is established that divorce and the lack of interest in marriage are recurrent as far the traditional family is concerned. The reasons for this include individualistic ethos, postmodern view of life, among others. This therefore gives room for other family forms to come to the fore in addition to the traditional family.

III. THE EMERGENCE OF NEW FORMS OF FAMILY

The traditional family does no longer occupy the centre stage in the postmodern world. This therefore means that there is lack of fixity, what Jacques Derrida refers to as a 'decentered universe' (10). According to him in "Structure, Sign and Play in the Discourse of the Human Sciences", the word has lost its value, as language does not reflect the world we live in, but shapes it so that we end up seeing things not as they really are, but as we think they are, or, in other words, as we interpret them. A 'decentered universe' is a world which has lost its points of reference; it is a universe in which nothing is certain anymore, since the concepts which previously defined its center have lost their value and thus do not represent reliable points of reference anymore as Peter Barry opines (64). This can be applied to the traditional family which has lost its values as a result of the advent of other family forms such as the single-parent family.

Concerning single-parent family, which is one of the representations of family, Jay's mother in Kureishi's *Intimacy* is a case in point. After having two boys, she got depressed because she had no life of her own as she says:

"Mother was only partially there, most of the day she sat, inert and obese, in her chair. She hardly spoke except to dispute; she never touched anyone, and often wept, hating herself and all of us... she was aware of it, in some way. 'Selfish', she called herself" (51). She was both unhappy for having children because "children stop you living" (61), and at the same time for being so selfish for not being a proper mother, just like other women are. With time, as she found a job, and even more so after her two sons left to live their own lives, she resumed the kind of life she once led with her husband: "when my brother and I left, our parents started going to art galleries, to the cinema, for walks, and on long holidays. They took a new interest in one another, and couldn't get enough of life... my parents went through the darkness and discovered a new intimacy" (52).

According to Jay's mother, the experience of having children, of being responsible for them is not an easy task. She proves that parenting can be very frustrating because it requires constant and utter selflessness. The only thing a parent may expect and hope for is the emotional satisfaction of having an offspring, but the risks and frustration seem to be much higher. Jay's mother struggles through the feeling that she has given up on her life and ambitions for the sake of her children and manages to find happiness again once her sons have grown up and become independent.

In addition, in *About a Boy*, Hornby deals with the negative outcomes of single parenthood in the 1990s of British society. For example, Will Freeman's new flirt, Angie, is a single mother who views single motherhood as a reaction against man's organization of woman's life in a way that fits his view of the world as well as his way of life as he says:

I'll tell you {Will} although he had missed much of the cogitation that had brought her to this point, when you're single mother, you're far more likely to end up thinking in feminist cliches, You know, all men are bastards, a woman without a man is like a. a. something that does not have any relation to the first something, all that stuff. (10)

As seen in the quotation, Angie as a single mother is disturbed, and angry with men and their view about single mothers due to their lack of understanding and concern, since she says that men think that women are nothing without men; their identity is not complete without men, so that women have to depend on men. Traditionally, a single woman was half alive without a complete identity; marriage was considered a school, where women would get their identity fully completed, so that single women had not been considered well in a traditional society. However, Angie

refuses the connection between the first 'something' and the next one, which obviously demands a woman to attach herself to a man. For her, it is a foolish idea; it is 'all that stuff' in the sense that being a single mother may have a meaning for her as an alternative way of family life as opposed to the traditional one. That is, being a single mother enables her to gain her identity and freedom. This equally illustrates the concept of choice in postmodernism. Individuals in the postmodern society have the right to go in for what pleases them not minding the interests of others. Social bonds like marriage are therefore irrelevant. What is important is individualistic ethos.

On the other hand, what is also equally important is that both men and women are victims of the traditional views which assign certain roles and professions for them as husband and wife, and they are unable to strip themselves off these views and roles, intimates Deborah Chambers in *New Social Ties: Contemporary Connections in a Fragmented Society*. Thus, Will Freeman is very much under the impact of the view of fatherhood culturally allocated to him, and this view obviously influences his interactions, decisions, thoughts, and behaviour with the opposite sex. He is bold and free in his attitudes in that he always thinks of how society and culture will view him. Eventually, Angie proposes a different view of fatherhood for Will, in which he will satisfy his need of fatherhood in an unconditional way that he will be with single mothers and children for a while and then will depart from them without any commitment to each other. During the talk with Angie about mothers and children, for example, Will begins to get excited at the idea of a family suggested by Angie. He, Angie and her three-year-old son, Joe, meet regularly; they go to Mc Donald's and visit the Science Museum and the National History Museum; they cruise in the river as friends without any obligation, and this 'new relationship' and the idea of 'fatherhood' fascinates Will:

He had convinced himself that fatherhood would be a sort of sentimental photo - opportunity, and fatherhood Angie -style was exactly like that: he could walk hand-in-hand with a beautiful woman, children gamboling happily in front of them, and everyone could see him doing it, and when he had done it for an afternoon he could go home if he wanted to. (11)

This implies that Will prefers a type of family lifestyle that will guarantee his freedom, and this cannot come from the traditional heterosexual family relationship, but from single parent family. In this case, the traditional family is not only relegated to the background, but does no longer occupy a centre stage. It therefore competes with other forms of family. This is a new kind of family relationship as well as

the new form of fatherhood and motherhood Will and Angie imagine; single fathers and mothers could meet and have sex and then live in their separate houses without commitment, yet it is quite different from the relationship of a father and mother in a traditional family. For example, Fiona has separated from her husband who abandons her and goes and stays with his girlfriend in Cambridge. Now she is a working single mother with her twelve-year-old son, Marcus, and has to face the difficulties of life alone at home as well as at work. But Marcus is not the only child whose parents live separately. There are, "a million kids whose parents have split. And none of them are living with their dads" (182). This is a contemporary family phenomenon and reality, taking place around the world: children without fathers.

Besides, contemporary fiction represents two kinds of families based on emotional rather than biological or legal ties: the metaphorical and the homosexual family. Metaphorical families are those in which (some) family members are neither kin nor bound by religious or legal contracts. Rather, they are a group of people who are committed to each other and who prove their commitments by permanent help, understanding and sharing of experiences. In contemporary fiction, the acknowledgment of these families does not aim to in the words of Kath Weston "oppose genealogical modes of reckoning kinship. Instead, they undercut procreation's status as a master term imagined to provide the template for all possible kinship relations" (213), the template being, of course, the tradition nuclear family. Nevertheless, starting families that are anything other than a traditional nuclear family is perceived as beginning of "destruction of family values" (314), Jodi Picoult intimates, which makes one wonder what "family values" are. To illustrate a dysfunctional nuclear family to which parents are unfaithful to each other, or a family with abusive members cannot be said to promote family values simply because it consists of two heterosexual parents and their biological child(ren). If, however, family values include love, commitment, safety, security, and integrity, then these values do not depend on the form of the familial unit.

Despite the fact that metaphorical families which is one of the focus of this paper, have not yet been legalized, contemporary fiction writers like Hornby and Kureishi recognize the fact that people connect with one another in various ways. Hornby's *About a Boy* describes the constitution of enlarge metaphorical family consisting of people who feel the need to connect and be close to people that they are not related to by blood or law. Will Freeman, the main protagonist is an immature thirty-six years old man who lives off the royalties for one of his father's Christmas songs. Being able to live comfortably without having to

work, he indulges in shopping, listening to music, watching TV and having a series of meaningless (sexual) relationships, rejecting any kind of commitment. After rejecting the fact that women who are single-parents also have trouble committing, he comes up with the idea of attending a single parents' group as a new way of picking up women suitable for short-term relationships. At one of the single-parents' meetings, he meets the twelve-year-old, Marcus whose mother suffers from depression, is suicidal and overprotective because of the fact that he mostly interacts with his mother, and has no idea what teenagers do and like. Marcus becomes the target of bullies and has a hard time at school. Their meeting is crucial for both Marcus and Will since they begin to help each other in their mutual struggle to achieve maturity. Will is able to show Marcus how to be 'cool' and less afraid of life, and at the same time, begins to appreciate the value of a familial relationship, and thus, deals with his fear of commitment. As the story progresses, both of them meet different people who all become a part of their metaphorical family. It includes: Ellie, a rough, fifteen-year-old girl who is constantly in trouble at school and who 'adopts' Marcus as her protégé and friend, Marcus' mother, his father, his father's new girlfriend, his father's mother, and finally Rachel, a single mother who has a son named Ali about the same age as Marcus, and with whom Will falls in love. By the end of the novel, they all function as a large family; they meet for holiday and important events, and provide support and love to one another. The novel is a "coming of age" (41) story on several levels. Not only do both Will and Marcus mature thanks to the help of their family members, but the institution of family seems to mature as well, through the ability to overcome and function without the unreliable formal demands of blood and law.

In addition, thinking about his life, Marcus realizes that his "first sort of life" (21), which implies the time before his parents got divorced has ended, forever indicating symbolically, also the end of the traditional family in general: "The first sort of life had ended four years ago, when he was eight and his mum and dad had split up, that was the normal, boring kind, with school and holidays and homework and weekend visits to grandparents" (3). The second sort of life includes more people, more places, nothing is steady; there is no security of a home or a steady relationship with adults who take care of him: "the second sort was messier and there were more people and places in it: his mother's boyfriends and his dad's girlfriends; flats and houses; Cambridge and London. You wouldn't believe that so much could change just because a relationship ended" (3). The breakdown of his nuclear family has left a hole in his life because his suicidal mother was incapable of creating a feeling of safety and belonging that a family

typically provides. Her suicide attempts to make Marcus painfully aware of the fact that at any time he could be left alone in the world. This prompts him to the conclusion (or, rather, realization), that the most important function of the family is taking care of each other and making sure one is not alone in the world. He also realizes that this function needs to be of a permanent nature, and that it is not important who your family is, but simply that there actually is someone you can count on: "Two wasn't enough, that was the trouble. He'd always thought that two was a good number, and that he'd hate to live in a family of three or four or five. But he could see the point of it now: if someone dropped off the edge, you weren't left on your own." (75).

For Marcus, it makes no difference whether he is actually related to the people who will take care of him or not. They do not have to be kin or bound by some kind of contract. What connects people into his/any metaphorical family is the emotional component of a relationship. Because the circumstances of his life have taught him very early on that a legal contract does not prevent the family from falling apart, Marcus very maturely realizes that people need to want to be together. From that moment, he works hard at creating relationships that would alleviate his loneliness and fear, until, by the end of the novel, he becomes a part of a large family. Will, who is neither romantically nor legally connected to Marcus, and his mother, Fiona, comes to realize that he is becoming a part of a new kind of family consisting of kin, ex-spouses and friends as he arrives for Christmas lunch at Marcus' house:

There was Marcus' dad, Clive, and his girlfriend, Lindsey and his girlfriend's mum, six of them altogether...Will didn't know that the world was like this. As the product of a 1960's second marriage, he was labouring under the misapprehension that when families broke up some of the constituent parts stopped speaking to each other, but the setup here was different. (177)

Although Marcus' parents are divorced, they still care for Marcus and each other's benefit, which allows them to be a part of a metaphorical family even though their original traditional family has collapsed. Family, whatsoever its constituent parts may be, gives Marcus a sense of security, a sense of belonging and an inner strength one needs to cope with everyday's events:

I can't explain it, but I feel safer than before, because I know more people. I was really scared because I didn't think two was enough, and now there aren't two anymore. There are loads. And you're better off that way. But, see, I didn't know before that

anyone else could do that job, and they can. You can find people. It doesn't really matter who they are, does it, as long as they're there...because you can't stand on top of your mum and dad if they're going to mess around and wonder off and get depressed. (298-299)

The lack of support from family is one of the problems that necessitates the formation of communities in *About a Boy*, such as SPAT (Single Parents Alone Together). The name of the group underscores the fact that people cannot function well without understanding and support. The community (family type) functions as a place where people who need support can come when they need that assistance. Perhaps, the only requirements for inclusion are being a single parent and being frustrated. Suzie explains what she finds so refreshing about the group: "One of the reasons I like coming here is that you can be angry and no one thinks any the less of you. Just about everyone's got something they're angry about" (40). Although they are alone, without family to help them, SPAT becomes a replacement for family, uniting people who can offer one another emotional support. Knowing that they are not alone seems to help many of them carry on with their lives. The group is comprised almost entirely of women, and they meet to discuss their frustrations and vent their anger. The reasons for these women being on their own are a laundry list of men walking away from their families: "There were endless ingenious variations on the same theme. Men who took one look at their new child and went, men who took one look at their new colleague and went, men who went for the hell of it" (40). Nearly every member of the group has a similar story to tell of family members walking out on them.

The traditional nuclear family, which is highly stratified and has a definitive, strict form, follows binary logic as its root principle, much like the classical books or ways of thinking; the metaphorical family, however, represents an indefinite multiplicity of secondary roots that graft out the basic root, that is structure, whereby the family undergoes a flourishing development. While the basic family form is changed by 'natural reality', still the roots, that is the family's unity subsists (5). Like Deleuze and Guattari's philosophy, the form of the metaphorical family seems a radical innovation; it in fact simply signifies an adaptation to the contemporary reality which favours multiplicity and equality over binary dichotomy and hierarchy.

Consequently, thanks to its focus on the feeling and meaning, rather than form, the metaphorical family gave Will "a glimpse of what it was to be human. He wasn't too bad, really; he wouldn't even mind being human on a full-time basis" (292). Isolated, cynical life is unfulfilling and people have both the desire and the need to make

intimate relationships with other people. What Hornby proposes in *About a Boy* is that this intimate relationship, typically considered to be epitomized in the form of a traditional nuclear family, need not be realized within this traditional framework. All one needs are people who are willing to commit and participate in each other's life, regardless of their blood or legal ties. Marcus' relationship to Will echoes Judith Stacey's proposal in *In The Name of the Family* that in a postmodern society, people should foster a collective, rhizomatic responsibility for children by drawing on our communitarian sentiments. She asserts that many childless adults are assuming pseudo parenting roles, or, para-parenting, to use her term, by forming, nurturing long-term relationships with children of overburdened parents (80), which in fact signifies and speaks for a more frequent forming of metaphorical families.

The new circumstances in Marcus' life caused not only by the fact that his parents got divorced but also by his realization that you get love from people other than your biological family made him aware of the fact that there are no guarantees in traditional relationships and that a traditional family is not a place of safety or security at all. Getting married is not "the right way" (46), says Marcus, and proposes a new way of organizing human life:

You know when they do those human pyramids? That's the sort of model for living I am looking at now...you're safer as kid if everyone's friends...if your mum and Will get together, you think you're safe, but you're not, because they'll split up or Will will go mad or something. I just don't think couples are the future. (304)

Marcus' idea of a human pyramid as an ideal model for living does not rely on the symbolic interpretation of this geometric form which implies a hierarchy with the person on top given the most power or importance. On the contrary, Marcus refers to the fact that in a human pyramid, everyone depends on one another, as everyone is equal and equally important. Everyone's limbs are mutually connected or touching in order to hold on to each other, and sustain each other's weight, and in effect, they strongly resemble the multiple roots of a rhizome. One has to be able to rely on others in order not to fall to the ground, but the people who form the pyramid and whom you trust your life with are not necessarily your kin. The pyramid works as long as everyone has the same goal, and has the well-being of all at heart. Unlike the traditional family, which can formally exist through a legal or religious contract still exist even after the emotional components of loyalty and love have long gone, the pyramid will collapse the minute anyone of its members decides not to hold the other(s) any longer. What is crucial here is the feeling of commitment which, as it seems, does

not have to arise in the form of a written (marital) contract that says one is bound to his partner for life because both the contract and the wedding band are just symbols of a person's dedication to someone. If the feelings disappear, the contract and the ring have no value at all.

This points to the conclusion that a metaphorical family, even if it lacks blood ties, genealogical hierarchy and marital paraphernalia, can be equally strong and valid as the traditional one. Although Gilbert Daniel's claim in *Stumbling on Happiness* that "we are more likely to look for and find a positive view of the things we're stuck with than of the things we're not" (201), seems quite logical, and suggests that we tolerate people we are related to more than we do those who are not our kin, it does not always hold true. Being 'stuck' often provokes the desire to 'break free', which is why a lack of a formal contract or a blood relationship may prove to be beneficial for the feeling of mutual intimacy because of the freedom of choice it implies. The idea of marriage as 'possessing' someone, or claiming the right on someone frightens certain people, and the sense of obligation deters them from relationship. Furthermore, it can cause people to take their family members for granted and become less attentive to their needs. The niche that exists between the human desire for intimacy and respect, and the refusal to either feel possessed or taken for granted are the points of origin of the metaphorical family.

IV. CONCLUSION

This paper has examined how families are depicted in British fiction with focus on Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*, and how that has contributed to a redefinition of the concept of the family. What this research has found as new is that literary representations now include other types of families next to the traditional nuclear one, expanding thus the paradigm of the family in such a way as to include several family forms, instead of transforming it from one model to another. The development of new family forms was enabled and fostered by the postmodern life which negates hierarchies, distrust grand stories and supports the emergence of individual voices with different tastes and preferences. Consequently, the analyzed texts show that the triad of the traditional nuclear family coexists with families that, although they challenge its forms, do not attempt to stand as a substitute for it. On the contrary, even though multiple new family forms have emerged, their members seem to construct their family identity in comparison with or in contrast to the framework of the traditional nuclear family as the 'ideal' model, if such exists.

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Analogy between the Philosophical Ideas of Simone de Beauvoir and Amrita Pritam

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Abstract— *This paper focuses on the works of both of these women and aims to carry out a comparative study via a conceptual methodology of research. Both were about 4000 miles apart yet so closely linked with their philosophical ideas and stand on topics like sexuality, women and their sufferings, feminism, etc. There is a vast difference between the works of both spectacularly talented women, in terms of language, context, and writing style but still, the very essence of their work denotes similar notions. Even after decades, their works are widely read and deliberated upon by people when it comes to feminism. Having said that, it is also true that their work did not die even after so many years and it will most probably continue in the future as well, whether supported, discussed, opposed, or criticized. The paper focuses primarily on the question of the relevance of their work in the present period, and on whether the ideas of Amrita Pritam and Simone de Beauvoir remain similar throughout or did they contradict each other at some point.*

Keywords— *Transcendence, immanence, platonic love, rajasika, tamasika.*

I. INTRODUCTION

Simone Lucie Ernestine Marie Bertrand de Beauvoir (born in 1908 in France) was, by profession a writer and a political activist; and a philosopher, intellectual, existentialist, feminist, and social theorist by practice. She has written many novels, autobiographies, and non-fictional analysis. Written in 1949, her 'The Second Sex' became a huge success for it directly blunts out grieves of women in a world 'designed' for men. She emphasized mainly 3 debates- transcendence versus immanence, nature versus nurture, and produce versus reproduce.

Amrita Pritam, born in 1919 in Pakistan (present-day) was a novelist, essayist, and poet. During her career span, she wrote over 100 books of poetry, fiction, biographies, essays, a collection of Punjabi folklores, and an autobiography. She began her career in 1935 with the publication of *Thandiyan Kiran (Cool Rays)*. Her work mainly focuses on feminism, partition (India and Pakistan), love, and the pain of loss.

II. INSTITUTION OF MARRIAGE

Simone de Beauvoir's *The Second Sex* based in twentieth-century France describes marriage as an institution where two parties are buttoned up together with certain 'rules and duties' which are laid down by society. Marriage has been described as a primitive deal by Beauvoir where women are treated as an object of the transaction, given by one male (father/brother) to another (husband). Simone narrates the alleviating of number of women (some) who loathed marriages but still were eager to get married, the reason? To get dignity, to get a place in society, to get an identity. Now, it is not that they got these three marriages, but it was quite better than the dignity, place, and identity they got before as an unmarried young girl being forced to get a husband.

Beauvoir writes how marriage is the only means for a woman to get support and the sole justification of her existence and the two 'rules' she must abide by are; first, to provide children, and second, to satisfy the sexual needs of her husband and take care of his house. There was no age bar, behavioral strata, or any other rule for the males in

the society, they just need to work and earn, there was nothing else expected from them, it was not a big deal for husbands to have more women outside as long as he is giving wife what is obliged. On the other hand for women, there was a long list of duties as well as traits required to get a 'good husband'; there was an age barrier, the older you get, you lose more chances of getting married, she needs to be well-behaved in the sense that she knows how to control her thoughts for she is not allowed to express them in the society, she should know how to do house chores, how to cook delicious food, she should know the art of attracting male (for marriage tradition), she need not be economically independent nor well educated for these would make her rebel, on the contrary, she should be delicate, soft-spoken and should be obeying, she must abide by everything her husband asks her to do as it is her prime duty.

Amrita Pritam has mentioned and elaborated on the sufferings of women in numerous novels and poems, including *Panch Behene*, and *Kuwari*, among many others. Here, she explains how a woman has to kill her virginity (referred to as identity) to accept and carry forward her new identity of a wife, associated with her husband:

*'...To fulfill our union
I had to kill the virgin.
And kill her, I did.
Such murders are
sanctioned by the law
Only the humiliation
accompanying them is
illegal.
So I drank the poison of
humiliation...' (Kuwari)*

III. IMMANENCE VS. TRANSCENDENCE

Simone has used different examples and aspects to show how deeply the effects of transcendence and immanence are embedded in society. She defines transcendence as active, creative, and projecting forward into the future while immanence is passive, internal, and centered on the maintenance of the species. In her text, she has clearly stated that society has made men transcendent and has pushed women to immanence.

'He is economically the head of the community, and he thus embodies it in society's eyes. She takes his name; she joins his religion, integrates into his class, his world; she belongs to his family, and she becomes his other "half."

'... his vocation is to produce, fight, create, progress, to transcend himself towards the totality of the universe and the infinity of the future.... marriage shuts women in a circle of herself.'

In order to get a taste of respect, dignity, or being productive for once, she turns to house chores as an occupation; in order to gain recognition as a complete person, puts a blindfold on her eyes and walks on her path of pseudo transcendence. But, in reality, she is just a secondary being. The very meaning of her life is not in her hands; the strings of her life are controlled by her transcendent husband.

'for man she is an amusement, a pleasure, company,

an inessential boon; he is for her the meaning, the justification of her

existence.'

Amrita has also described how a woman (wife) needs to obey and be faithful toward her husband as he is the one who earns for the family. A woman has no say in her husband's work, she has no right to assert her thoughts or disobey him. Women, economically paralyzed beings, have no right even over their bodies, it is their patriarchal guardian (husband) who has an extensive right over her mind and body.

*'My
breadwinner*

*I have eaten
your salt*

*And I must obey
the salt*

*As my father
will.'*

*'My
breadwinner*

*I am a doll of
flesh*

*For you to play
with' (The
Breadwinner)*

In her short novel, *Pinjar*, Amrita shows how women became the epitome of sufferings during the partition. The women were seen like mere Skeleton, without flesh and blood. She has highlighted how women were seen as objects for seeking revenge and humiliating the opposite community; sometimes even families themselves beheaded

the women of their houses to safeguard the name of the family.

IV. NURTURE VS. NATURE

It is very well known and accepted that there are biological differences between men and women. But these biological differences do not mark any gender as inferior or superior. What actually makes a woman an 'inferior' gender is the way they are nurtured.

"One is not born, but rather becomes, a woman."

There is a vast difference between the way men and women are nurtured; the fundamental project in life, for a man, is to gain independence (economic as well as social) while for a woman is to get married. Women are taught from very early stages of their lives that marriage is the only salvation for them; she is taught not mathematics, nor self-respect, but the skills to fish or hunt for a man.

'...woman is brought up, without ever being impressed with the necessity of taking charge of her own existence. So she readily lets herself come to count on the protection, love, assistance, and supervision of others, she lets herself be fascinated with the hope of self-realization without *doing* anything.'

A man gets to become Rajasika in his life, making choice for his profession, and his partner (for the supply of female marriage offers are flooding); he gets to be Tamasika, seen as a trait embedded in his so-called masculinity; he can even be Satavika in some cases, which would give him the title 'gentleman'. But for a woman, it's a big NO, she is supposed to be Satavika that is pure, soft, and sweet; she cannot be Rajasika, does she not know how to make choices for herself? According to society maybe she doesn't; being a Tamasika is a big sham of her femininity, she is not supposed to be that in ANY case.

A man is first a citizen, a producer, and secondly a husband while a woman is exclusively a wife and that is it, the beginning and the end of her identity. A girl is brought up in a state of ignorance and innocence; a boy on the other hand is active in political, social, and economic aspects of life.

Amrita brings out how women have been nurtured to stand after men. In a short poem, *The Man*, she writes about how, being successful, being economically independent, she is still seen by characters of men in history and not women.

*I have earned a lot
And spent even more
Now what remains
Is my capital;
A quarter of Hitler
A quarter of Christ
A quarter of Manu
A quarter of Majnu'*

In these lines, it is clearly seen that after earning everything and becoming a successful individual, she is seen as a human with a quarter of the traits of Hitler, Christ, Manu, of Majnu who are all men; why is she not a quarter of Maria Bochkareva, Virgin Mary, Shatarupa or Layla.

V. PRODUCTION VS. REPRODUCTION

A man is socially an independent and complete individual, a woman is incomplete without marriage, without carrying out the feminine function, i.e., a continuation of the clan and of the species. While society feels proud if men earn and rather it is their duty to be productive; the same society chains women who want a little economic independence. She must only be confined to house chores; cleaning the house, cooking dishes, and keeping the antiques intact is the only 'productive' work she should be engaged in. Not to forget the sole purpose of her being born in this world, working as a baby-producing machine.

In her short story, *The Stench of Kerosene*, Amrita Pritam describes how society sees marriage as something incomplete without children. The story tells how women as well as men are raised with the concept that children are an integral part and the next step in marriage.

The story is a mirror reflection of society, even today, the idea is present and in circulation. Many people use the term 'baanjh' as a swear word for women who cannot bear a child. Having a child or not should be a choice of both partners (married or unmarried), not an obligation to marriage. This clearly shows how much importance society is giving to the 'female task'-reproduction.

VI. PLATONIC LOVE

Both of them have not only mentioned but also tried to give out the essence of platonic love in their works. First of all, what is platonic love? In Plato's words-

'Evil is the vulgar lover who loves the body rather than the soul, inasmuch as he is not even stable, because he loves a thing which is in itself unstable, and therefore when the bloom of youth which

he was desiring is over, he takes wing and flies away, in spite of all his words and promises; whereas the love of the noble disposition is life-long, for it becomes one with the everlasting...

For the intense yearning which each of them (lovers) has towards the other does not appear to be the desire of lover's intercourse, but of something else which the soul of either evidently desires and cannot tell...' (The Symposium)

Here the vulgar or evil *eros* refers to physical love while the love of the noble disposition is divine platonic love.

Amrita has written numerous poems and prose based on personal emotions and experiences, her poems are still widely appreciated and read.

*'...I will become a ray
of sunshine, to be
embraced by your colours.
I will paint myself on your
canvas
I know not how and where –
but I will meet you for sure.
Maybe I will turn into a
spring,
and rub the foaming
drops of water on your body,
and rest my coolness on
your burning chest.
I know nothing else
but that this life
will walk along with me...' (Main Tujhe Fir Milaangi)*

On the other hand, Simone has mentioned platonic love as a term and as a concept many times in her work *The Second Sex*. She has criticized the concept of physical love and hence the concept of marriage, which is, according to her, based on the vague concept of physical love.

*'The fact is that physical love can be treated neither as an end in itself
nor as a mere means to an end; it cannot serve as a justification of existence;
but neither can it be justified extraneously'*

VII. CRITICAL REMARK

Today, in many parts of the world, the conception of marriage as a mere deal is changing, it is getting slowly recognized as an act of mutual consent of two individuals, limiting the role of society.

She has also raised the topic of the importance of virginity as a moral constraint in *The Married Women*, though, in the earlier part of the book *The Second Sex*, it is clearly mentioned that in some societies the concept of virginity was not given importance while in others, bride already deflowered was preferred.

The conception of marriage according to Simone's text is rather perverted for more focus is drawn only towards conjugal activity and function. Though Beauvoir mentions platonic love it is seen as a teen thing by her which cannot be supported in an institution like marriage.

Amrita also takes up various topics like virginity, marriage, women's oppression, and platonic love in her numerous works. Though the platonic love she points towards is not something opposed by marriage. Amrita has talked about the three philosophical debates raised by Simone, though not directly, their reflection is somewhat visible in her works.

VIII. CHALLENGES AND LIMITATIONS

In some instances, the context has been completely different for both writers, which makes it difficult to compare their work. For instance, the sufferings of women as described in *Pinjar* by Amrita were written in the dread times of Partition while Simone has written more about conditions in normal situations in early France and America. Also to be noted, both of these writers belong to different eras and from different places so their experiences must have a wide difference.

Also as both of these works are not originally in English and have been translated by a third person, they lose some value and meaning which would have been otherwise inculcated in the original texts.

IX. CONCLUSION

Looking carefully at their works, it is clearly evident that both shared somewhat similar philosophical ideas regarding women and their sufferings. Both of their texts point towards similar notions and hence can be clearly stated that they do not contradict each other. Though they might not be able to support each other in some regards as well. For instance, Simone has directly written about the concept of conjugal love while there is little or no

reference directly made out for the same by Amrita Pritam. Both have talked about the three dates in their works but then again, it is not directly evident in Pritam's work.

The texts by Amrita Pritam and Beauvoir deal mainly with the notions prevalent in patriarchal societies and hence might not be relatable if seen with the ideals led by matrilineal society. If we look at it as a person who grew up neither in an absolute patrilineal society nor in a coherent matrilineal society, the text might make some sense and be easier to understand as well as criticize. Natural differences in a female body do not stop her from being an intellect, going out to being productive in the real sense, becoming independent, making choices for herself, speaking out her thought; society does, and their upbringing does. They are chained and suppressed right from their childhood and hence see it as something normal, this definition of 'normativity' needs to be changed.

We come out to the conclusion that it is hard to bring up a mutual consensus with which everyone would be able to relate, so in a generalized sense, both of their text remains somewhat relevant even today, though, again, not for everyone or every society. Also, be taken into consideration that both of the writers' works are of immense importance to understanding to the suffering of women in historical terms and how some notions of the same still resemble in societies today.

Hence the question, of whether they are still applicable in today's society has a different answer for everyone depending upon their own society and values. It might be exactly the same for some, it might be that they can relate to some parts of their works, while for some it might be totally absurd and primitive.

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Translating “Printed Texts” into the “Moving Pictures – Film”

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Abstract— *Literature is a mirror to society: a way of imparting knowledge, sharing ideas and thoughts, and bringing revolutions in the civilization. When it comes to literature, the treasure of literature lies in the vernacular language and which needs to be translated into the globally accepted language in order to make it available to each stratum of the society. Traditionally “Translation Literature” means “translating literature of one language to another language in authentic way”, however, there is a surge in research probing the parallels between translation and adaptation process. What is available in the form of printed text in one language is translated not only into the printed text in another language but also into the language of sound and moving objects. This paper attempts to examine how “Literature” in one language translated into “Cinema”. When a book is translated into the film, a scriptwriter makes certain changes by adding the essence through the appropriate dialogue: while working with language, he translates and adapts relevantly for the modern audience - translating a written text from one language into another language and the another medium.*

Keywords— *Literature, Life-skills, World of work - film industry, Cinematic adaptations.*

It's not where you take things from – it's where you take them to. – Jean-Luc Godard¹

¹ **Jean-Luc Godard** - a French-Swiss film director, screenwriter, and film critic

INTRODUCTION

English has provided the world with abundance of literature, and we can find the literature of the world translated into English. The literature has long been known as generative of other texts and of artistic response that spreads across the time and culture. The new literary texts are accumulated from systems, codes and traditions established by previous works. This means every text has connections to other texts; and every literary work, currently, at hand is a restoration, reworking and a manipulation or reinterpretation of the preceding works. These studies lead us towards translations and the adaptations of literary texts where the inspiration of source text is profoundly visible and accepted. Various deliberations of translation literature (translation of texts written in one language into another language) and the

adaptation theories (adaptation of the printed book into the different medium) seek to explore the afterlives and contributions of such practices. This paper attempts to study how written texts, unlike conventionally (translated from one language to another language), are translated from one medium to another medium i.e., into film.

ADAPTATION: IS IT AN ABUSIVE FORM OF TRANSLATION OR COMPLEMENTARY TO TRANSLATION?

The idea of adaptation has often been severely criticized as well as massively supported in the field of translation studies. Frequently, adaptation has been dismissed as an abusive form of translation and sometimes not translation at all. Nevertheless, adaptation still has possible valid solutions of translational hitches. Though, conventionally,

the adaption theories and the translation theories belong different domains, the similarities, approximations and the intercrossing are found between them. Adaptation can have a set of translative interventions; however, it may not be accepted as a translation; but is nevertheless recognized as representing an original text. Further, the history of adaptation is parasitic on historical concepts of translation. Adaptation also embraces other notions such as appropriation, domestication, imitation and reworking.

While talking about adaptation, where critics dismisses it with a negative view, many scholars recognize it as complementary to translation as well. However, this is nothing new; the initial fight over adaptation being a derogatory to translation dates back to Cicero and Horace, both of whom referred to the *interpretes* (translator) as working word for word and distinguished this method from what they saw as freer but entirely legitimate alternatives. As Bastin states the different interpretations given to the Horatian verse *Nec verbum verbo curabis reddere fidus interpretes* (and you will not render word for word [like a] faithful translator) – irrespective of whether they were for or against the word-for-word precept – effectively reveal the logic by which adaptations could be recognized.

The seventeenth and eighteenth centuries were the golden age of adaptation. During this period, very free translations were carried out; this was justified in terms of the need for foreign texts to be adapted to the tastes and habits of the target culture considering them to be superior. Moving ahead in nineteenth century, this liberty faced the reaction and such freedom was recognized as infidelity, nonetheless, the cinematic adaptation continued to predominate in the theatre. In the twentieth century, the proliferation of technical, scientific and commercial documents gave rise to a preference for transparency in translation, this could be seen as licensing a form of filmic adaptation which involves rewriting a text for a new readership while maintaining some form of equivalence between source and target texts.

Nevertheless, translation, traditionally, has been understood as a transmission of meaning, whereas adaptation has given it a fresh perspective of seeking to fulfil the purpose of the source text and attempts to interpret the intentions of author. The adaptation theories encourage to look beyond simply the linguistic issues and aids to shed light on the role of a translator as a creative member in the process of verbal transformation. Adaptation studies focus more on relevance rather than accuracy and entail a careful analysis of the meaning and purpose of text. The adaptation constitutes a deliberate intervention for the translator and it is a sort of creative

process that tries to strike a balance of communication that is disrupted by traditional forms of translation.

Alongside breakthrough works of Stam and Raengo (2005), Leitch (2007), Hutcheon and O’Flynn (2006), and Cattrysse (2014), Sanders’s *Adaptation and Appropriation* (2006) can be considered a classic work in adaptation studies. Though she seldom talks of translation as such, her definition of adaptation as an “...attempt to make text ‘relevant’ or easily comprehensible to new audiences and readerships via the processes of proximation and updating” (2006:19) straightforwardly applies to translation. In glossary part of her book, she defines adaptation as “... an updating or the cultural relocation of a text to bring it into greater proximity to the cultural and temporal context of readers or audiences” (ibid.:163). This definition motivates translators to abandon a more literal approach in order to safeguard the meaning, or a purpose of the source text and yet ensure the best response from the expected audience. According to, Hutcheon and O’Flynn (2006), adaptation means “... the process through which the entity or product was created (including reinterpretation and re-creation of the source) (Hutcheon and O’Flynn 2006:8–9). Further, the theories of adaptation point out that it is not just replication but also reinvention and exploration. Scholars developed the adaptation theory where intertextuality is central element which means reader is required to compare the adapted text not only with the original text but also with similar adaptation and texts in an ongoing dialogical process (Hutcheon and O’Flynn 2006:21).

ADAPTATION THEORIES AND TRANSLATION THEORIES: PARALLELISM

As Raw (2016) and Cattrysse (2014) discusses adaptation studies are currently thriving as an independent discipline and it has its own norms, it is equally important to explore the key points of translation studies alongside while practicing the novelization of a movie and rendering a poem into a song or toning down certain narrative for the young audience.

When adaptation theories showcase that it is more than mere translation; Cattrysse, in his book “*Descriptive Adaptation Studie: Epistemological and methodological issues*”, points out the basic similarities between translation and adaptation that includes the fact that both offer artefacts, both are irreversible and both draw upon the notion of equivalence (2014:47–49). Further, he dismisses the faithful/unfaithful opposition. (ibid.:244–245). To deal with concept of fidelity, he adopts a multilateral approach taking into account a “constellation” of adaptable factors (ibid:306–307). While discussing the process of adaptation as translation, it may be referred

back to Cattrysse (1992, p. 17) who points out that considering translation as something more related to faithfulness to the original text than any other kind of adaptation is a mistake. On the other hand, adaptation as translation follows criteria of approximation and distance from the source text and hence, it is not different than the practices employed in translations.

This perspective is clearly supported by Sanders who points out: "Adaptation signals a relationship with an informing source text or original.... Appropriation frequently affects a more decisive journey away from the informing source into a wholly new cultural product and domain" (2006:26). No doubt, many scholars and critics of translation carry a negative view of cinematic adaptation and dismiss the phenomenon as a distortion, falsification or censorship; yet ample of parallelism can be found in translations and cinematic adaptation.

The concept of translation and adaptation both face the difficulties due to language as well as culture. As adaptor transforms the literature based on the modern audience, the translation literature is also affected by factors and depends on "the force that govern the decision process at a particular time" (Gentzler, 1993, p.128). Besides, Hermans (1997) also points out translation as an institutional practice connected with contradictory discursive and norm intercrossing each other. Various studies and theories in the domain point out that both the terms: "translation" and "adaptation" are not made up of univocal identity and both are dependent on contextualization. However, boundaries between both the concepts are not intrinsic.

CINEMATIC ADAPTATION: AN EXTENDED FORM OF TRANSLATION

The text provided by the language has helped a lot in the various work fields and one of them is Film Industries. Since the dawn of film industry, texts have been inspiring scriptwriters and directors to adapt the story and bringing out their creativity. In the response, the film industry has also widely been aiding in translating the texts with the audio-visual medium. A skillful translation of any text into a celluloid version of is known as "Cinematic adaptation". Studies on process of translation of literary texts into cinema has become an important object as it attempts to analyze the achievement of a distinguished form of a very contemporary phenomenon i.e. variety of audio visual texts. According to Lefevere's conception (1992), an important factor to foster the activity of adaptation is varied forms of rewriting that contributes to the dynamics of development of literary systems. Further, adaptation, as a kind of rewriting and translation of the source texts, affects the interaction between literary systems not only

for projecting images of write but also for introducing new elements into poetics. Based on the principles of theories discussed above, Cattrysse throws further light on adaptation theories "... translation studies and film adaptation studies are both concerned with the transformation of source text into target texts under some conditions of 'invariance', or equivalence (emphasis in original)."

"Cinematic adaptation" is the process undertaken to put the mental images, which arise while reading the literary text, into a visual one. This is the journey of a story which needs a collaborative endeavor, planned by director with the help of scriptwriter, dialogue-writer, producer, camera personnel and technical aid. Anyone who works on masterpiece is motivated by the urge to transform a story from a classic to "new" for contemporary audience. The film industry is doing the highly skill-needed task of "translating" a written work into a feature film, where the persons with the innate talent of writing out a script from the story, directing out the imaginations sharpen their skills with the help of literature provided by the earlier writers. As Andre Bazin says, transforming a text into film is translations from one language to another language (i.e. linguistic medium to a visual medium). George Bluestone called it a new work of art, where adapter was the creator. We can say that the process of transformation allows to choose the best approach to an understanding of the similarities and differences that exist between these two modes of representation i.e. film and literature.

CINEMATIC ADAPTATION: TRANSLATING TEXTS INTO FILMS

The literature of antiquity has provided endless inspiration for cinematic adaptations. The first known adapted film was *Cinderella* based on Brother Grimm's story with the same name, produced in 1899 by George Melles² and by the year 2015, there have been 14 versions of the same story being adapted. This trend has captured the attention of filmmakers soon thereafter. The Academy Awards, probably considered to be the ultimate validation when it comes to cinema, also recognizes a category for 'Best Adapted Screenplay' (since 1928) in itself tells us that making films out of books (short stories, novels, comics, drama) is a well-established and lucrative proposition. Looking back at the 2013 Oscars, the most talked about films *Life of Pi* and *Argo* have been successful book adaptations and in 2014, *The Great Gatsby*, which took over almost all the categories, has also been a book

² Georges Melles was a French illusionist and filmmaker who led many technical and narratedevelopments during the earlier days of cinema.

adaptation. Cinematic adaptations of Hollywood are path breaking in many ways but the glimpse of history of Bollywood showcases that Indian cinema has its own way of adapting the literary texts. Over the decades, Bollywood has been inspired by World classics and has adapted them for many a super hit film. If we take a glance on last decade starting from 2005 up to now, numbers of English books have inspired the scriptwriters of Bollywood to adapt the story or basic theme into the film.

When any Bollywood scriptwriter takes an English book for adaptation, it requires technical, linguistic, semiotic skills as well as the depth knowledge of English language and various cultures. The writer is not only adapting the story and the characters but also translating the wholesome literature written in foreign language into Indian languages. The dialogue writers as well need the skills regarding languages and their vocabulary to translate the literal dialogues as well as the emotions. When any book gets adapted, the scriptwriter and dialogue-writer of the film work mainly with the language – translating one language into another, translating one medium into another. The novel or story with which scriptwriter works is a final product, but the screenplay is only a blueprint that communicates with the overall vision of the movie. Adaptation takes an activist stance toward their source novels by inserting them into much broader intertextual dialogism, i.e., generating the other text in the context of source text: "... faithfulness to a form, literary or otherwise, is illusory: what matters is the *equivalence in meaning of the forms*."

The scriptwriter has a greater responsibility of translating the foreign language into the one relevant to the modern audience. The basic skills that any scriptwriter requires are the excellent writing ability, story-telling skills with the understanding of dramatic structures. Adapting the book into a film is not feeding the pages into a projector; rather it requires scriptwriter's ability to tell the story with the images. The task of scriptwriter is refashioning the spirit of the story regardless to the language in which it is originally written.

We can find few examples where Indian directors and scriptwriters take the basic theme or an idea of book to *Indianise* it. Audio-visual interpretation of the book in Indian context is a norm of Bollywood. For instance, while writing down the script for *Omkaara*, Vishal Bharadwaj and Abhishek Chaubay stay loyal to the basic elements of the story in *Othello*, but transplant the action from Venice and Cyprus to a rural town in India, turn Othello, a dark Moorish general among Italians, into Omkaara, a gangster in the employ of the local leader/jailbird candidate Bhai-saab. Shakespeare's *Romeo and Juliet* has

been a benchmark for playwrights and filmmakers, and Bollywood has made umpteen *desi* adaptations of the immortal love story over the decades: *Ishaaq* (2007), *Ram-Leela* (2013). *Ishaqzaade* (2012) has been presented as modern India's *Romeo and Juliet*. In both mediums, the lovers from rival families are destined to have a tragic end, but the simple setting of Indian background allows the same story to be more than just simply retold. The depth and relevance in *Ishaqzaade* are due to the transformation of Romeo into a rapist if only to emphasize to a modern audience that this is not simply a straightforward romance. Russian and American literatures, such as, Dostoevsky's *White Nights* and O Henry's *The Last Leaf*, have also encouraged Indian scriptwriters and directors to adapt the stories as *Saawariya* (2007) and *Lootera* (2013) respectively. *Namesake* (2006), *Blue Umbrella* (2007), *Aisha* (2010), *10ml Love* (2010), *7 Khoon Maaf* (2011), *Haider* (2014) *Fitoor* (2016) etc. are the Bollywood projects for which the scriptwriters picked up an English book and translated the book for the modern Indian audience.

As the paper is aligned with my PhD Thesis - Domesticating the Foreign Literature into Native Cinema and I have tried to study the film *Great Expectations*; how adept linguistic skills of the scriptwriter and dialogue-writer transforms English book of Victorian Era into the Hindi film of Modern India. The huge task of adapting a novel into a two- hour movie is a big challenge in itself, and it is even more difficult when the completely non-Indian work is made "purely Indian". Rather than copying the work verbatim, Abhishek Kapoor and Supratik Sen, the screenplay writers of *Fitoor* added the Indian essence in their work where Supratik Sen has poured the same kind of western emotions through the dialogues in the native language. The task that Abhishek Kapoor and Supratik Sen has done exhibits their knowledge of literature, their wide exposure to the varied cultures of the world, and their in-depth studies of English as well as the Indian languages. The heart and soul of *Great Expectation* is a basic tale of love and heartbreak that can be related by any people belonging to any country or place; and *Fitoor* is an Indian version of the same tale.

Great Expectations is plucked out of the marshes of Kent and Genteel London and transplanted into the Valley of Kashmir and high society art scene of New Delhi. The movie, instead of being created as a full-scale costume drama, is filmed as an update that actualizes the novel easily passing off as a work of contemporary period. The ballroom dances and etiquette of eighteenth-century London are now the discos and high-society manners of modern Delhi. As locale of the movie has been shifted to Kashmir, social-political issues of Kashmir pop up on the

screen. Unlike in the original novel, here Noor (aka Pip) confronts a terrorist Moazam (aka Magwitch) in the opening scene. The change seems convincing as Kashmir is affected less by convicts and more by terrorists. Bomb blast is not new for Kashmiris, and hence instead of a mysterious murder, the reason of death of Noor's sister turns out to be a bomb-blast. In the movie, Firdaus is engaged to a Pakistani diplomat and the relation between him and an heiress in Kashmir raises the issue of India-Pakistan.

While converting (translation of people and culture) the English people into Kashmiri Indian, the blend of Kashmiri-Muslim culture can be seen where the characters are named in Arabic having the essence of their characteristics.

The male character is named Noor means 'a halo' in Arabic, which is in sharp contrast with his real existence as he is a poor orphan boy with no such *noor* in his life. Firdaus, meaning 'paradise' or 'Heaven' in Arabic, is his female counterpart. In the novel, Firdaus was Estella meaning 'a star', star only shines but beyond reaches. She and Firdaus are also beyond the reach of Pip and Noor respectively. Miss Havisham appears as Begum Hazrat in the movie. Hazrat means 'presence' and so does Begum. Her mere presence makes a difference in life of Noor, although negative, turning his life upside down. Magwitch who turns as Moazam, meaning respectable, changes Noor's life, but contradictorily turns out to be a terrorist and not a respectable person. The other meaning of Moazam is 'a half-God' and he proves to be a Godlike in Noor's life playing the role of being his benefactor, by turning him into a renowned international artist.

The glimpses of Kashmiri-Muslim-Indian culture appears through the costumes and the languages as well. Supratik Sen stages his well-versed Hindi-Urdu language through dialogues. The dialogues of Hindi movie contain a touch Arabic and Urdu in order to give it the poetic charm. Urdu infused Hindi dialogues like "main aur meri aalishan mahobbat", meaning "I and my magnificent love" are *Indianising* essence of movie. The study of *Fitoor* thus shows how the world of Indian Film Industry takes its inspiration from the English literary world, and transforms it with Indian essence.

The whole study of adaptation process says a lot about "translation": in conventional translation literature, the adept skill of the source language and the language in which book is being translated is required; whereas when it comes to translating a book into film, the writer needs the apt skill of language as well as the culture and emotions of the people - the readers of the books and the spectators of the movie.

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The Circle of Karma: A Realistic Approach to Bhutanese Gender, Culture and Religion

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Abstract— *The Circle of Karma*, a novel published in India in 2005 by Zubaan Books in collaboration with Penguin Books. It is explicitly a Buddhist novel but one that concentrates on the everyday struggle to apply religion to the protagonist- Tsomo's life. The writing is rich with rich Buddhist imagery but the story firmly grounded in mundane realities of gender and cultural issues, in short an excellent novel about one woman's hard life, set against vivid gender, cultural and religious background. The novel applies the theory of Nemesis in practice. It deals with the importance of Karma/action. There is message that each human being will experience the Consequences of karma whether good or bad, in one or other way, in this or other birth. There is no escape. The novel is a story of Tsomo the central character, a fat girl compelled by her own restless spirit and later by circumstances to leave her family and go on series of endless travels. Hope and tragedy mark her path in equal measure as her story gives a look of microcosm of Bhutanese society. It is informative regarding the cultural, religious and gender issues in Bhutan which is a Buddhist country.

Keywords— *Buddhist, Mundane, Nemesis, Circumstances, Culture, Gender, Religion.*

Jagdish S. Joshi has rightly remarked regarding the novel *The Circle of Karma* in one of his articles:

... A Bhutanese woman is forced to deal both with the traditional, restrictive gender roles of pre modern Bhutan and the new kinds of sexism developing as men gain economic freedom. The novel tells the story of Tsomo, a young Bhutanese woman who embarks on the difficult and lonely journey of life. Tsomo's travels, which begin after her mother's death, take her away from her family, and lead her across Bhutan and into India. All the while, Tsomo seeks to find herself and a life partner, and grows as a person and a woman. The novel enriched by detailed descriptions of ritual life in Bhutan. The novel weaves a complex tapestry of life.

(J. S. Joshi. *Search for the Self in The Circle of Karma*)

Gender discrepancy is one of the problems of Butan region. There is male dominated society. Everything is gauged by male point of view. Even the education is biased, female is not considered to be educated. The

protagonist Tsomo is circumscribed restriction imposed by gender system. As a girl she cannot read scripture just as she is not allowed to travel. As an elder daughter her duty is to help her mother in household and learn the skills of housekeeping. Tsomo learns the art of weaving which is the traditional skills that is passed on from mother to daughter in the village of Bhutan. To take the birth of girl is the result of karma or action, there is remark in the novel on the death of Tsomo's siblings, "*It was their karma or the result of their actions in their previous lives*". (TCK). Tsomo's father has great reputation in the community. He is highly educated but he is gender biased. When Tsomo asks him to teach her, he replies sternly, "*You are a girl. You are different. You learn other things that will make you a good woman and a god wife. Learn to cook, weave and all those things. A woman does not need to know how to read and*

write." (*The Circle of Karma*). Bhutan is a patriarchal country. The sense of gender is inherent in everyday life of

Bhutanese society. It is well expressed in statement during *Chod* rituals :

“I am only a woman’. Yes we are women, Tsomo, we are different We must be less ambitious and more subdued. We are not like men.”

(TCK)

Butanese culture is primitive in nature. Despite the restrictive nature of culture the tradition of courtship and marriage system are obviously far more liberal than in mainstream European and Asian countries. Instances from Tsomo’s life can be taken for reference. The birthmark on Tsomo’s knee “*Kye Tag Khorlo*” and her birth “*monkey year*” are the indication of her restless spirit and travelling fate as marked by a soothsayer. Her mother thinks, where can a girl even restless one travel to? and when Tsomo asks to her mother, “*where is the farthest I can travel to mother*” ? she wonders at her question and replies, “*where can a girl travel to...perhaps as far as Tibbat and as far as India*”. (TCK). Tsomo’s journey begins soon after her mother’s death. The death is the result of still born baby. She decides to go to *Trongsa* – a holy pilgrimage, to light “*butter-lamp*” on her mother’s first death anniversary. In her journey meets *Wangchen*, a young married man and falls in love

with him. She returns to her village with a baby in womb. Further he returns to her and claimed his fatherhood in “*purification ceremony*”. Tsomo delivered a baby without breath after that she got a permanent swollen belly. Wangchen deceived her for beautiful and young sister *Kesang*. Here, Tsomo realized that she is suffering the consequences of her Karma, she too snatched Wangchen to his wife and know her own sister did the same with her. So she neither protests nor complains and decides to get rid off this mental suffering and leaves her home and village. This departure makes the beginning of series of journeys and sojourns from Thimphu to Kalimpong, Tibet, India, Nepal then Thimphu again. She has self-respect, though she suffers a lot in her journey without any support and money, but still she thinks, “*She would go home only she could say look what I made of my life all on my own*”.

The novel *The Circle of Karma* gives a realistic outlook of Bhutnese region. Tsomo’s journey and her realization of spiritual life unfolds difficulties and accomplishments of true happiness. During her journey she met a number of persons,

Dechen Choki is one of them. Both have suffered a lot in there gone days, specially gendered and sexual harassment is few of many. Gradually they develop sense of

sisterhood/sorority. They shared their life’s incidents with each other. But soon

Dechen Choki gets married to Tenzing, son of Pema Buti. Choki’s departure made Tsomo lonely. So she leaves for pilgrimage and in her way got a marriage proposal by *Lhatu*. But he too deceived her. Anyway she reaches in the touch of *Lama Riponche* and due to disillusionment from life she turns to spiritual life. The benevolent Riponche makes a turning point in her life. She realized it and says, “*my Lama, my Lama, I take refuge in you*”. (TCK). But the irony of the life is that only bearing the clothes of nun and shaving head do not make one nun. She questions, “*how does one suddenly stop being the person you are and become a new person?*” (TCK). She has many problems yet have to live by her own. Her desires are not mute, they were evoking her old thought and habits:

Her old thoughts and habits clung to her. She had to deliberately stop herself from going to the cinema. It was difficult for her to pass by and not glance at film posters advertising films. Even a quick sideways glance was enough for her to immediately recognize the Kayta and Keyti, and the goonda, in the movies and she sat in prayer in front of her alter, their images competed with the image of her teacher. (The Circle of Karma)

In short, we see that Tsomo’s personality evolves through three stages set forth by Elaine Showalter as imitation, protest and self-discovery. Prof. V.P. Singh has rightly remarked:

What is true in literary terms according to Showalter is equally true to the Tsomo’s life. She conforms to the mores of society obligatory upon women by trying to adjust to an unjust marriage. She walks out of the marriage in silent in silent protest and grows gradually to discover herself through her subsequent experiences of which the most significant is her pursuit of spiritual life.

At the last stage Tsomo becomes pure devotee in a chorten and moves towards spiritual life that brings salvation. She says for herself, “*she is everywhere; she is there as if she is meant to be there*”.

Thus, we notice that in the novel, *The Circle of Karma*, Kunzang Choden sketches a realistic portrait of gender, culture and religion covering Tsomo’s journey and sojourns through Thimphu, Kalimpong, Dorjiten (Bodhyagaya), Kathmandu, Dehradun, Delhi, and finally Thimphu again that literally completes a circle where she imitates, protest and discovered her true goal that is spiritual achievement.

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Power Beyond Sex: A Foucauldian Reading of Lady Macbeth

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Abstract— *Shakespeare's most haunting tragedy, Macbeth, has been regarded as one of his best tragic trios. One of the most significant characters of the play – Lady Macbeth – often realized as the 'antagonist' of the play, is portrayed as the impetus and motivational factor behind Macbeth's brief victory and, apparently, even his ultimum ruinam. With her actions within the course of the play, it becomes a daunting task to justify them without referring to the history of Lady Macbeth. Most of the past studies have focused on her earlier marriage and multiple miscarriages in order to condone her behaviour. The present research essay, however, reviews the play in a deconstructive approach and delves into a deep exploration of the representation of Lady Macbeth in Shakespeare's renowned tragedy. The study focuses on the influence of normalizing power and gender distinction upon the actions of the characters. It studies the theory of Normalizing Power (as given by Michel Foucault) and views it in the context of how femininity is depicted within Macbeth. It further reinvestigates the patriarchal dominance and looks at the existing power structures that subconsciously affect Lady Macbeth's motivation, leading to the tragic fall of the characters. By visiting the play from the lens of power and femininity inherent in the subconscious mind of the readers, the research aims to portray Lady Macbeth in a different light, one that is not dominated by supporting ideologies of male dominance or the notion of power in the hands of the phallus.*

Keywords— *Macbeth, Michel Foucault, Feminism, Patriarchy, Normalizing Power*

Macbeth: ... Stars, hide your fires!

Let not light see my black and deep desires (1.4.50-51)

I. INTRODUCTION

William Shakespeare has illustrated several strong female characters in the world of English theatre. The women in his tragedies have often been labelled into the category of either angels or monsters; they have been distinctively remarked for their purely good or evil characteristics. Despite these binaries set within his works, the heroines portrayed by Shakespeare have been subjected to immense sympathy from the audience – Cordelia, for her quiet stoicism; Imogen, for controlling her own fate; Juliet, not only because of her unfortunate death but for the familial circumstances that lead to her tragic end; and Miranda, for her exemplary feminine strength and firm beliefs.

Conversely, the tables become overturned when Lady Macbeth comes into discussion.

Lady Macbeth, commonly disregarded for her actions within the play, has a jarred reputation since its first performance. She is infamously known as the 'fourth witch' or the 'super witch,' and is often linked with pessimistic and unfavourable opinions for her courage and resilience while supporting Lord Macbeth in his endeavours. Critics have dissected her character through monolithic lenses and finally labelled her as one of the pre-eminent antagonists within the play. Unconvinced that Lady Macbeth acts within the cultural ideologies of women, several critics have claimed that she desired

masculine characteristics to ‘become’ powerful. Nevertheless, when it came to disposing her into a female or male position, they regarded her to be unfit for either of the binaries. She is, then, “stigmatized as the fiend-like queen” (Maginn 204), and loved only for her feminine thoughtlessness or for “really seeing nothing between her wish and its fulfilment” (Gerwig par. 11). Further, there are critics who have added the agency of God and claimed that her self-destruction stands “in opposition to grace – that is, God’s favour ... [thereby constituting] a graceless or godless act” (Tassi 263).

With the complex character-build of Lady Macbeth, Shakespeare has portrayed layers for the audience to unravel that, on the prima facie, elicit negative feelings among the viewers. The only sympathy gained by her is one that is evoked by prequels explaining her earlier marriage and multiple miscarriages, thereby diminishing her character to a pigeon-holed identity. The present paper argues that Macbeth can be viewed from different angles; one of those is by examining Lady Macbeth’s actions and their speculated consequences from the lens of Foucauldian thought. It borrows, as its theoretical framework, Michel Foucault’s concept of normalizing power, and attempts to recuperate the tarnished image of Lady Macbeth by focusing on the motivation behind Lady Macbeth’s actions.

II. FOUCAULT AND THE NOTION OF POWER

Power is often realized in a dialectic relationship between the powerful and the powerless. It is associated with the ability of those in power to exert force upon the less powerful. Furthermore, it is conceptualized as a possession – a thing that can be owned and given up. Michel Foucault (1926-1984), a prominent literary critic, criticizes these views on power and its existence in the social milieu. His concept of power relations is scattered across many of his notable works, including *Discipline and Punish* (1977), *The History of Sexuality* (1978) and *Power/Knowledge* (1980). His oeuvre condemns the generalized perception of power to be concerned with possession, exertion, oppression and constraint.

According to Michel Foucault, power can be most clearly observed by examining the relationship between the individual and the social structures (Mills 33). In *The History of Sexuality* (1978), Foucault talks about power as something that functions not as an isolated effect, but within a network of institutions. Thus, he replaces the traditional notion of power as something that can be held onto, with a contemporary concept of power being a function. Instead of looking at power as repressive, he conceived power to be productive – something that can

create forms of behaviour and events. He maintains, “power produces; it produces reality; it produces domains of objects and rituals of truth” (194). Although this conception rejected the popular early-feminist theory of power as oppressive, it paved the way for an unconscious system of power relations, which came to be called the normalizing power.

Foucault viewed individuals in society to be active participants instead of passive recipients of power. He looked at power structure as a “net” or a “chain” that is spread within the society, as opposed to something shared within a dialectic. Wendy Brown reiterates this approach when she maintains power as something that cannot be approached “head-on or in isolation from other subjects” (207). Several feminist theorists continue to be inspired by Foucault’s notion of power as subjecting individuals and simultaneously making them subjects by subjecting them to power. His theory of normalizing power claims to produce the maximum control with the minimum exertion of force. In its essence, it ideologically controls the power reproduction in society and hinders the recognition and analysis of the “normalized norms” (Taylor 47). Thus, normalizing power makes actions ‘normal,’ reducing interrogation and criticism. Such a system can be observed more clearly in patriarchal societies where instead of questioning the prevalent norms and attitudes that have been ‘normalized’, women subconsciously but actively participate in upholding the same institutions. Foucault, in *Security, Territory, Population: Lectures at the College de France 1977-78*, claims that such normalized norms or techniques are developed “from and below the system of law, in its margins or even against it” (56). Normalization, thus, is a process of “norms” that “become embedded to the point where they are perceived not as a particular set of prevailing norms, but instead simply as ‘normal’, or ‘inevitable’” (Taylor 47).

III. ROLE OF NORMALIZING POWER AND ‘UNSEXING’ LADY MACBETH

Shakespeare has portrayed both Macbeth as well as Lady Macbeth sinking into madness and insanity. However, most scholars have often associated the actions of Macbeth with “bravery”, whereas those of Lady Macbeth as “monomaniacal ambition” (Thompson and Ancona par.4). Her behaviour is considered to be lapsing from ‘womanliness’, and even her death is often overlooked by many readers and critics alike. The present analysis views Lady Macbeth’s actions from the Foucauldian lens, and attempts to exorcise her from the foregrounded association of the ‘fiend-like’ queen. By rejecting Lady Macbeth as being a part of the dialectic of powerful and powerless, and

allowing her to be an active participant of the power relationships within the society, her role transforms from a subject subjected to power into a subject that acts as a “vehicle of power” (Foucault 98).

Lady Macbeth is the embodiment of the renaissance notion of women being the support and help of men. Such notions, established much before the renaissance (continuing yet), are constantly performed by the characters within the play to solidify the naturalized norms. The first lines uttered by Lady Macbeth are those of her husband, marking her limitations from the beginning of the play. After reading Macbeth’s letter, which is filled with words of endearment, Lady Macbeth immediately asserts that the prophecy delivered by the witches would be true. She says: “Glamis thou art, and Cawdor; and shalt be / What thou art promised” (1.5.14-15). Here as well as throughout the play, she mentions her motives very clearly – her wishes are restricted to Macbeth’s achievements. It is not for a selfish or selfless love but for an act that is expected out of her that she continues to “have thee [Macbeth] crown’d withal” (1.5.29). She claims to know that her husband is “too full o’ the milk of human kindness,” and wants to let his worries away by pouring her “spirits” in his ear (1.5.16-25). She subconsciously associates the act of kindness and valour with feminine and masculine actions, a naturalized concept that has been working within society for centuries. Moreover, her mention of Macbeth’s cowardice is quite contrary to the popular notion of Macbeth as shown in the initial scenes where he is compared to “cannons overcharg’d with double cracks” (1.2.36). In return, she is also suggesting that she cannot commit murder as she is a woman. Her subjection to the normalized power can further be seen in her following speech, which is addressed to the evil spirits of the night.

The soliloquy assigned to Lady Macbeth demonstrates the heights of the normalizing power system. After getting to know of Macbeth’s arrival, Lady Macbeth starts to prepare herself and becomes willing to submit to the “spirits that tend on mortal thoughts,” thereby allowing the nightly spirits to “unsex” her (1.6.39-40). Her speech here portrays her understanding of what is ‘expected’ out of a woman, a wife, a housewife. She does not allow, instead, she insists these “murdering ministers” to change her into a cruel person – a person that is not ‘feminine.’ Her insistence on transforming her body into one that is filled with dire cruelty showcases her subconscious desire to discard the ‘weak’ parts of her body and help her husband in his ascension to greatness. Her compliant attitude in altering her body for Macbeth showcases the “lengths that she will go through to support her husband” (Reyes and Kenny 83).

Lady Macbeth embodies the naturalized norms of society and, at the same time, also transcends them to help her husband. The role of a supportive wife moves towards conventional compliments and then shifts to rhetorical violence, all for motivating Macbeth to achieve the crown. She starts by advising him to be like a serpent underneath flowers, but when she fails to motivate him enough, she resorts to verbal abuse, thereby emasculating him to crystalize his intentions. She constantly shifts from ‘femininity’ to violence. Her attack on Macbeth’s hypocrisy and the paradoxical use of unnatural means to provoke her husband, upon a close reading, can be considered as the use of means for an end. She is, as most women have been, constantly reminded of how women are supposed to have a vital role in men’s success. This takes a more violent form when Lady Macbeth gives hints of infanticide in order to encourage Macbeth to commit regicide. She refers to her hypothetical child and says:

Lady Macbeth: I would, while it was smiling in my face,

Have pluck’d my nipple from his boneless gums.

And dash’d the brains out, had I so sworn as you

Have done to this. (1.7.56-59)

Once again, her ‘feminine’ warmth gets replaced with “direst cruelty” when she tries to support Macbeth by using fanciful imagery. As Kenny notes in his essay, “this fantasy solidifies her unwavering allegiance to Macbeth, as she yearns to be understood solely as a wife, not as a mother” (60). Such a fantasy reiterates the normalized notion of the conduct of a supportive and domestic wife who serves her husband beyond her sufferings. Her domestic actions are further portrayed when she does not take part in the act of murder but at the same time does her duties to make sure everything is served on a platter for Macbeth to perform his task. She engages with the chamberlains with “wine and wassail” and sets the scene ready for the murder. She also sets the daggers ready before the murder, and when the murder is committed, she helps Macbeth put the blame on the guards by taking up the task to “gild the faces of the grooms withal; / For it must seem their guilt” (2.2.56-57).

Lady Macbeth’s sole duty throughout the play seemed to revolve around taking Macbeth back towards his ultimate goal and assisting him in his actions. When Macbeth was vexed by the blood on his hands, Lady Macbeth’s reaction was not of panic but of courage and resilience:

Lady Macbeth: My hands are of your colour, but I shame

To wear a heart so white.

...

A little water clears us of this deed;

How easy is it, then! (2.2.64-68)

Her words defy her actions by the end of the play when she conversely suffers from the same anxiety of bloody hands. Such a contradiction clearly portrays the two sides of Lady Macbeth – one as a wife, and one as a woman. Her constant struggle in acting towards the normalized power, to be a better wife, a supportive wife, a wife that was ‘expected’ to sacrifice herself and replace her “milk for gall” ultimately led her to her doom, a hellish place in the angel/monster dichotomy of readers and critics.

After “it were done, when ‘tis done,” i.e., after murdering Duncan, Lady Macbeth takes a backseat. Her role succumbs to that of a homemaker, restricted to activities related to household chores. She is not even involved in the further plans of Macbeth. Ironically, Macbeth, who initially lacked the “illness” to attend to his ambition, now does not need any assistance from Lady Macbeth in conspiring against his next set of victims. When asked what the next course of action is, Macbeth brushes her off by asking her to “Be innocent of the knowledge ... Till thou applaud the deed” (3.2.45-46). At the outset, the situation is considered to be ‘natural’ to the audience, for it is normalized within the society to reserve women only up to such an extent. Macbeth’s positioning as the king of Scotland does not guarantee any power or purpose to the supposed “fiend-like queen.” Her domestic role is heightened in the banquet scene when her duties are reduced to welcoming the guests. Her performance shifts back and forth between a timid homemaker and a courageous helpmate when she notices Macbeth losing his sanity. She welcomes the guests when demanded, advises Macbeth when needed and defends her husband when essential. All her actions are structured around the established norms of the ‘perfect wife.’

Finally, when Lady Macbeth is overlooked in all courses of action, she topples down to insanity. She confesses her actions when she is alone, as normalized for women to live behind closed doors. Without her husband by her side and nothing left to hold onto, her ‘role’ as a wife is over, and she is relegated to die in a corner – she is considered as a dissolved creature who “no longer has any reason for being” (Klein 249). Many critics are left to the question of whether her death does justice to her role as a significant character. However, when we look at Macbeth from what has been normalized within power structures, one can clearly notice why her death is portrayed backstage. It is not because it is justified for her character to die without any notice, but instead, it is the normalizing power that functions when she is not given much importance, and all cameras shift to Macbeth’s valour in

fighting and losing the war. Even in her guilt-ridden sleepwalking scene, her lines capitulate Macbeth’s aid as she advises:

Lady Macbeth: Wash your hands, put on your night-gown; look

not so pale. I tell you yet again, Banquo’s buried;

he cannot come out on ‘s grave.

...

To bed, to bed: there’s knocking at the gate. Come,

come, come, come, give me your hand. What’s

done cannot be undone. To bed, to bed, to bed. (5.1.59-65).

Her final words also include domestic acts of cleaning, advising, helping and cautioning. Her constant efforts to help Macbeth in conquering the “golden round” are juxtaposed with her husband’s reaction after her death. Macbeth responds to her death by saying, “She should have died hereafter” (5.5.17). He wished Lady Macbeth to be beside him as a helpmate during the battle. Here, we can see Macbeth realizing the futility of life without her by his side to motivate him. Macbeth dons a nihilistic attitude and mentions that the “time for such a word,” i.e., the news of Lady Macbeth’s death, would have come later (5.5.18). After his brief speech, he soon shifts his focus to the battle scene, and the moment of grief is soon replaced by the actions on the field.

Lady Macbeth, throughout the course of the play, acts not only as a vehicle through which normalizing power is carried within the society, but she also is portrayed as an over-achiever of this power. The motivation behind her actions is posited within how women are expected to act in a certain way; however, she fluidly moves between such norms and the unnatural means through which she attempts to be Macbeth’s support system. Like most of Shakespeare’s characters, she seems to be faced with an existential crisis, but this crisis leads to a dilemma between existential and essential, forcing her towards her doom by the end of the tragedy.

As Klein mentions, “Like the damned in the *Inferno*, she exists solely within the present memory of past horrors” (251), the readers oftentimes forget her by the end of the play as her actions, although of great importance, are victimized by power existing within society.

IV. CONCLUSION

The Foucauldian lens and the operation of normalizing power provides an insight of Shakespeare’s “fiend-like

queen.” Lady Macbeth not only showcases the traditional renaissance notion of what it is like to be a woman and a wife in a patriarchal society, but she also embodies the infamous proverb of women as helpmates. In its essence, the paper argues that besides Macbeth, it is also Lady Macbeth’s tragedy within the play. Her actions are justified by locating them within what is ‘expected’ out of wives to do for their husbands. Her ambition is not considered ‘unsexed’ or unwomanly; instead, her feminine faith in her husband and her actions to fulfil his dreams are considered to be what led to her tragic end.

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Effectiveness of Simulation in Teaching Geometrical Optics

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Abstract— *Simulation is an approach used in teaching to enhance students learning especially when the concept being taught is abstract and hands on activity is not possible. However, it serves its purpose only if it is effectively implemented in the real classroom situation. Using a mixed method approach, a study on the effectiveness of simulation in teaching Geometrical Optics in class IX physics was conducted in one of the schools of Bhutan. For the quantitative approach quasi-experimental design was employed involving 70 students (35 experimental, 35 control group) and two physics teachers. Five students from experimental group and two subject teachers were interviewed. The findings of the study revealed that students taught using the simulation approach performed better than those using the conventional method. The finding also revealed that the simulation approach enriched students' attentiveness and self-exploration in learning physics. Some of the recommendations from the study included the need to provide professional training on simulation to teachers, and make adequate ICT facilities available in the schools to support learning through simulation. The study also recommends future researchers to replicate this study in other subjects to find the effectiveness of the approach.*

Keywords— *Simulation approach, academic achievement, geometrical optics, effectiveness, physics.*

I. INTRODUCTION

Physics has been one of the most challenging and hated subjects for many years because of subject issues and inadequate teaching methods (Lasry, 2009). Research conducted by Becerra et al. (2012) revealed that students' learning and interest in physics is dramatically lower compared to other sciences. It has been noted that many educators have been hesitant to train students for active teaching styles (Slowinski, 2000). According to Kulik (2003), the deficiencies of teachers' teaching methods and strategies contribute to the low performance of students.

Owing to conventional methods, effective strategies to enhance students' comprehension and learning success in physics are of concern to some physics educators (Kiboss, 2002). Researchers have pointed out that students can hardly build concrete understanding in physics due to the complexity of teaching styles (Feltovich et al., 2001). Research indicated that replacing traditional methods with

innovative strategies would help improve student learning (Barnett et al., 2002).

In the Bhutanese context, Tamang et al. (2014) added that the Bhutanese students have poor ability to apply the optics concepts in real-life situations indicating an inability to transfer the knowledge to the application part. Their study recommended the use of practical application of the Optics concept using other strategies. Optic content is one of the most relevant phenomena, but students fail to hold the correct concept in the normal teaching scenarios.

Further, Bhutan Education Blueprint 2014-2024 stated that the students found it challenging to comprehend questions related to visual problems in science, which should be remedied by using Information Communication and Technology (ICT) (Ministry of Education [MoE], 2014). The new science curriculum places the importance of ICT in the phases of learning (Tshewang, 2019).

Geometrical Optics is a topic in Physics that deals with the refraction of light and total internal reflection. The concepts like diffraction, interference, and polarization are included in classes XI and XII. Most of the Geometrical Optics concepts are abstract in nature. Due to a lack of resources and facilities in the schools, teachers are not able to explain the abstract concept clearly to the students. Computerized simulation utilizing multimedia software helps in generating Geometrical Optics diagrams to address the confusing concepts to the learners.

Students transition to learn separate discipline of science subjects (Physics, Chemistry, and Biology) in class IX from the integrated science causes insufficient basic foundation, particularly in physics and chemistry in Bhutan (Wangdi & Utha, 2020; Tenzin & Lepcha, 2012). It has been found that such transition hampers students' learning and builds confusion within topics, leading to difficulty in learning physics and losing interest in the subject (Childs, 2012). For example, students especially face problem in learning Geometrical Optics in physics, although this concept is taught to Bhutanese students as early as in class IV.

Tamang et al. (2014) has pointed out that Bhutanese students fail to apply the optics concepts in actual life situations. Similar issue was experienced by one of the present study researcher while teaching in middle and higher secondary schools for more than a decade. Tural (2015) urged teachers to explore the effectiveness of simulation and role-play to teach Geometrical Optics in the lesson to fill this gap. Further, Ndiokubwayo et al. (2020) suggested a need to study visual aids to combat misconceptions and difficulty in teaching and learning geometrical optics.

Therefore, this study was conducted to explore the learning difficulties of class IX students in understanding Geometrical Optics. The study also examined the effectiveness of simulation in teaching Geometrical Optics.

II. LITERATURE REVIEW

2.1 Simulation concept

Conceptual understanding of simulation by both teachers and students are important as they are the users in the classroom. Several concepts of simulation and its benefits are given by different authors. Gabunilas (2017) explain simulation as computer applications to provide visual duplication or represent natural occurrences like projectile motion and the flow of electrons in the circuits. Additionally, Clark et al. (2009) explains simulations as computational models of real situations or natural phenomena that allow learners to experience in that

parameter leading to increased attention and focus, promoting meaningful learning experiences. Following the above ideas, simulation in the context of this study is understood as use of various computational features which will help students to understand the concepts clearly.

2.2 Benefits of simulation

Honey and Hilton (2011) point out that simulations allow learners to observe and interact with representations of processes that would otherwise be imperceptible. These aspects make simulations valuable for understanding and predicting the behavior of a variety of circumstances. It also enables students to observe and analyze the processes avoiding the possibility of misunderstanding abstract concepts. A study by Zantow et al. (2005) found that students have an opportunity to express themselves creatively and actively in the learning process when simulations are used in the classroom. Additionally, it creates an environment that makes learning genuine, which results in more engagement amongst learners. Chen and Haward (2010) found that simulation facilitates students to create an intellectual model of concepts and justifies how it can be connected to real-life situations. Further, it was revealed that students taught using simulation performed better than those not exposed to it. Computer simulations provided interactive, authentic, and meaningful learning opportunities for learners because they facilitated the learning of abstract concepts, as students would have the chance to make observations and get instant feedback (Bell & Smetana, 2008). Simulations provided learners with realistic experiences to learn and manipulate knowledge to better understand the relationship between the concepts (Widiyatmoko, 2018). Literally, simulation ease the difficult concepts and reinforce the learners to appreciate the subject.

A study conducted in Saudi Arabia using simulation reported that there was statistically significant positive relationship between teaching effectiveness and student learning performance to enhance students' classroom outcomes (Alenezi, 2019). According to Edgar Dale's learning theory, the "action-learning" techniques like simulation and modeling result in 90% retention. Student learn best when they use intuitive learning styles, which are sensory-based.

According to Edgar Dale's learning theory, the students' learning experiences were likely to be influenced and strengthened when they are actively involved in the learning process. Teachers have to choose the learning approaches that build upon more real-life experiences. It reveals that "action-learning" techniques like simulation and modeling result in 90% retention. People learn best when they use perceptual learning styles, which are

sensory-based. More sensory channels are possible in interacting with a resource leading to better opportunities for students to learn from it.



Fig. 1. Model on experiential learning for the students. From Edgar Dale's Cone of Experience by R.S. Pastore, 2013. Copyright 2013 by Eductechnolojoy

In his model (Fig 1), Dale shows that people learn best when they are actively involved in the learning process. Further, the shape of the cone and movement from top to bottom is not related to comprehension but rather

the degree or levels of learning that happen when one combines and engage learning modes like reading, hearing, seeing, and doing.

III. METHODS

In this study, the concept was taught by incorporating simulated lessons as the intervention to address the conceptual learning division associated within the pragmatic worldview. The study adapted nonequivalent (pretest and posttest) control group design because there was a requirement of two groups, namely the Experimental Group (EG) and the Control Group (CG), in this research. The pretest and posttest were conducted for both groups, and intervention was carried out only for EG. For CG, the strategy followed was the normal strategy which was the conventional approach to teaching.

The convergent parallel mixed method was employed to confirm and verify achievement test with interview data. As part of qualitative data, semi-structured interviews for five students from EG and two subject teachers. An outline of it is given in the following figure 3.1

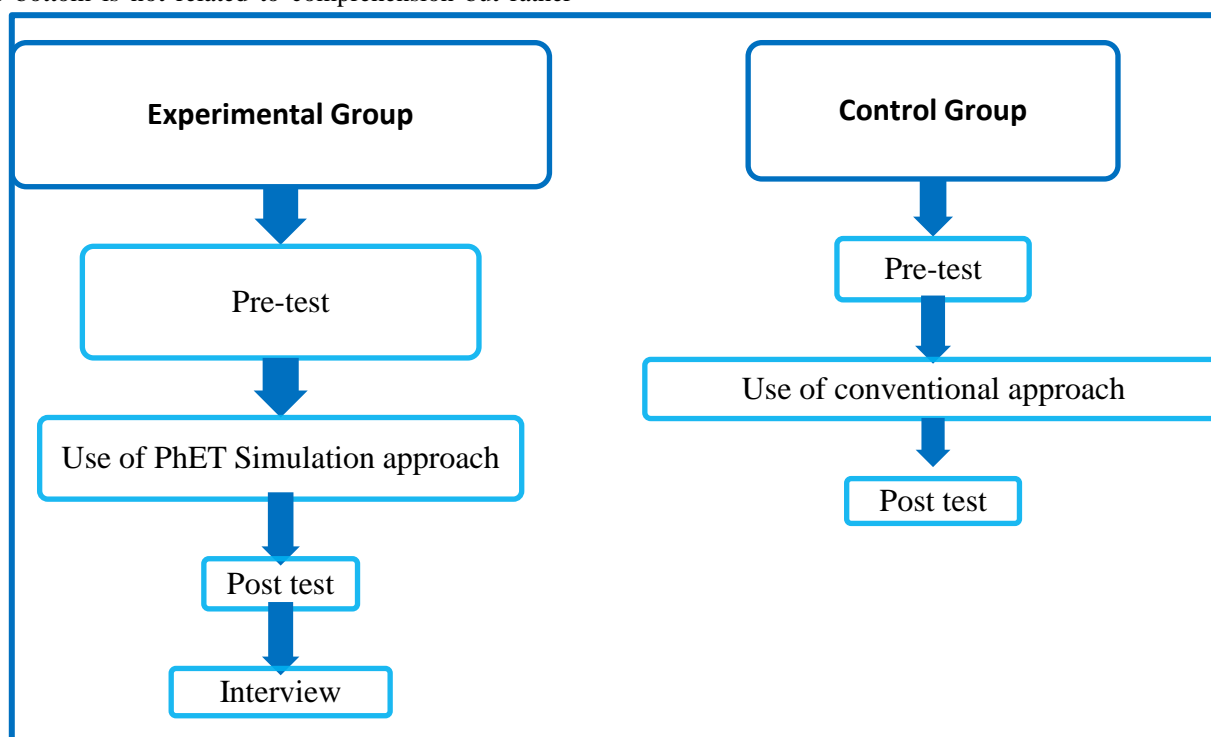


Fig 3.1 Procedures for the data collection

The pretest was used to determine students' achievement levels in both the experimental and control groups. This test consisted of 15 multiple-choice questions with a maximum score of one each for each question. The

questions were set from the topic "Refraction and total internal reflection of light". Further, the test was administered to both groups. Also, both groups of students took the same achievement test for the posttest. The

Refraction and Dispersion of light units were implemented to the EG for 270 minutes (6 periods) for 14 days and conventional teacher-centered instructions were implemented for the CG. For the EG, the lesson was taught using Physics Education Technology (PhET) simulation and students used computers individually to learn the concepts in the computer laboratory.

The semi-structured interview was used based on the following advantages: Prepared to be flexible in terms of the order in which the topics were considered, and, perhaps more significantly, let the interviewee develop ideas and speak more extensively on the issues.

The questionnaires were pilot tested to 28 students of class X in a central school in eastern Bhutan.

The item with Index of Item-Objective Congruence 0.75 matches its stated objectives. The average IOC for the conceptual test was 0.89, which indicated that items were reliable for the study. The interview questions were reviewed by experts to ensure the credibility of the tools

The data collected were analyzed using Statistical Packages for the Social Sciences (SPSS 22.0) to examine descriptive statistics and inferential statistics. The comparison between pretest and the post-test scores of the two groups was done by conducting pair sample t-test and independent sample t-test. Data from the interview was analyzed and interpreted following a thematic approach of Braun and Clarke (2006).

IV. RESULTS

4.1 Finding from the pretest and posttest of the control group

Table 1: Paired Sample test

	Mean	N	Std. Deviation	t	p	Remarks
Pretest EG Marks	5.31	35	1.88	14.82	0.000	With a significant difference
Post EG Marks	11.61	35	1.27			

A paired-sample t-test revealed a statistically significant difference between the mean score of pretest ($M=5.31$, $SD=1.88$) and posttest ($M=11.61$, $SD=1.27$) at $t(35) = 14.82$, $p=0.001$, $\alpha=0.05$ (see Table 1). Since the p-value was found to be less than the alpha level ($\alpha=0.05$), it indicated that the students' understandings were enhanced because of the use of simulation approach.

Table 2: Independent t-test for pretest

Significant level: >0.05 —no significant,

Student Code		Mean differences				Cohen's d		
		N	Mean	Std. Deviation	t	P		
Pretest	Experimental	35	5.31	0.29	1.88	0.687	0.495	0.16
	Control	35	5.60		1.95			
Posttest	Experimental	35	11.61	2.21	1.27	4.24	0.000	1.22
	Control	35	9.40		1.57			

Cohen's d value: $d=0.2$ -small effect, $d=0.5$ -medium effect, $d=0.8$ -large effect

From the t-test for Equality of Means, the t-test was significant as the p-value is less than the significant level (0.05) i.e., $t(68) = 4.241$, $p < 0.001$. This means that there was a statistically significant difference in achievements between the two groups in the posttest.

The Cohen's d value of pretest and posttest of CG was 0.16, which indicated that there was a small effect in students' GOAT scores within the group. The Cohen's d

value of pretest and posttest of EG was 1.22, indicating that there was a large effect in students' GOAT scores within the group.

The interview analysis validated the students' views and attitudes toward simulation. Most of the students (SD1, SD2, and SD3) expressed that learning physics using simulation fosters their interaction with the simulation apps. For example, SD1 stated, "Learning

physics with teaching approach like simulation made us interact, review and recall the lessons". This view was echoed by a teacher (T1) who said that the simulation lesson kept the learner engaged and interactive. Further, SD2, SD3, and SD4 shared that the simulation approach helped them to gain their attention at the beginning of the lesson, kept them focused throughout the lesson, and helped them to assess themselves at the end of the lesson. For instance, SD3 said that experiments like determining an angle of incidence and angle of refraction to find out the value of the refractive index for the various medium can be done using the PhET simulation substituting the need to carry out the laboratory setup. The same student also said the use of PhET simulation kept them alert throughout the lesson. Therefore, the interview data of students and teachers confirmed that this approach helped to keep the learners active throughout the session.

The students were also of the view that use of simulation in the lesson help learners to explore themselves and learn independently. The interview data claimed that exposing to such platform offers them to interact with simulating tools and promotes freedom to learn (S2 and S3). Similar points emerged from the teacher's data. They (T1 and T2) pointed out that such avenues allows students to relate the abstract nature of the concept using diagrams, which helps to bridge the idea relating to the real world. For instance, T1 said;

I think simulation is a very effective teaching tool that can enhance effective learning and teaching because it helps teachers to share the concept in a simple manner and students learn easily through pictures and diagrams. Further, it improves the learner's imagination level by employing simulators in the lesson.

This approach improved the retentivity of the students as it involved maximum senses, which falls in the circle of the active learning method. Participant SD2 clearly stated that "...further it helps me to remember for a longer duration" (SD2). This was supported by T2 asserting that it helps students to retain their knowledge for a longer duration. Further, all the students participants admitted that the use of simulation in the lesson help learners to explore themselves and learn independently. Similar points emerged from the teacher participants (T1 and T2), that students get the opportunity to relate the abstract nature of the concept using diagrams that helps to simulate the idea relating to the real world.

V. DISCUSSION

The study revealed that students who were taught geometrical optics using the simulation approach

performed better than the students taught with the conventional lecture method. This was because of various reasons discussed in the subsequent paragraphs.

The simulation approach helped teachers to maintain the learners' attention throughout the lesson and foster their enthusiasm for the subject. This supports the findings of Zantow et al. (2005) that the use of simulation provides students with an excellent opportunity to use creativity and actively engage in the learning process. This is because simulation can prolong the learners' activeness in the class to enhance their interest and motivation in learning physics. Similarly, the study by Guo (2020) also found that students actively participated in the simulation lesson.

The study revealed that the use of the simulation approach simplified the abstract contents and supplement the understanding of the concept to the students. This finding corroborates with the literature (Agyei et al., 2019; Scholz-Starke et al., 2018). The findings of these studies assert that computer simulation facilitated the learning of abstract concepts. This is because simulation allowed the students to make observations, receive immediate feedback, provide interactive, authentic, and meaningful learning experiences for the learners.

The study disclosed that there was a significant difference in the posttest scores of participants in Experimental Group (EG) and Control Group (CG). The finding is consistent with the study carried out by Chen and Howard (2010), who pointed out that there was a strong connection between the simulation approach and students' academic achievements.

It further reported that simulation facilitates students to remember the concept gained in the class for a longer duration. This is consistent with the findings of Guo (2014). Guo's finding revealed that students embark in the zone of active learning which leads to better retention while learning through simulation. This also complements Dale's cone of experience theory on 'experiential learning' or 'action learning'. The model claimed that students retain more when they do instead of hearing and observing the phenomena (Atesok et al., 2016). It was also evident that through the simulation approach students get the opportunity to learn the concept visually, which helps students to remember and understand the content better, leading to better achievement of higher academic scores in the test.

In addition, the study indicated that the simulation approach gave self-exploration opportunities for the learners. This has appeared from qualitative data that the majority of participants viewed that they got the freedom to learn by themselves. The aforementioned findings confirm the views shared by the teachers of Saudi Arabia

that the use of simulation approach helps learners to perceive, examine, and construct scientific explanations for the phenomena their by contributing to self-exploration and enhancing freedom to learn and grow (Alenezi, 2019).

VI. CONCLUSION

The study showed that use of simulation as teaching approach in physics excites them to learn difficult concepts in physics. The results of the study from the achievement test showed that the simulation approach was an effective way of enhancing students' conceptual understanding compared to conventional textbook-oriented talk and chalk teaching. It is concluded that geometrical optics could be taught by focusing more on understanding the underlying concepts rather than rote learning. The mean difference in posttest between the two groups EG and CG were significant (MD= 6.30 and 3.80 respectively), which was due to the use of the simulation approach. Such result implies that, the impact of the intervention was significant ($p= 0.001$), and Cohen's d value of 1.22 indicated that the impact level of intervention was large.

VII. LIMITATIONS AND RECOMMENDATION

The limitation of the study is that it explored only effectiveness of simulation in teaching Geometrical Optics focusing on students' performance. Therefore, the study suggests future researchers to replicate the study in other topics to find out the effectiveness of the intervention. Additionally, the study recommends physics teachers to integrate technology in physics instruction to diversify their teaching approach and make it more interactive as the findings observed that use of simulation in teaching geometrical optics enhanced students' understanding of the concepts and encouraged self-exploration.

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Organizational Culture as a mediator between Employee Dissatisfaction and Turnover Intention

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Abstract— *The purpose of the study is to examine whether and how organizational culture are associated with job dissatisfaction and turnover intention among firm employees in Kurdistan region of Iraq. Ninety-two workers participated in the study after being selected at random. The 100 employees from various companies were selected at random based on the total student body size at each school to receive the survey. In order to get the survey responses ready for statistical analysis, they were cleaned, coded, and put into an Excel matrix. The findings revealed that organizational culture has a significant mediation role between employee dissatisfaction and turnover intention. The test results returned both direct and indirect effects for all the relationships, which indicated only partial mediation in all the tested relationships. The results provided organisations' insight into the possible consequences of firms in Kurdistan region of Iraq on employees and the organisations' culture.*

Keywords— *Organizational Culture, Employee Dissatisfaction, Employee Turnover*

I. INTRODUCTION

Several studies examining the factors leading to employee burnout and dissatisfaction on the job have been published in recent years. To be more specific, it has been hypothesized that dissatisfaction with one's employment is a significant factor in employee turnover (Mileva et al., 2021). Turnover among employees can have a major effect on an organization's efficiency. Staff morale and productivity of remaining employees are significantly impacted by high turnover, which in turn affects the organization's ability to meet patient demands and offer excellent care (Yu et al., 2022). Not only does turnover negatively impact firms, but so does the threat of departure. The research team led by Ahmed et al. (2020) discovered that patients who were firmized in wards where employees frequently showed a desire to leave were less satisfied with several aspects of their care. According to Ing Purwanti and Indradewa, (2022), employees who planned to leave their current company or the profession

altogether were less dedicated to their jobs than those who had no such plans.

Increased focus has been placed on finding measures to boost job satisfaction and improve employee retention in recent years due to the nursing shortage and expected growth in demand for nursing services (Anwar and Shukur, 2015). Salvador et al. (2022) say that an organization's culture can have a big effect on how firm employees feel at work, and Sugiono and Adillah (2021) say that this can make it easier for firms to adapt to outside factors. Attitudes can be raised and a more productive workplace can be established if leaders take the time to foster an environment where workers enjoy their interactions with one another and approach their work in a way that allows them to experience high levels of personal satisfaction while also contributing to the achievement of the company (Anwar, 2016). Researchers, managers, and policymakers in the Kurdistan region of Iraq are becoming increasingly concerned about the job satisfaction of employees due to the high rates of burnout and severe

conflicts between firm management and employees over working conditions that have been reported by employees in the region (Faeq, 2022). Therefore, we looked into how various forms of corporate culture affected employees' contentment with work and the likelihood of leaving the profession in the Kurdistan area of Iraq. Specifically, we investigated if and how various organizational cultures are linked to greater levels of job satisfaction and a reduced likelihood that employees may seek employment elsewhere. To make employees' working conditions better, we need to know how important organizational culture is as a predictor of job satisfaction and intention to leave.

Employees are a company's most valuable asset, and they play a crucial part in boosting the business's success and competitiveness (Dayeh and Farmanesh, 2021). According to Hameed and Anwar (2018), happy workers are individuals that approach their work with optimism and produce great outcomes for the company and their positions. If workers are happy, they are more likely to contribute fresh ideas and take part in crucial decision-making (Ling et al., 2021). As a result of what has been described, there has been an increase in team unity and organizational support (Anwar, 2017). Beliefs, values, traditions, and philosophies about the way things are done are what make up an organization's culture (Faeq et al., 2020). Successful implementation of goals, policies, and strategies, as well as the organization's competitiveness, would determine employees' behavior (their attachment to and contentment with their jobs), attitude, and performance. A positive work environment arises when an organization prioritizes and promotes the values, beliefs, and perceptions that are important to its employees. An organization's structure, size, salary, working conditions, and leadership all contribute to its culture, which in turn affects employees' levels of job satisfaction. In his discussion of the causes of employee turnover, Nugroho and Afifah (2021) outlined a wide range of both exogenous and endogenous variables. Intentions to leave a company, or turnover, are described as a clear and purposeful desire to find a new job (Anwar and Shukur, 2015). When employees leave a company, it incurs costs associated with recruitment, hiring, onboarding, training, and retaining new employees (Anees et al., 2021). Intentional turnover causes additional indirect losses for businesses beyond the direct price tag. Reducing morale, increasing stress among the existing workers, adding more work, and reducing social capital are all indirect costs of turnover (Jolly et al., 2021). Keeping employees from considering leaving the company depends heavily on the quality of the company's culture and their level of satisfaction with their own roles within it. The importance of an organization's culture is rising rapidly because it is crucial for businesses to keep

the dedicated workers who contribute to their bottom line happy and motivated to keep doing the excellent work they have been doing (Anwar and Shukur, 2015). Due to the paucity of research in this area, the current study sought to: (1) establish a connection between organizational culture and job satisfaction; (2) examine the impact of organizational culture on turnover intent; and (3) determine the role that job satisfaction plays as a mediator between organizational culture and the intent to leave. The level of compatibility between an individual and the company they work for mediates the direct links between organizational culture, turnover intent, and job satisfaction. Because of this, we decided to do a study to find out how all of these things are related.

The bond between a company and its staff is essential yet easily damaged. It's similar to an exchange relationship in that both parties offer something that the other values or requires. Many factors, including corporate culture and relational happiness, might impact whether an employee plans to stay with or leave their current employer over the long run. The loss of high-performing personnel due to voluntary turnover has a disproportionately negative impact on business results (Faeq et al., 2021), making it all the more important to pinpoint the factors that contribute to employees' intentions to leave their current positions. Many academics have studied employee turnover (Anwar and Qadir, 2017). Since voluntary employee turnover can be both disruptive and expensive, a lot of research has focused on the topic (Saleem et al., 2021). The term "voluntary employee turnover" is defined as "individual moves across the membership border of a social system that are initiated by the individual". Job involvement, organizational commitment, job satisfaction, people-organization fit, perceived organizational support, and organizational justice are all factors that have been found to predict voluntary employee turnover (Faeq et al., 2021). Academics have focused on employee turnover intent since it has been shown to predict voluntary employee turnover (Vizano et al., 2021). The "ultimate cognitive decision-making process of voluntary turnover" is what we mean when we talk about "turnover intention" (Anwar and Shukur, 2015). The term "withdrawal cognition" refers to the mental process through which workers consider leaving their current jobs, start looking for new ones, and ultimately leave their current employer. Numerous studies of employee turnover have relied on turnover intent as the dependent variable (Abdullah et al., 2017).

Aim of the Study

The study aims to examine the mediation role of organizational culture between employee dissatisfaction and employee turnover intention. The study selected three

main employee dissatisfaction dimensions to measure the current study including (Feeling Underpaid, Inadequate Management, Lack of training and development options).

II. LITERATURE REVIEW

There are a number of measures that need to be taken before we can evaluate the above hypothesis. One of these steps is to read up on organizational culture, work dissatisfaction (which can be caused by things like "feeling underpaid," "inadequate management," and "a lack of training and growth opportunities"), and employee turnover intention.

Organizational culture

The beliefs, ideologies, customs, norms, traditions, knowledge, and technology that make up an organization's culture are crucial in shaping the habits and practices of its employees (Lee, 1999). In this research, the Competing Values Approach was utilized to provide a framework for understanding the culture of organizations (Anwar and Abd Zebari, 2015). CVA is commonly used as a framework to diagnose an organization's culture since it provides a mechanism for assisting managers and their organizations to examine their culture and generate accurate and valid measuring methods. The CVA has been proposed for use by researchers interested in the impact of firm culture on nursing. Consensual culture, developmental culture, hierarchical culture, and rational culture are the four cultural subtypes that emerge from the Competing Values Approach (CVA). First, the virtues of teamwork, involvement, and loyalty are highly regarded in consensual cultures because of their emphasis on caring for others. With this kind of atmosphere, employees feel comfortable opening up to their superiors and seeing their leaders as role models and, in some cases, parents. For a second, productive outcomes are valued in rational cultures. Humans are naturally ambitious and prone to competition. Management is comprised of hard-charging producers, competitors, and drivers that are notoriously demanding of their teams. Winning and expanding market share and penetration is the glue that holds the company together. Third, the environment in a progressive culture is exciting, innovative, and full of initiative. People are pushed to prioritize risk-taking, creativity, and independence. The leaders are the ones who are seen as creative and willing to take chances. The group is cohesive because of its dedication to trying new things and being creative. In conclusion, a hierarchical culture is a highly organized and regimented workplace. What people do is controlled by procedures. Leaders are efficient because of their ability to plan and coordinate well. The group stays united thanks to its formal rules and practices. Dependable

delivery, on-time scheduling, and economical costs are the benchmarks of success. The CVA, on the other hand, only suggests these four cultures as examples, and it is thought that all companies would have parts of all four (Vizano et al., 2021).

Culture in an organization is a multifaceted phenomenon (Faeq et al., 2022). The three tiers of culture shown by Maryati et al. (2022) are the overtly visible values (artifacts), the overtly visible organizational structures, and the overtly visible processes. Fundamental presumptions are the core ideas that give a society its character. The following descriptions of company culture will be used in this study. Anwar (2017) defines "knowledge of the beliefs, values, conventions, and philosophies of how anything is done" as "knowledge of the beliefs, values, conventions, and philosophies of how anything is done." Faeq et al. (2022) argued that there are three distinct types of culture: (1) bureaucratic, (2) inventive, and (3) supportive. An individual's productivity and success in achieving his goals in the workplace improve as a result of his or her adoption of the company's culture. This is important for all parts of managing human resources, like finding and keeping good employees.

Job Satisfaction

Satisfaction with the job as a whole and with certain components of it, such as management, salary, career growth potential, and workplace atmosphere, make up what is known as "job satisfaction" (Putri and Hasanati, 2022). Job satisfaction, therefore, includes not only how an employee feels about and performs in their current role, but also how satisfied they are with all aspects of their employment, including those that have little to do with the tasks they perform (Anwar, 2017). Turnover and planned turnover have been studied for a long time, and many academics have found that being unhappy at work is a major factor. Job satisfaction, as described by Anwar (2017), is characterized by the presence of a happy emotional state brought on by a favorable assessment of one's work and positive feelings about one's time spent performing that assessment. According to Faeq et al. (2022), an employee's level of contentment can be affected by three groups of variables: demographic information about the worker; internal factors; and external ones. However, according to Huang et al. (2021), job satisfaction is the extent to which an employee, with a positive attitude, obtains a favorable result in connection to his or her employment. Job satisfaction, according to Anwar (2016), is an individual-directed emotion that reflects whether or not one's requirements are being met. Negatively, workers have shown their discontent in a variety of ways, including quitting, speaking up to demand

better working conditions, sitting back and waiting for things to get better, and slacking off. A more positive outlook on the job leads to more job satisfaction, while a pessimistic outlook leads to greater discontentment in the workplace. Fair pay, safe and healthy working conditions, kind and helpful coworkers, a good fit between individual and position, and progressive policies and programs all play a role in whether or not people enjoy mentally demanding work. Researchers have been focusing on the topic of job happiness for decades because they believe it has the power to affect things like output, dedication, turnover, and retention (Dodanwala and San Santoso, 2021). How much of his or her emotional goals are met will determine this. Many different perspectives and structures or scales can be used to do research on the topic of job satisfaction (Els et al., 2021). For instance, Anwar and Surarchith (2015) created the Job Description Index (JDI) to categorize jobs based on their definitions of five factors: work; salary; promotion; supervision; and coworkers. Pay, advancement opportunities, supervision, fringe benefits, contingent rewards, working conditions, coworkers, the nature of the work, and communication are just some of the nine subscales that Faeq (2022) found for the Job Satisfaction Survey (JSS). Therefore, while assessing total job satisfaction, these aspects or subscales may have changed substantially (Ghasempour Ganji et al., 2021).

Turnover Intention

A worker's plans to leave an organization might range from simply thinking about quitting to declaring openly that they wish to leave their current position (intent to leave). There's a chance that the employee's actions won't match her intentions. But conceptually, behavioral intention to resign is thought to be an essential antecedent to turnover because it has been demonstrated to be a powerful predictor of employee turnover across industries (Sadq et al., 2020).

Many believe that plans to switch jobs are a good predictor of job changes that actually occur (Hidayat et al., 2021). The term "turnover intention" describes a person's plan to willingly leave their current position. "The intention to freely shift firms or to abandon the job market," (Lin et al., 2022). Turnover intention, rather than actual turnover, is the preferred metric. They pointed out that actual turnover behavior is influenced by several outside factors. According to Faeq et al. (2020), while studies continue to focus on actual turnover behavior, turnover intention serves as a robust surrogate variable. In addition, in some situations, the intention to leave is a better gauge of management practices than actual turnover. In some economic cycles, such as periods of severe unemployment,

actual turnover is low despite strong turnover intention, for example. While some academics support the use of turnover intention, others contend that it is not a reliable predictor of actual turnover behavior and that discussion of leaving is meaningless unless it is followed through on (Westbrook and Peterson, 2022). To counter this, Sadq et al. (2021) conducted a meta-analysis on determinants of actual turnover and found that turnover intention was a crucial predictor; this conclusion has been corroborated by numerous other researchers.

Organizational Culture, Job Satisfaction, and Turnover Intention

Based on the frameworks used in earlier research on the factors influencing nursing turnover and the causes and consequences of job satisfaction, this study proposes a conceptual model that includes culture, job satisfaction, and turnover intention. Anwar and Ghafoor (2017) concluded from their review of research on job satisfaction and turnover that it is crucial to investigate the factors that contribute to workers' happiness on the job and the outcomes that result from high levels of job satisfaction (e.g., turnover intention). Put another way, it's crucial to examine not just the benefits of job satisfaction but also the factors that contribute to it, rather than treating contentment on the job as something that can be explained solely by exogenous or endogenous factors. It is also important to create models of complicated human behavior that incorporate both direct and indirect consequences. Many previous studies, as found by Sugiono et al. (2021), proposed a multidimensional linear process of nursing turnover that incorporates determinants (such as job related and work environment), intervening attitudes (such as job satisfaction and organizational commitment), behavioral intentions (such as intent to stay or leave), and correlates (e.g., personal characteristics). Moreover, it is generally assumed that factors have both direct effects on attitudes and indirect effects on turnover intentions via attitudinal states. Based on these observations, the study postulates that organizational culture is a causal factor in the intermediate outcome of employee contentment with their jobs (i.e., turnover intention). Job satisfaction acts as a mediator between the impacts of determinants on the primary result (intention to leave one's current position) and the secondary outcome (job satisfaction) (i.e., culture). Job satisfaction is a conduit via which organizational factors (such as group cohesion, interpersonal relations, role overload, autonomy, leadership style, etc.) influence employees' propensity to leave an organization (Faeq, 2022). Research has also shown that happiness in one's employment is a major factor in determining whether or not an employee will remain in their position (Anwar, 2017). This study finds empirical support for the

hypothesized links between culture and work satisfaction and turnover intent but also proposes that different forms of culture have distinct direct effects on these variables. Several research studies corroborate the idea that a more positive culture (such as a consensual culture) increases satisfaction and subsequently decreases turnover intent. Job satisfaction rises, for instance, when workers are given more leeway in their clinical work, have a voice in important organizational decisions, are encouraged to pursue lifelong learning, and have access to a network of colleagues, doctors, and managers who have their backs. According to research (Faeq et al., 2021), this is the case. As was also found by Abugre and Acquah (2022), a human relations culture that places an emphasis on cooperation, trust, morale, and leadership and makes frequent use of terminology like "family" and "empowered" is positively associated with job satisfaction of company employees, as was also found by Anwar and Climis (2017). What's more, there's a statistically significant inverse association between the human relations culture and turnover projections. Wu et al. (2021) conducted research to determine what factors contribute to employee satisfaction and turnover in Australian neonatal units and found that a shift toward a culture of respect, a new team dynamic, and employee leadership development led to significant gains in these areas. According to Sadq et al. (2020), managers' power, instrumental communication, autonomy, and group cohesion were all strongly related to employees' plans to remain in their positions. Anwar and Louis (2017) came to a similar conclusion, stating that the management style and group cohesion impacted staff employee retention and care quality. In a study comparing the relationships between different types of organizational culture and organizational effectiveness in a general firm in the Kurdistan region of Iraq (Faraj et al., 2021), developmental culture was found to have the strongest positive association with job satisfaction of the employees, followed by human-oriented culture, while the effect of hierarchical culture was weak and negative. It has been shown that job satisfaction plays a dynamic role in terms of both its direct effect on turnover intention and its role as a mediator of the effects of culture. Irhamni and Kristanto (2021) state that workers are more likely to look for work elsewhere if they are unhappy at work.

Organizational behavior, organizational psychology, and management have all devoted significant research to understanding the effects of organizational justice. Individuals' perception of the fairness of treatment received from an organization and their behavioral reaction to such judgments is the definition of organizational justice (KM et al., 2021). Justice in the workplace can be thought of in three distinct ways: interactional justice, procedural

justice, and distributive justice (Mileva et al., 2021). (Bies and Moag, 1986). "Fairness of allocation outcomes" is what distributive justice is about, while "fairness of the process and procedures by which allocation decisions are made" is what procedural justice is about (Yu et al., 2022). Interpersonal or "interactional" justice has also been the subject of research (Bies and Moag, 1986). According to the authors, "the quality of interpersonal interaction people receive when processes are executed is of paramount importance" (Ahmed et al., 2020). Interpersonal justice and informational fairness are its two main components (Colquitt et al., 2001). Work-related factors such as turnover intention (Purwanti and Indradewa, 2022), organizational behavior (Anwar and Shukur, 2015), and job satisfaction have been investigated in several studies that have focused on the procedural and distributive elements of organizational fairness (Salvador et al., 2022). Distributive and procedural justice, for instance, were found to be precursors of work discontent and the intention to leave by Sugiono and Adillah

(2021). To add to this, Anwar (2016) discovered that ethical leadership moderates the negative relationship between procedural justice and job insecurity. Therefore, an employee's intention to leave the company is related to their opinion of the organization's fairness; the supervisor plays a pivotal role in this relationship. Despite the widespread recognition of supervisors' effects in the workplace, relatively few studies have examined the supervisor-subordinate relationship from a fairness perspective. According to a study by Faeq (2022), both supervisors' and employees' judgments of procedural justice reflected the fairness of organizational procedures, not the fairness of supervisors' individual procedures or decision-making. While Dayeh and Farmanesh (2021) looked into how supervisory communication and the quality of management were related, they did not look into whether or not supervisors were being fair. As an alternative, Hameed and Anwar

(2018) created a multifocal concept of organizational justice with scales that accounted for both supervisory procedural justice and supervisory interactional justice. The findings of Ling et al., (2021) emphasize the importance of looking into supervisory justice as a subset of organizational justice. A supervisor's duties include delegating tasks, deciding on matters of significance, and offering assistance to their reports. Employees' perceptions of organizational fairness may be reflected in supervisory justice. Although subordinates may view their superiors in a representational capacity, this does not guarantee that they will view their supervisors' policies, methods, or decisions in the same light as those of the business as a whole. A human, not simply a corporation, can be the

source of injustice. Therefore, it is also important to gauge how workers feel their supervisors treat them fairly. According to research on management and turnover intention, employees' work engagement (Agarwal et al., 2012), commitment, and identification are influenced by exchanges between themselves and their immediate supervisors. Worker motivation is another area where management has an impact (Anwar, 2017). As a result, the level of support from superiors has a significant impact on employee turnover (Faeq et al., 2020).

The quality of supervisor-employee interactions makes employees feel engaged at work and connected with their organization. Hence, it follows that how employees perceive their supervisors and their interactions would affect their intention to leave or stay (Nugroho and Afifah, 2021). Previous research suggests that a lack of organizational and supervisory justice is inversely related to employees' intentions to leave their current jobs (Anwar and Shukur, 2015). Because of the connection between organizational justice (of which supervisory justice is a subset) and job satisfaction (Anees et al., 2021), supervisory justice and the desire to leave may go hand in hand. Results from a prior study revealed that management has a deleterious effect on turnover intent (Jolly et al., 2021). Previous research suggests a link between employees' perceptions of their supervisors' interaction

styles and procedural fairness and their intent to leave their current position.

III. RESEARCH METHODS

Research Approach

The investigation was quantitative in nature, and a cross-sectional study method was employed. Quantitative studies seek to explain a phenomenon by collecting and generalizing large amounts of numerical data (Vizano et al., 2021). Cross-sectional studies collect data from multiple cases at once, hence the name. (Abdullah et al., 2017) It was a big plus for our study that we were able to get all of this information at once from a specific group of manufacturers.

Data Preparation and Data Screening

Ninety-two workers participated in the study after being selected at random. The 100 employees from various companies were selected at random based on the total student body size at each school to receive the survey. In order to get the survey responses ready for statistical analysis, they were cleaned, coded, and put into an Excel matrix.

Conceptual Framework

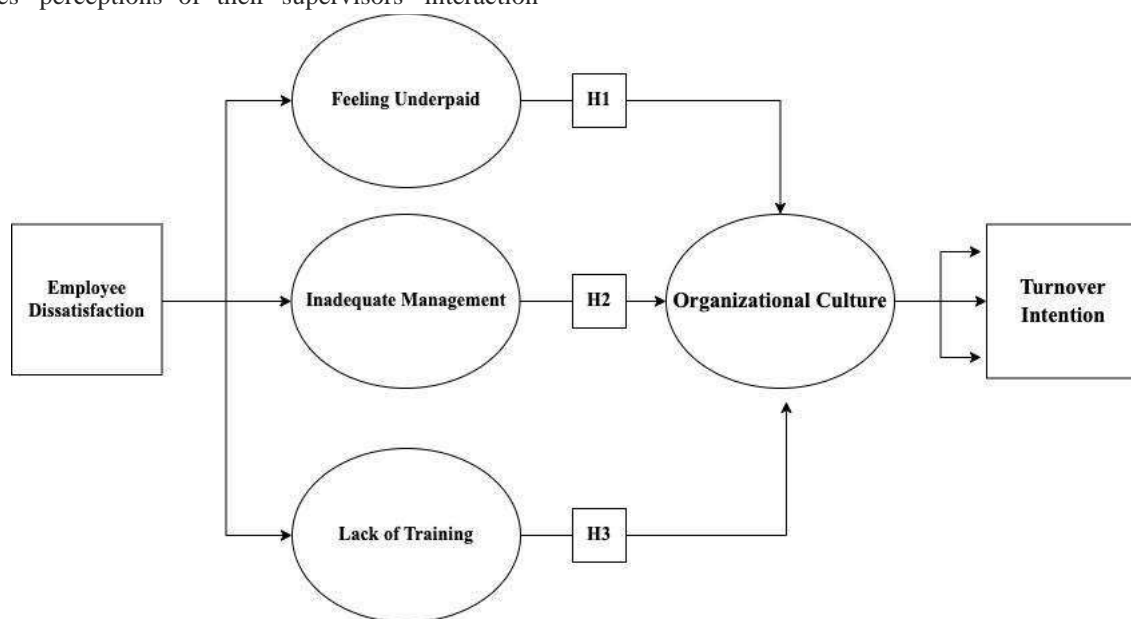


Fig.1- Conceptual Framework

Research Hypotheses

H1: Organizational culture mediates the influence of feeling unpaid as an employee dissatisfaction dimension on employee turnover.

H2: Organizational culture mediates the influence of inadequate management as an employee dissatisfaction dimension on employee turnover.

H3: Organizational culture mediates the influence of lack of training as an employee dissatisfaction dimension on employee turnover.

Chapter Four: Analysis and Discussion

This section discusses the final empirical investigation. Here we'll take a closer look at those survey results. The difference between descriptive and inferential statistics is explained, both of which can be derived from a data sample. Here, we'll also discuss the findings from our most recent experiment. This section analyzes the results of the survey. Here, you'll get the chance to study inferential and descriptive statistics, the two main tools for analyzing data and drawing conclusions about groups of people.

Confirmatory Factor Analysis (CFA)

Principal component analysis (PCA) has many applications outside of the social sciences, but confirmatory factor analysis is particularly well-suited to this field. It is used to determine if the nature of a notion being measured matches the one assumed by the study. Validating the structural model of a set of measurable data is what confirmatory factor analysis (CFA) is all about. The goal of canonical correlation analysis (CFA) is to prove or disprove the existence of a relationship between overt features and the latent factors that make them up.

As seen in the example below, the model consists of:

RAMSEA: RAMSIS aids in statistical modeling and business simulation through the use of CAD geometry. Using this information, designers of future technological products can assess how well those designs will work for humans. RAMSIS captures the unique characteristics of the people who buy and use technological products.

IFI: Incremental fit indices (IFI) are frequently employed in structural equation modeling. The foundation of IFIs is a comparison between the desired model and a "null" model.

TLI: The Tucker-Lewis Index is an incremental fitness index. The Normed Network Fit Index (NNFI), also called the TLI, was made because the Normed Fit Index was too sensitive to sample size effects.

CMIN/DF: Root-mean-squared error approximation (RMSEA), minimum discrepancy per degree of freedom (CMIN/DF), goodness-of-fit index (GFI), adjusted goodness-of-fit index (AGFI), normed fit index (NFI), non-normed fit index (NNFI), and comparative fit index (CFI) are all ways to measure how well a model fits the data.

Model Fit Summary

Table 1: CMIN

Model	NPAR	CMIN	DF	P	CMIN/DF
Default model	74	299.178	156	.002	1.1723
Saturated model	299	.000	0		
Independence model	49	1499.01	299	.000	4.982

CMIN/DF represents the difference as a fraction of the total number of degrees of freedom. The relevant value here is the CMIN/DF ratio for the baseline model, which may be interpreted as follows: A CMIN/DF value of less than three indicates a good match. A satisfactory fit is indicated if the sum is less than five. The outcomes confirmed a good model match.

Baseline Comparisons

Table 2: Baseline Comparisons

Model	NFI Delta1	RFI rho1	IFI Delta2	TLI rho2	CFI
Default model	.801	.803	.856	.891	.877
Saturated model	1.000		1.000		1.000
Independence model	.000	.000	.000	.000	.000

The Baseline Comparison Report displays an in-depth examination of the similarities and differences between two baselines, including the items and connections that make them up. This report is quite similar to the "Baseline Compared to Current" report, with the exception that it compares specific states rather than two overarching

categories at the same time. Finding an independence model value of .000 indicates a very good fit. We find that the values for IFI, TLI, and CFI are 0.801%, 0.803%, and 0.856%. These findings suggest that the model meets the requirements for a reference point.

Table 3:FMIN

Model	FMIN	F0	LO 90	HI 90
Default model	2.087	.399	.189	.699
Saturated model	.000	.000	.000	.000
Independence model	8.019	6.981	.5978	7.798

The fmin family of functions finds the least significant digit in a given set of numbers. NaN values in arguments are treated the same as blanks. When choosing between two arguments, the numeric value takes precedence if one of them is NaN. The saturated model value was calculated to be 1.000.

Table 4:RMSEA

Model	RMSEA	LO 90	HI 90	PCLOSE
Default model	.038	.031	.049	.799
Independence model	.149	.138	.157	.000

How far off the model's predicted covariance matrix is from the observed covariance matrix is quantified by a statistic called the root mean square error of approximation (RMSEA). According to the results of RMSEA, the default model has a value between 1.000 and 0.000.

Validity Analysis

Table 5:Validity Analysis

	CR	MSV	MaxR(H)	(1)	(2)	(3)	(4)	(5)
Underpaid (1)	0.699	.039	.0687	.0591				
Inadequate Management (2)	.0631	.029	.659	.0799	.0629			
Lack of training (3)	.0768	.039	.739	0.199*	0.059	0.571		
Culture (4)	0.749	0.029	0.783	0.099	0.169	0.129	0.687	
Turnover (5)	0.738	0.012	0.755	0.077	.061	.089	0.081	0.557

The strength of the association or correlation that exists between the test findings and the criteria measure is one way to evaluate the validity of an experiment. The findings of the validity study proved that items used to measure employee performance were (0.591), which suggested that all items are valid to measure employee performance as a dependent variable. This was shown by the fact that the results of the validity analysis. In addition, the items that were used to measure employee dissatisfaction had a mean value of 0.629, which demonstrated that all of the items can accurately assess employee dissatisfaction when used as an independent variable. In addition, the items that were used to evaluate job ability had a score of 0.571, which suggested that all of the items are valid when used to measure job ability as a component of job satisfaction.

Also, the items that were used to measure job enrichment yielded a value of 0.687, indicating that all items are valid to measure job enrichment as a dimension of job satisfaction. Lastly, the items that were used to measure job stability yielded a value of 0.557, indicating that all items are valid to measure job stability as a dimension of job satisfaction. In addition to this, it makes use of the concentration ratio (CR) in order to provide a representation of the distribution of businesses within a certain industry in relation to the size of the market. There are a few instances across the body of published work in which the terms "industry concentration ratio" and "market concentration ratio" are used.

HTMT Analysis

Table 6:HTMT Analysis

	(1)	(2)	(3)	(4)	(5)
Underpaid (1)					
Inadequate	0.112				

Management (2)					
Lack of training (3)	0.177	0.089			
Culture (4)	0.139	0.179	0.155		
Turnover (5)	0.059	0.068	0.131	0.087	

The HTMT is a tool that can be used to measure the degree of similarity between latent variables. In the event that the HTMT is significantly lower than one, this indicates that the criteria for discriminant validity have been satisfied. In spite of the fact that the HTMT cutoff is something that might be debated, the articles by Henseler et al. and Hair et al. appear to concur that the value should be less than 0.9.

It is recommended that the ratio of HT to MT be lower than 1.00. The findings of the HTMT analysis showed that the found values are less than 1.00, and this indicates that there is a monotrait-heteromethod correlation among the variables.

Regression Weights: (Group number 1 - Default model)

Table 7: Regression Weights: (Group number 1 - Default model)

			Estimate	S.E.	C.R.	P
Culture	<---	Underpaid	.049	.059	.866	.299
Culture	<---	Inadequate management	.301	.079	1.918	.003
Culture	<---	Lack of training	.291	.378	.853	.001
Turnover	<---	Underpaid	.119	.278	.743	.000
Turnover	<---	Inadequate management	.603	.261	.399	.004
Turnover	<---	Lack of training	.332	.508	.887	.003
Turnover	<---	Culture	.544	.408	.199	.002

When the least squares assumption of constant variance in the residuals is broken, weighted regression might be used as an alternative (heteroscedasticity). When the weights are chosen so that the residuals have the same amount of variation (homoscedasticity), the method minimizes the sum of squared residuals. The findings demonstrated the relationships between variables, the relationship between feeling unpaid and organizational culture was found that the P value = .003 (is 0.331 smaller than 0.05) this indicated that there is statistically significant relationship between employee dissatisfaction and feeling unpaid. Moreover, the relationship between organizational culture and inadequate management was found that the P value = .001 < 0.05 this indicated that there is a positive relationship between organizational culture and inadequate management. Also, the relationship between lack of training and organizational culture was found that the P value = .000 (is 0.368 smaller than 0.05) this indicated that there is statistically significant relationship between lack of training and organizational culture. Furthermore, the

relationship between feeling underpaid and turnover intention was found that the P value = .004 (is 0.375 smaller than 0.05) this indicated that there is statistically significant relationship between feeling underpaid and turnover intention. However, the relationship between inadequate management and turnover intention was found that the P value = .004 < 0.05 which is considered as a 0.01 this indicated that there is a strong and significant relationship between inadequate management and turnover intention. Moreover, the relationship between lack of training and turnover intention was found that the P value = .003 < 0.05 this indicated that there is a positive and significant relationship between lack of training and turnover intention, and finally the relationship between organizational culture and turnover intention was found that the P value = .002 < 0.05 this indicated that there is a positive relationship between organizational culture and turnover intention.

Total Effects (Group number 1 - Default model)

Table 8: Total Effects (Group number 1 - Default model)

	Culture	(1)	(2)	(3)
Underpaid (1)	.091	.000	.000	.000
Inadequate Management (2)	.118	.000	.000	.000
Lack of training (3)	.049	.000	.000	.000
Turnover	.799	.601	.549	.508

In the research of correlational relationship, the as a whole sum to which the dependent (or consequence) variable is caused by external (or predictor) variable, along with any indirect influence through a mediator. In other words, the degree to which the independent (or predictor) variable affects the dependent (or outcome) variable. The results revealed that the total affects were found to be statistically significant. It was found that the largest effect was between employee dissatisfaction and turnover intention.

Direct Effects (Group number 1 - Default model)

Table 9: Direct Effects (Group number 1 - Default model)

	Culture	(1)	(2)	(3)
Underpaid (1)	.119	.000	.000	.000
Inadequate Management (2)	.399	.000	.000	.000
Lack of training (3)	.401	.000	.000	.000
Turnover	.429	.399	.458	.621

The term "direct effects" refers to the component of the effect of exposure that is not mediated by a specific group of possible mediators. Indirect or mediated effects are those aspects of the effects of exposure that are brought about by the interaction of a predetermined group of potential mediators. Exposure X. The outcome was Y. The mediator was M.

The results showed that the total affects were found to be statistically significant. It was found that the largest effect was employee dissatisfaction effect on employee turnover intention.

Indirect Effects (Group number 1 - Default model)

Table 10: Indirect Effects (Group number 1 - Default model)

	Culture	(1)	(2)	(3)
Underpaid (1)	.000	.000	.000	.000
Inadequate Management (2)	.000	.000	.000	.000
Lack of training (3)	.000	.000	.000	.000
Turnover	.029	.000	.000	.000

A statistical model of the method(s) by which intervening variables convey influences from causal factors to outcome variables is referred to as an indirect effect model. The results demonstrated that employee dissatisfaction has significant indirect effect on turnover intention, on the other hand, (feeling underpaid, inadequate management, and lack of training) had no significant indirect influence on employee turnover intention.

IV. DISCUSSION

The primary purpose of this research was to determine whether or not there is a connection between employee dissatisfaction, job happiness, intention to leave an organization, and organizational commitment among workers in the manufacturing business. In this particular

piece of research, job satisfaction was broken down into two categories: extrinsic and intrinsic. The hypothesis of this research was that there would be a statistically significant inverse link between employee dissatisfaction and work satisfaction. This premise is consistent with the findings of other investigations carried out by Jolly et al. (2021). The findings did point to a correlation that was sufficiently robust to withstand statistical scrutiny. On the other hand, the findings of this study indicated that the association was favorable for extrinsic job satisfaction. This finding suggests that the more toxic the leader, the more satisfied the employees appeared to be. The conclusion presented previously was correct, particularly in regard to factors such as authoritarian leadership, abusive supervision, and extrinsic job factors. These components of a job include things like the policies of the company, the working conditions, the compensation, and how well the employees get along with one another. One possible explanation for such a result is that the people that participated in the study didn't have the right characteristics. Because of their lack of experience and/or training, 42.4% of the participants are considered unskilled or semi-skilled workers. As a result, they are given consistent instructions on how to carry out tasks. The fact that they are under such consistent observation and direction may contribute to the impression that they are confident in their performance. It's possible that this is the reason why people report feeling happy and fulfilled in their jobs (Anwar and Shukur, 2015).

Based on the relationship between employee dissatisfaction dimensions and turnover intention, it can be concluded that all of the employee dissatisfaction dimensions are positively significant in relation to turnover intention, both statistically and practically (with a medium effect), and this holds true across the board. When a leader is perceived to be toxic, there is a greater likelihood that they may lose their position. The findings are also consistent with the findings of Faeq et al.

(2021), who discovered a statistically significant positive association between employee dissatisfaction and the intention to leave a company. High rates of employee turnover have a direct influence on productivity in the manufacturing business, which is labor-intensive. This is due to the fact that a newly hired worker might not be as productive as the person who has just left the company, at least initially. According to Anwar and Qadir (2017), employee turnover has the potential to cost a company both directly and indirectly. Indirectly, this can occur when an organization fails to successfully implement continuous improvement practices. Directly, this can occur when untrained and unskilled new employees make mistakes. This study hypothesized that there is a statistically

significant inverse association between employee dissatisfaction and organizational commitment, which is comparable to what Saleem et al. (2021) found. It was discovered, as was to be predicted, that all of the characteristics associated with employee dissatisfaction have statistically significant adverse correlations with emotional commitment. According to the most recent findings, the most significant impact that employee dissatisfaction has on employees' feelings towards their organization, also known as their affective commitment. Absenteeism and lower production volumes due to a lack of workers can be attributed to lower levels of commitment in a manufacturing organization, which in turn leads to lower levels of commitment. Faeq et al. (2021) say that if this pattern of absenteeism goes on unchecked, it will have a big impact on the organization's finances.

The second goal of this study was to determine whether or not organizational culture acts as a mediator between employee dissatisfaction and certain job outcomes (such as job satisfaction, turnover intention, and organizational commitment) among employees working in the manufacturing industry. Specifically, the aim was to determine whether or not this relationship exists. It was discovered that mediation was only partial in all of the relationships that were examined because the results showed that there were both direct and indirect effects on every interaction. The variance in the connection between employee dissatisfaction and job satisfaction can be explained by an organization's culture to the extent of 45.8%, and the variance in the connection between employee dissatisfaction and organizational commitment can be explained by an organization's culture to the extent of 63.5%. When it comes to turnover intention, the relationship between employee dissatisfaction and turnover intention is partially explained by the culture of the organization, which accounts for 71.6% of the variance in the data. The fact that employees' perceptions of a leader's toxic behavior were somewhat mediated by other factors in all of the examined relationships suggests that this perception can have a negative impact on the culture of an organization. Employees who are less devoted to their work and are dissatisfied with their workplace may feel the need to quit an organization that has such a poisonous organizational culture since it may induce them to want to leave the organization. These findings provide further evidence that supports findings from earlier research suggesting that organizational culture acts as a mediator (Vizano et al., 2021).

V. CONCLUSION

This study offered the first comprehensive examination of employee dissatisfaction within a Kurdistan region of Iraq workplace setting. According to the findings, this type of leadership has an effect on specific employment outcomes, including the intention of employees to leave their jobs, job satisfaction, and organizational commitment. Additionally, the effect of organizational culture as a mediator was studied for this study. It is essential that more researchers expand on the suggestions made in the previous paragraphs for the purpose of conducting future studies since a number of problems, such as the unexpected difference in the outcome of a survey measuring job satisfaction, have not been answered.

Consistent with the findings of this research suggests that employee dissatisfaction is correlated negatively with employee engagement in the organization. As was to be expected, it was found that all of the features of employee dissatisfaction exhibit statistically significant inverse associations with emotional commitment. Most recent research indicates that employee dissatisfaction has a substantial influence on employees' affective attachment to their firm. Reduced levels of commitment in a manufacturing organization can be traced back to absenteeism and lower output volumes caused by a shortage of workers. Vizano et al. (2021) say that the organization's finances will suffer if this trend of people not showing up to work keeps up.

VI. PRACTICAL IMPLICATIONS

According to Maryati et al. (2022), leaders' behavior and performance should be monitored and evaluated on a continuous basis to ensure that their interactions with staff members contribute to the maintenance of healthy working environments. Organizations frequently lack the experience and capabilities to counteract the effects of employee dissatisfaction, and as a result, they are typically forced to pay the hidden costs inflicted by the dysfunctional behavior of the toxic leader. Employee dissatisfaction can be defined as a style of leadership that is harmful to an organization. These hidden costs may include a decrease in brand equity as a result of reputational damage to the organization and legal costs; a decrease in productivity as a result of an increase in absenteeism and sick leaves; a weak performance of employees as a result of commitment and dissatisfaction at work; and an increase in legal costs (Faeq et al., 2022). It is anticipated that studies similar to these will encourage organizations to focus more on instances of employee dissatisfaction within and help them put checks and balances in place to ensure the early detection of toxic leaders. In addition, it is anticipated that such studies will

help the public understand the dangers of employee dissatisfaction (Anwar, 2017). In this regard, the findings of this study will assist in the initiation of interventions where management inside organizations can concentrate on dealing with toxic leaders who have been identified.

According to the findings of research on leadership, employees typically point the finger at the organization as a whole for having a culture that allows for employee dissatisfaction to flourish. The employees' bad attitudes toward the organization as a whole are a direct reaction to what they believe to be a culture of tolerance throughout the company (Putri and Hasanati, 2022). According to the findings of this study, such a pessimistic response from workers is, to some extent, accurate. It has produced empirical data to support the statement that employee dissatisfaction has a major impact on job results, which in turn has a major impact on employees who must cope with an organizational culture that is toxic. The study's focal point, which is a new subject in the context of Kurdistan region of Iraq, has contributed to an expansion of the body of information regarding employee dissatisfaction. In this way, the results of this study have made it easier to deal with the harmful effects that employee dissatisfaction can have on people and organizations as a whole.

This study provides employees in the manufacturing business with an understanding of employee dissatisfaction as a style of leadership as well as how it is connected to the culture of an organization. This has a practical implication for employees in the manufacturing industry. The findings provide a better understanding of how this leadership style may affect employees at work; this insight may help employees make important decisions about their jobs and future career paths. The findings of this study offer professionals working in human resources a comprehensive grasp of the phenomena of employee dissatisfaction. This focus may be a beginning point that organizations can use to help lower the prevalence of employee dissatisfaction styles, which will ultimately reduce the detrimental impact those styles have within the workplace.

VII. LIMITATIONS AND RECOMMENDATIONS

In the first place, the scope of the research was limited to the manufacturing industry in Kurdistan region of Iraq. As was mentioned, the fact that the study population was so small and that the sampling process was so specific may have had an effect on the data's capacity to be generalized. Therefore, in further research, it should be attempted to repeat the study in a variety of fields that each reflect a distinct population. Expanding the scope of the research in

such a way would provide a genuine representation of employee dissatisfaction in Kurdistan region of Iraq and show whether the results in the various sectors are comparable or vary significantly from one another. Second, although the importance of self-promotion was the factor that had the greatest influence on employment outcomes, several other aspects also exhibited a degree of influence. Because of this, it would be good for businesses if studies looked into the differences between each of the five parts of employee dissatisfaction. Thirdly, our study validated previous findings about relationships as well as predictors in a specific subset of the manufacturing business. As a result of this, it would be beneficial to continue these investigations in other manufacturing organizations in order to create results that are more universal. A focus like this is especially relevant to the one-of-a-kind discovery that this study made regarding the enriching sensation of job satisfaction. This finding doesn't fit with what other studies have found, so researchers should try to do the same study again in the future to see if the results presented here are only true for the study population. In addition, the research should be extended to cover additional industries in order to validate the hypothesized links between employee dissatisfaction and negative employment outcomes, predictors, and the mediating role of organizational culture. Such research in the future would be beneficial, especially taking into consideration the fact that there are currently no other studies being conducted in Kurdistan region of Iraq with which the results of this one may be compared. It is also recommended that this study assess whether the same results occur at different occupational levels within the same population. This would be done using the same population. In conclusion, despite the fact that the findings of the mediation showed that there were directional links between employee dissatisfaction and employment outcomes, the data was not collected over a long period of time, and as a result, it was not possible to evaluate the assumptions empirically. As a result, the utilization of studies that are longitudinal in nature might be of assistance because they measure the direction of associations over an extended period of time. A method like this will produce richer data, and it will have favorable implications for operational interventions because it may give a deeper understanding of the cause and effect elements of the relationships being studied (Huang et al., 2021).

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Understanding The Trauma of 1947 India-Pakistan Partition – An Account of Toba Tek Singh

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Abstract— The year 1947 saw the birth of India's freedom and the death of its people's joy, leaving behind slaves of religious chauvinism, communal barbarity and inhumane cruelty. The partition of 1947 was a gruesome and landmark incident in the history of both the nations. The 'bloody' line of partition that was drawn by Cyril Radcliffe has not stopped bleeding since 1947. This line, drawn by a man who never visited the nation before, had marked the fate of millions, causing an unceasing chaos which ever since has been the reason behind tension between the two nations today. The two nations that were one community; a community which lived in peace and harmony once. The high spirits of the nation after its victory in the struggle for freedom was suppressed by the pain of partition. Author Moni Mohsin, in her literature piece, throws light on the way India won this freedom at the cost of happiness and lives of millions. In her words – "The creation of India and Pakistan in 1947 led to horrific sectarian violence and made millions refugees overnight" (Mohsin). The partition of India was nothing less than a heart cut into two pieces and though wounds will heal, memories will fade but the pain will always reside in the hearts of the families that were destroyed. This grotesque event led by greed for political powers had caused one of the largest massacres and migrations in the history of mankind. Although the partition was a landmark incident in the geopolitical history of India, "Toba Tek Singh" by Sadat Hassan

Keywords— 1947 Partition, Sadat Hassan Manto, Toba Tek Singh, India-Pakistan

Manto, portrays the way this traumatizing event flipped the lives of many people overnight. There were thousand others like Bishan Singh waiting for a visit from their daughter; the families that got displaced lived through the terror of partition, spent sleepless nights, doubting whether their home, their land and their community was now in India or Pakistan. Doshi and Mehendi in their composition, talk about the state of horror of the partition which haunted the families who were displaced. "Trains carrying refugees between the two new nations arrived full of corpses; their passengers had been killed by mobs en route," (Doshi and Mehdi) as the author narrates this, he makes his readers feel the pain through real time instances of the family members who were a part of this horrifying state of affairs. Where some of these family members wept for the loved ones they lost, the others wept for their dear ones who went missing overnight. In one of the instances

in Toba Tek Singh, Manto very well depicts the grief of losing a family through Bishan Singh. As cited in the reading by Manto- "He missed his family the gifts he used to bring and the concern with which they used to speak to him." (Manto, 6). This is where Manto also points out the impact of this tragedy on Bishan Singh's life. Due to the communal disharmony and political unrest, Bishan Singh no longer received the monthly visits which really affected him. Bishan Singh might have failed to express the pain he was suffering due to loss of his family and his home but the scars of the wound stayed in his heart till he was alive. The partition of this subcontinent did not result in a successful emergence of two nations but a heartbreaking carnage of millions of innocent.

Neighbours were murdering neighbours and childhood friends turned into sworn enemies. Lovers were now drifted apart with a wall of two nations standing between them due to political greed of some. The Sikhs and Muslim communities coexisted in peace and harmony until one night; the night of partition. This night not only divided a piece of land, but millions of families and relationships too. As it can be traced from Manto's story, the advocate from Lahore lost his mind due to separation from his lover. As stated in the story- "that day he abused every major and minor Hindu and Muslim leader who had cut India into two, turning his beloved into an Indian and him into a Pakistani." (Manto, 4) This ugly night had turned them into citizens of two different nations. Hopes were shattered and the only thing which prevailed in the air was bloodshed and chaos. Muslim families living in Delhi for hundreds of years were compelled to leave for Pakistan, apprehending communal violence while on the other side, Hindu families living in Pakistan for decades became refugees in India in merely a day. Author Khushwant Singh talks about the families and relationships that were broken, leaving millions lamenting over their situation in his book – *Memories of Madness*. As cited in his book - "The tragic legacy of Partition haunts the subcontinent even today" (Singh), because the 1947 partition was no less than the holocaust for people of both the nations.

Toba Tek Singh very well portrays that partition not only destroyed families but also gave created a sense of identity crisis among millions. A nation is not only a piece of land but a person's identity too. The 1947 partition had compelled these people to abandon and leave their land, depriving them of their very own identity. The fight here is not with anyone else but with oneself; a fight for one's own identity and a fight for acceptance of reality. Although the people of India were liberated from British rule but they were still fighting to preserve their age-old identity. Manto's story on partition discussed that the people who were forcefully displaced did not get a new identity but lived as outsiders, in a state of confusion and chaos all their life. As it can be traced from the story, on hearing about the India-Pakistan partition, one of the inmates declares that: "I wish to live neither in India nor in Pakistan. I wish to live in this tree." (Manto, 3). This lunatic inmate, on learning about the violence that was being perpetrated on both the sides of the line dividing the land, climbs a tree out of insanity. Further he refuses to come down from the tree, as he would be compelled to move to one of the either separated lands that subsequently would deprive him of his actual identity. With identity lies a great sense of belongingness one has among the people of a particular community.

The forceful displacement of people between the two nations and terming them "refugees" shattered the sense of belongingness among the people. Reflecting upon the literature piece of Leela Dhar, it can be inferred that the 'identity' of an individual is shaped both by the society and community it lives in. Further, as narrated by the author in her work, "a cataclysmic event like the partition of India left many people confused about their identity in relation to religion, community and so on." (Dhar, 96) However, being disowned by their very own society did not only result in the loss of their ancestral homes but even their identity. The very own community these people belonged to snatched away their identity by tagging them as 'outsiders'. The stigma of losing their identity and being tagged as 'outsiders' on their motherland by their own community was a traumatizing wound in the lives of these people, which stayed with them forever even after decades. Further, as observed the work of Alter, Manto confuses and mixes the names of Bishan Singh with the name of his native place (Toba Tek Singh) in his story. As stated by the author, "By mixing up the name of the character and place, the individual and the land, Manto emphasizes the relationship between a person's home and his identity." (Alter, 97) The polarization of people on the basis of their religion did not only cripple both the nations but gave rise to a grave identity crisis among the people who were separated from their homes. Even after seventy years of partition, the families who lived through the pain and trauma of this separation are still struggling to find their identity.

The madness of partition had taken over the insanity of the lunatics like Bishan Singh. Sadat Hasan Manto draws a parallel between the insanity inside as well as outside the lunatic asylum in his story, Toba Tek Singh. The partition left both the nations crippled; it not only affected the sane but also had a severe impact on the lunatics who were uprooted from their community and homeland. Reflecting on Manto's work, in his story, the lunatic asylum in Lahore symbolizes nothing less than a community and subcontinent in itself wherein lunatics from different religious communities lived together in peace, free from all sorts of religious dogmatism. However, the aftermath of partition was so grave that even these lunatics, people who are said to have an abnormal pattern of mental behavior, were disturbed of being uprooted from their homeland. According to Nanzie Raj, Manto's story clearly illustrates that the lunatics are much saner than those making the decision for their displacement. As narrated by the author, "the madness of Partition was far greater than the insanity of all the inmates put together." (Raj, 104). The irony here is, while the inmates of the lunatic asylum assume the roles of the people outside; the people outside the walls of the asylum,

drawing the 'bloody' line of partition, took the role of the inmates in the asylum, behaving in the most ruthless, barbaric and irrational way. These lunatics were already fighting their own battle in their lives; however, the partition's consequences were so severe, that their battle just got tougher.

The grotesque incident of the 1947 partition had turned these madmen from prisoners of a mental asylum to prisoners of confusion, chaos and trauma. The grave impact of partition was quite evident on the lunatics through the instances stated in *Toba Tek Singh* by Manto. In one of the instances from the story, "one day a Muslim lunatic, while taking his bath, raised the slogan 'Pakistan Zindabad' with such enthusiasm that he lost his balance and was later found lying on the floor unconscious." (Manto, 2). Such was the condition of the other inmates too, on hearing that they will be parted from their community. The severity of the impact of the 1947 partition on these lunatics has also been well focused in Mahnaz Isaphani's article – "Sadat Hasan Manto". As stated by him in his literature piece, "on the night of the exchange the madmen and madwomen resisted their expulsion from the asylum. Brought to the border, they began to tear off their clothes; they screamed, sang, chanted, wept and fought in the icy darkness." (Isaphani). These insane individuals, lacking the normal behavior of their thought process were also so gravely affected that even they were resisting and protesting in order to avoid being uprooted from their homeland. Furthermore, Bishan Singh's insanity was a medium for Manto to advocate the sense of identity crisis, dislocation and separation that had taken over the minds of the lunatics as well.

"As the clock struck midnight on August 15, 1947, celebratory shouts of freedom from colonial rule were drowned out by the cries of millions frantically making their way through the corpse-littered landscape of nascent India and Pakistan." (Perkins) The arbitrary line, which the British had drawn, to carve up India had scarred the subcontinent forever. This line had uprooted millions of innocent from their homes making them a victim of partition; partition of communities and families. With their homes and families, people lost a large part of themselves. Though partition had made India and Pakistan two free nations, it left behind thousands of slaves and victims of trauma. Further, Sadat Hasan Manto's story of *Toba Tek Singh* undoubtedly proves it as one of the most terrible mass population migration and carnage in the history of mankind. Two hundred fifty years have passed by since the British have left the country, but the only memory of independence, which the Indians look back to is the horrific scenario of partition and division of their country, the massacres and kidnapping, the vendettas and

the never-ending violence which the British instigated between the Hindu and Muslim communities.

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Presupposition Triggers: Iraqi EFL Students' Strategies in Approaching Presupposition

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Abstract —EFL students are observed to face various difficulties in approaching pragmatic issues; therefore, they resort to numerous strategies to arrive at convincing pragmatic interpretations, among these issues, presupposition constitutes one of the problematic areas for students. Thus, this paper aims at detecting the most common strategies taken on by Iraqi EFL university students in approaching the pragmatic interpretations of presupposition, eliciting the reasons behind presupposition failure and find out the possible solutions. Fifty Iraqi EFL students of the Department of English, College of Arts, Mustansiriyah University during the academic year 2021-2022 have been administered to a test. The paper concludes that Counterfactual Conditionals trigger ranks first since it scores the highest ratio while Implicative verbs trigger represents the lowest ratio. Most EFL students succeed to derive the suitable pragmatic interpretations of presupposition. Consequently, it can be noted that resolution strategy is preferred to the accommodation and rejection strategies.

Keywords— Iraqi EFL, Counterfactual Conditionals, pragmatic issues.

I. INTRODUCTION

Pragmatics, as Yule (2006, p.3) argues, covers topics like speaker meaning, contextual meaning, how more gets communicated than is said, and the expression of relative distance. Presupposition represents the category of how hearers can draw conclusions about what is said to arrive at appropriate interpretations of presupposition. In addition, detecting how hearers realize what is unsaid as part of what is communicated. Presuppositions are sometimes defined as a linguistic means to convey background information, which requires very little cognitive effort to be interpreted (Sperber and Wilson, 1995, p.706). In other words, the speaker presents these requirements of the utterances which are not subject to discussion.

Iraqi EFL university students are expected to face difficulty in approaching the pragmatic interpretations of presupposition. Further, they might use inappropriate responses through the adoption of unsuitable strategies which do not match the given situations of the utterance, a point which is worth-investigating in this study. In other words, the difficulty lies in the fact that when the Iraqi

EFL university students may show total or partial lack of pragmatic and linguistic knowledge. This in turn leads them to arrive at the presupposition failure which the present study attempts to identify and explain.

II. PRESUPPOSITION

As a language property, presupposition is one of the most important concepts that occupies a prominent discussion related to pragmatics. The term presupposition is sought when an utterance presupposes and implies another utterance. A satisfactory definition is offered by Frege (in Finch, 2000, p.165), who describes presupposition as “implicit information of proposition embedded in a sentence or utterance”. Language users do not fully disclose all pertinent details of the topic being addressed, hence presumption is employed as a communication technique to avoid this. This means that presupposition can be employed as a language economy method. If a speaker has to lay out all the details every time he or she spoke, communication would be exceedingly long and monotonous. It is possible to take shortcuts if one can

presume a certain level of knowledge of the recipient. Then, presupposition can be thought of as background information necessary for processing the new information asserted (or implicated) in the utterance (Culpeper & Haugh, 2014, p.74). However, presupposition can be used to foreground information and to communicate new information implicitly. There are various linguistic components known as presupposition triggers that allow the speakers to express intended information without explicitly declaring the presuppositions. These components either cause presuppositions to occur or they indicate that they exist. It is crucial that listeners or readers are aware of these triggers in order to realize presuppositions. As they become true in context, these presupposition triggers might be thought of as potential presuppositions. Because listeners are presumed to be aware of some pieces of information, speakers may not feel the need to mention them. Both a positive and a negative impact may result from this on how the information is interpreted. In that vein, some presuppositional triggers seem geared towards presupposing new, rather than old, information, e.g. cleft constructions and factive verbs (ibid). In certain cases, a speaker may act as if certain propositions are part of the common background when s/he knows that they are not. This, indeed, gives rise to a potentially manipulative use of presupposition.

III. SEMANTIC AND PRAGMATIC PRESUPPOSITION

The study of human language meaning is usually divided into two components. The study of the underlying meaning of words and phrases as linguistic expressions is known as semantics. Pragmatics, on the other hand, is concerned with the aspects of meaning that are obtained from the way words and sentences are employed.

Semantic presupposition is frequently defined in terms of entailment along the lines of the following. Entailment is a relationship between two statements in which the truth of the second is inextricably linked to the truth of the first. One cannot assert one's truth while denying the others'. Another way to say it, S1 implies S2 semantically if and only if any condition that makes S1 true also makes S2 true. If S2 is false, thus, S1 must also be false. However, S1 semantically implies S2 if and only if S2 is true in all cases where S1 is true and false in all situations where S1 is false (Lyons, 1977, p.232). The semantic approaches to presupposition deal with sentences as bearers of presuppositions (Huang, 2017, p.85). In this sense, presupposition of a sentence can be triggered regardless of contextual factors or speaker's intention.

On the other hand, pragmatic presuppositions are conditions on the proper use of sentences and lexical objects, as the name implies. By stating that "an utterance of a sentence pragmatically assumes that its context is acceptable." According to Levinson (1983, p. 217), the difficulty of pragmatic presupposition stems from the fact that it is a diverse and heterogeneous collection of occurrences. To make things easier, Akmajian, et al. (1997, p. 383) and others specify three basic forms of pragmatic presupposition phenomena:

- (1) It is a type of addresser's attitude (belief) toward a proposition,
- (2) It makes a sentence or a proposition conditional on achieving felicities, and
- (3) It is a mutual understanding between the addresser and the addressee.

Because pragmatic presuppositions fluctuate depending on the context and the interlocutors' beliefs, they cannot be described just by referring to the sentence. One method to limit the concept is to speak about propositions to the truth of which the addresser is committed, rather than requirements that the utterance must meet.

Furthermore, Yule (1996, p. 25) argues that pragmatic presupposition is "something the speaker assumes to be the case prior to making an utterance. Speakers, not sentences, have presuppositions", for example:

- *Mary's brother bought three horses.*

In the above example, the addresser is typically required to have presuppositions that a person named Mary exists and that she has a sibling while creating this speech. The addresser might also assume Mary has only one brother and that he is wealthy. All of the addresser's assumptions are valid, but any of them could be incorrect. As a result, a presupposition is a set of ideas that addressers believe are proper background, drawn from the context of dialogue or from their commonplace knowledge, which differs from person to person. To simply matters, Stalnaker (1999, p.8) gives a definition of addresser presupposition by reference to sentence presupposition. For him:

a sentence has a presupposition p just in case the use of that sentence would for some reason normally be inappropriate unless the speaker were disposed to act in his linguistic behavior as if he took the truth of p for granted and as if he assumed that his audience recognized that he was doing so.

This suggests that in order for a sentence to be read correctly, there must be a significant interplay between sentence presupposition and addresser presupposition. Consider:

- I need to pick up my daughter at the airport

The example assumes that the addressee has a daughter. Unless the addresser presupposes that he has a daughter or prepared to act as if he does, this remark will be seen as improper. As a result, a sentence in this situation requires presupposition, and the sentence's appropriateness is judged only by the addresser's internal state.

IV. PRESUPPOSITION FAILURE

In order to comprehend a sentence that contains one of the presupposition triggers correctly, one must be able to recognize and access relevant shared information between speakers and listeners, such as linguistic context, situational context, and global knowledge. Context is an important factor in determining if an assumption is valid, whether it will be challenged, refuted, or whether it will result in a lack of understanding. A "presupposition failure" occurs when the proposition assumed to be true is in fact false.

Presupposition failure, as Saeed states (2003, p.105), occurs when a presupposed proposition fails to hold. If q does not belong to the background of common presuppositions in a discourse, a sentence P assumes q would be unsuitable (Stalnaker 2002, p 716). When a speaker utters a statement p that contains a presupposition, that presupposition q is activated, and q does not belong to the common ground, the speaker is said to have failed. Speakers are expected to remedy this shortcoming in order to understand the felicity of the utterance. In addition, Glanzberg (2003, p.5) mentions that in the situation of presupposition failure, there are two subcategories of infelicity that can occur. Strong presuppositions, for example, are activated when certain syntactic structures or lexical items are used. The failure of these types of presuppositions necessitates the context's restoration. Weak presuppositions, on the other hand, are activated when other types of triggers are present. The failure of these kinds of presuppositions results in the context being optionally repaired. Take a look at these utterances:

1 - *That palm tree is about to fall.*

i. Context: no salient palm tree.

2- *Even John solved the problem.*

i. Context: assumes John was most likely to solve the problem. (Glanzberg, 2003, p.5)

In the first utterance, there is a complex demonstrative which gives (activates) a strong presupposition, since the context lacks the presupposition of existence of a relevant palm tree. Thus, the utterance fails to give a full proposition and to have truth-values, because it induces or

creates an obligatory repair. As a result, Glanzberg introduces the two categories of being infelicitous described above, which are based on the type of presupposition triggers present in the statement. Glanzberg presents a setting in which presuppositions are not part of the common ground, resulting in a presupposition failure, to demonstrate the distinction between mandatory and optional presupposition triggers. Elaborately, Von Stechow (2008, p.21), expounds "at the pragmatic level, speakers need to consider what it takes for an assertion of such a sentence to be successful" and that the information conveyed by the presupposition should be uncontroversial.

To summarize, common ground accounts of presuppositions have highlighted the unique epistemic status of presuppositions in discourse. Presuppositions are introduced as information that is accepted, or acceptable, by all participants in the conversation, and thus felicitous uses of presuppositions necessitate interlocutors' willing to take this epistemic stance. This is why presuppositions, whether informative or not, are only useful for transmitting information if it is non-controversial.

V. METHODOLOGY

The method of this paper is a mixed method (qualitative and quantitative) in which the data are analyzed both descriptively and statistically. The sample of the current study is fifty Iraqi EFL university students at English Department, College of Arts, Mustansiriyah University. All of the participants are fourth-year students in the academic year (2021-2022). In order to collect the data, a test consisting of 24 items is administered to the participants to ask them to deduce the appropriate pragmatic interpretations of presupposition. The test is designed according to Archer et al. s' (2012) presupposition triggers for constructing the items of the test and Domaneschi (2016) model for eliciting strategies that EFL university students employ to approach the pragmatic interpretations of presupposition. The test is designed in the form of question- answer technique. That is, the students should give appropriate responses. Each trigger type consists of three different utterances which intend to test the EFL students' ability in giving a suitable presuppositional interpretations. Thus, investigating the most common strategies adopted by Iraqi EFL students in guessing the pragmatic interpretations of presupposition are detected. In this case, the students have to give more than one interpretation.

VI. MODELS OF ANALYSIS

As mentioned above, the proposed model consists of two sub-models; for construction a test, Archer et al.'s (2012) presupposition triggers is made use of while for accounting the pragmatic strategies followed by students in providing appropriate presuppositional interpretations, Domaneschi (2016) model is conducted.

6.1 Archer et al.'s Presupposition Triggers (2012)

Linguistic presuppositions are triggered by linguistic elements, whose function is to constrain the construction of the context of the interpretations of the utterance. These linguistic constructions have been isolated by linguists as sources of presuppositions known as presuppositions or lexical triggers. Levinson argues (1983, p.179), that a presupposition trigger is a construction or item that denotes the existence of presupposition. Based on Archer et al.'s (2012, p. 30) classification, triggers, are categorized into eight main kinds: *definite descriptions*, *factive verbs*, *change of state verbs*, *implicative verbs*, *temporal clauses*, *cleft sentences*, *comparatives*, and *counterfactual conditionals*.

A. Definite descriptions

Definite descriptions are basically words or phrases that indicate definite meaning. They presuppose the presence of an entity that matches the descriptions even though there are not said, or that there is such an entity. By simple means, they express the statement that there is a real entity in an utterance. The following are examples of definite descriptions from Levinson (1983, p.181)

- John didn't see **the man** with two heads
- » *there exists a man with two heads*

The above example is a sentence "the man with two heads" triggers the presupposition "there exists a man with two heads". Whether John see or did not see the man, the presupposition is still going to be, "there exists a man with two heads".

B. Factive verbs

Factive verbs are verbs that presuppose their complement to be true. Verbs, such as *realize*, *know*, *witness*, *understand*, *do*, and many other verbs indicate the factual truth of their objects. These verbs show that finding a presence of presupposition in the utterance with something that is true or already happens. The following example includes a factive verb as a trigger:

- John **knows** that Mary passed the exam
- » assumes that Mary passed

In the above example, the word *knows* triggers the presupposition in the utterance. Whether John knew or he did not, does not change the fact that he knows about

Mary's passing. Thus, it triggers the presupposition that "*Mary passed*."

C. Change-of-state verbs

Change of state verbs are verbs that involve a change shift of the kind of behaviors or states.

- Mary has **stopped** revising
- » *Mary has revised previously*

In the light of the example, "Mary stopped or she did not stop revising" presupposes that Mary had been revised previously. This means that the utterance presupposes something that had been happened.

D. Implicative verbs

Implicit verbs are another fascinating category of verbs that includes words like "*mange*". These verbs carry the presupposition that some necessary and sufficient condition existed, and that this condition alone determines whether the event stated in the complement actually occurred.

- John **didn't manage** to pass the exam
- » *assumes John tried to pass*

In the light of this example, the utterance presupposes that "*John tried to pass*". It triggers the presupposition of the implied meaning that is happening. Thus, it is because the sentence implies the meaning of what John doing from the utterance.

E. Temporal clauses

Temporal clause refers to the use of conjunctions in the presupposed utterance, such as *after*, *since*, *during*, *while*, *whenever*, *as*, etc. The situation described in a clause that starts with the temporal clause constructor is usually considered as backgrounded information. The following is an example referring to temporal clause.

- John consoled himself in the pub, **after** he failed the exam
- » *John failed the exam*.

F. Cleft sentence

Cleft sentence structures focus on certain points of aspects in the sentence and regard the information around it as backgrounded knowledge. Such sentences are usually not spoken to strangers, but rather to the recipient who knows the current situation. The following is an example of cleft sentences.

- **It wasn't** Mary who got drunk
- » *someone other than Mary got drunk*

The above example indicates that the speaker in the utterance states that it was not Mary who got drunk. It triggers the presupposition in the utterance that "someone had gotten drunk".

G. Comparatives

Comparisons may be marked by comparative constructions:

- Mary is **better at** revising than John » *both Mary and John revised*

In the light of this example, there is a comparative trigger that triggers the presupposition "*Both Mary and John revised.*"

H. Counterfactual conditionals

Counterfactual conditional is the kind of presupposition triggers where the situation in the sentence mentioned is not happening before. The condition that mostly triggers it is the if-clause sentence. To make it simple, the meaning of the mentioned sentence is contrary to what is happening.

- **If** John were better at revising, he would have passed the exam » *John isn't good at revising*

The sentence mentions that the word if clause in "**If** John were better at revising, he would have passed the exam" triggers the presupposition in the sentence which is "*John isn't good at revising*". Because if John were better at revising, he would have passed the exam, but what was happening he weren't.

6.2 Domaneschi's Presuppositional Strategies

Based on Domaneschi (2016, p.102), when a hearer interprets and encounters utterances with presupposition triggers, s/he will follow one or more of the three strategies:

1. Resolution

According to the first strategy, the hearer identifies the proposition in an utterance as common ground. In other words, this strategy is equal to identifying a proposition that is demanded by the trigger with the proposition which is already within a context. For instance, "*last night, Henry went to Sam's house again*". If the hearer believes, at the time of the utterance, that Henry went to Sam's house previously, this belief will function as a presupposition resolution. If s/he does not believe it at that time, either accommodation or rejection employs.

2. Accommodation

The second strategy explains the case when a hearer accepts as presupposition the proposition that is demanded by the trigger, but is not common ground. This happens especially in case the demanded presupposition cannot be

specified with any proposition in the context. Presuppositions can be exploited to convey information in an assertion-like fashion, by appeal to the use of accommodation (Lewis, 1979, p. 340). Drawing upon the work of Stalnaker (1976), the term *accommodation* is used to describe the process whereby an utterance felicitously presupposes information that is not taken for granted in the context. Accommodation may repair misalignment between speaker and hearer that is due to the fact that hearer does not possess information that is known to the speaker and relevant to the current discourse.

3. Rejection

In the third strategy, the hearer rejects the trigger and therefore does not regard what is common ground as presupposition of the trigger. In other words, the third strategy is to ignore the trigger. Hearers often manage to adopt resolution first, since it is a default strategy. When hearers cannot adopt the resolution strategy, they select accommodation or rejection. This means that resolution is the basic strategy and others are secondary ones.

VII. RESULTS ANALYSIS

The statistical analysis of presupposition triggers classification reports the depiction of the correct and incorrect responses arranged across various utterances for each trigger. The results indicate that the total percentages of the students' responses for producing the appropriate interpretations of presupposition for all the items amounts to (72.5%) as indicated in table (1). Generally speaking, this percentage illustrates that most of the EFL students can do well in deducing the pragmatic interpretations of presupposition. Surprisingly, this suggests a developmental level in the students' general pragmatic and linguistic abilities. However, it can also be noted that (27.5%) of the students cannot provide appropriate pragmatic interpretations of presuppositions. *Counterfactual Conditionals* trigger represents the highest rank, which means it surpasses the first mostly dominant presupposition trigger with rate (85.3%). This can be due to the use of certain words and phrases which are easy to comprehend for triggering the appropriate presuppositions. In addition, it seems that the EFL students are familiar with this type of triggers.

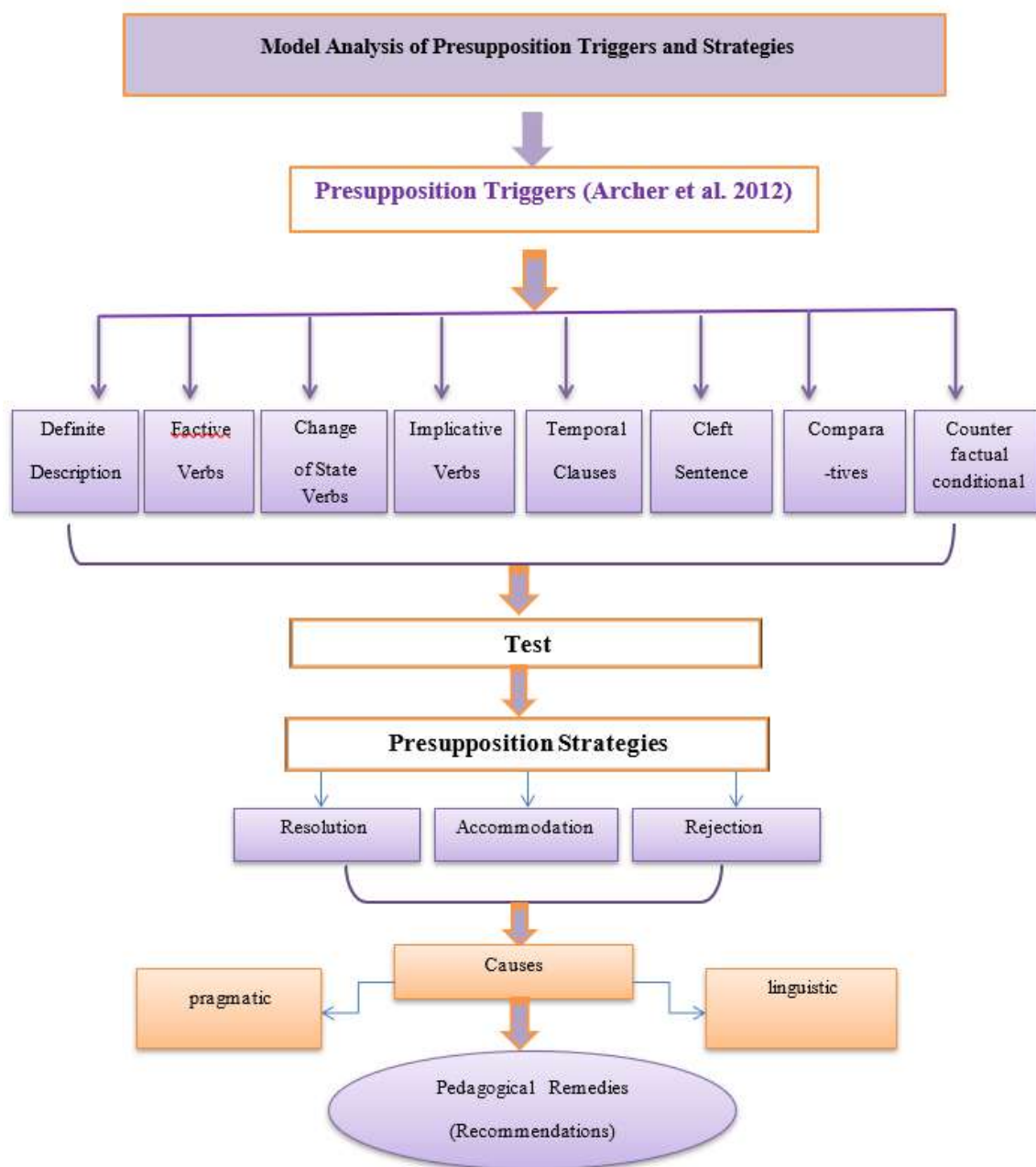


Fig.2: Model of Analysis

Table 1: Overall Results of Presupposition Triggers and Strategies

Trigger No.	Per. of correct Responses	Per. of incorrect Responses	Resolution	Accommodation	Rejection	No Strategy
1	74%	26%	20%	44%	10%	26%
2	78%	22%	42%	25.3%	10%	22%
3	81.3%	18.6%	44%	26%	11%	18.6%
4	50%	50%	23.3%	14.7%	12%	50%
5	71.3%	28.7%	35.3%	19.3%	16.6%	28.7%
6	76.6%	23.3%	37.3%	27.3%	12%	23.3%

7	63.3	36.6%	15.3%	22.6%	25.3%	36.6%
8	85.3%	14.7%	46.6%	25.3%	13.3%	14.7%
Total	72.5%	27.5%	33%	25.63%	13.63%	27.5%

On the contrary, *Implicative Verbs* kind of trigger scores the lowest rate among other triggers as it records (50%). This failure may be due to the students' unfamiliarity of the use of the implicative verbs or perhaps they have misunderstood the context of the utterance. Other kinds of triggers are arranged descendingly as follows: Change of state verbs with (81.3%), Factives with (78%), Cleft sentences with (76.6%), Definite descriptions (74%), Temporal clauses with (71.3%), and Comparatives with (63.3%). The analysis of the 24 items with respect to the strategies used to deduce the appropriate presuppositions reveals that the students utilize a variety of strategies as seen in chart (1).

Generally speaking, the total analysis of the twenty-four items of the test displays that (33%) of the testees prefer the resolution strategy; (25.63%) of the EFL student resort to the accommodation strategy. In addition, (13.63%) stands for the rejection strategy, and finally (27.5%) of the students decide to follow no strategy (i.e. they are unable to follow any suitable strategies) as indicated in table (1).

Table (1) above reveals that EFL students mostly have tendency to the resolution strategy. The analysis of the students' choices of the strategies indicates that the average percentage of the students amounts to (33%) for the resolution strategy. The students' use of the mentioned strategy proves their capability to pragmatically interpret the presuppositions of the utterances especially when they encounter with triggers like *factives*, *change of state verbs*, and *counterfactual conditionals*, as illustrated in table (1) and chart (1).

As a matter of fact, resolution strategy tend to give a sense of certainty to the interpretations of the presupposition. When the students deduce the presuppositions, they first, specify if the whole information expressed by an utterance through a presupposition trigger is familiar. Second, they assume if there are some parts of the information referred to in the utterances which have already common ground information i.e can be identified from information within the context, they follow resolution strategy. (For an overview, see Masaya Sato, 2019).

Chart 1: Participants' Responses to Presupposition Triggers

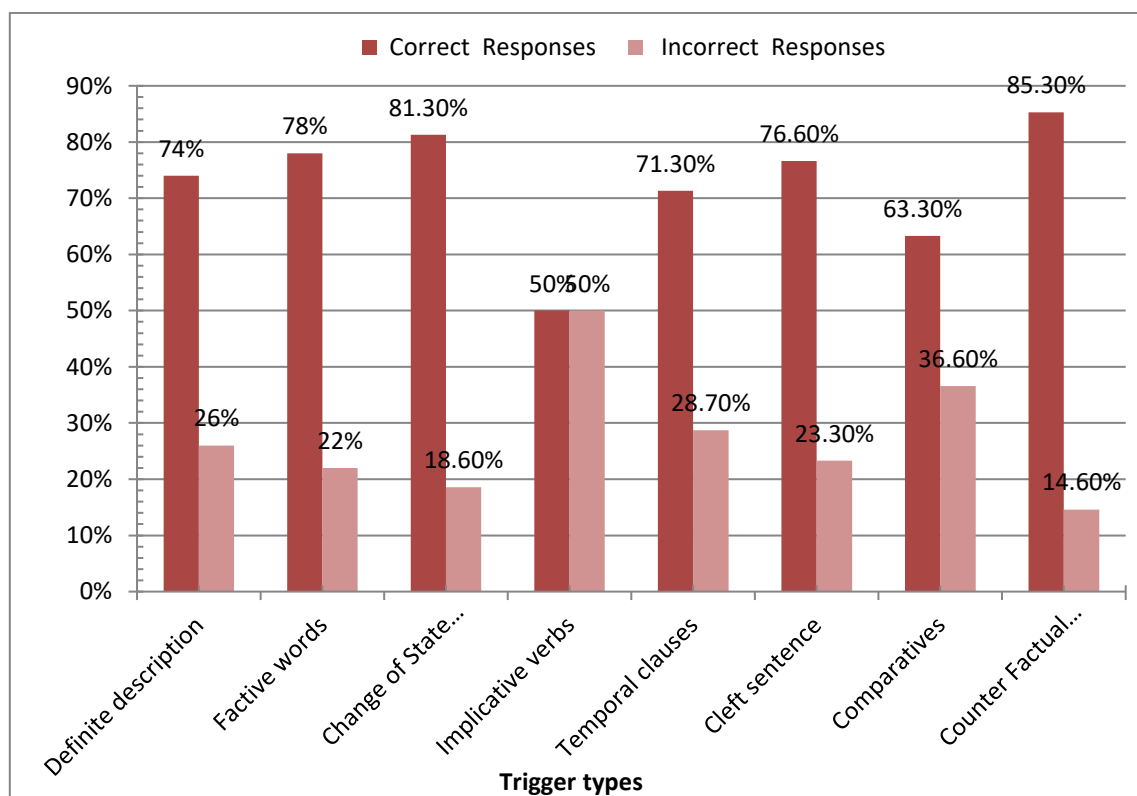
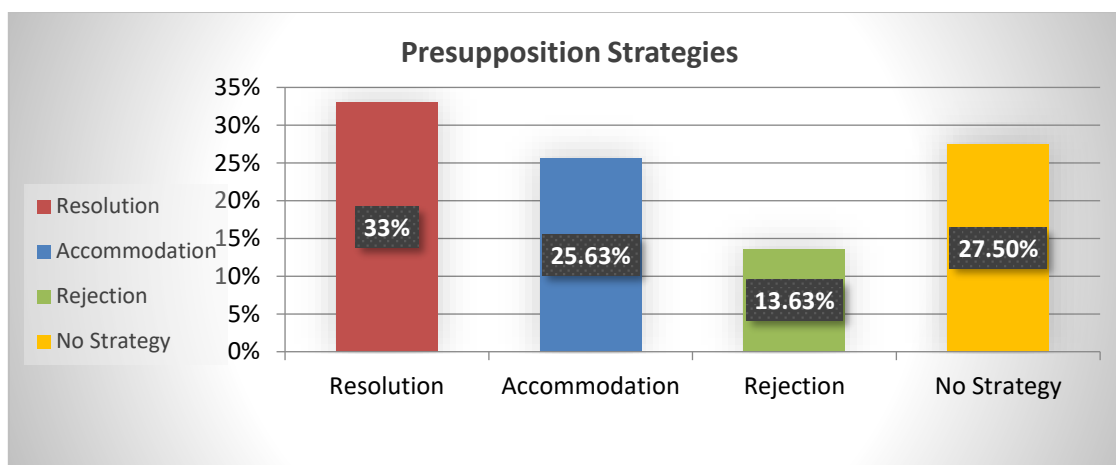


Chart 2: Overall Results of Strategies



Another result the study yields is that the accommodation strategy comes in the second rank, (25.63%) of the students prefer to tend to. Accordingly, it can be noted that definite descriptions trigger presuppositions are interpreted through the accommodation strategy. This strategy is employed when the student regroup the common ground presuppositions. In other words, the students pretend to think of information in the utterances (except for the trigger and the focus item). In the same time, they adjust the area of the trigger to the phrases expressing a new common ground.

Compared with the results of previous strategies, rejection strategy is one of the least presupposition strategies that the students follow scoring (13.63%). The third strategy is applied as the need for the interpretation of the presupposition of the information structure is achieved when the students ignore the presence of the trigger. If the rejection strategy is followed, the utterance's interpretation is achieved as having a sentence focus. A sensible pragmatic interpretation of the focus is thus plausible. Further inquiry reveals that (27.5%) of EFL students decide to follow none of the previous strategies when they give wrong interpretations of the presupposition.

VIII. CONCLUSIONS

Based on eliciting the strategies followed by Iraqi EFL fourth-year college students for the items of the test, here are the main conclusions:

1. Most of Iraqi EFL university students are aware of presupposition triggers classification. The results reveal that the students succeed to drive the suitable pragmatic interpretations of presupposition.
2. *Counterfactual Conditionals* trigger ranks first since it scores the highest ratio, followed by Change of state verbs that scores the second highest ratio, the third rank is taken

by *Factives*. The fourth rank is for *Cleft Sentences*, followed by *Definite Descriptions* which is the first trigger, and the *Temporal Clauses* type of trigger comes in the sixth rank. The analysis also shows that some triggers are rarely understood by the EFL students like *Comparatives* and *Implicative verbs* as they represent the lowest ratio.

3. In their deducing the pragmatic interpretations of presupposition, Iraqi EFL university students show a higher preference to employ the *resolution strategy* (to identify information in the utterance as that of the context).
4. Some Iraqi EFL university students' responses present nonsensical interpretations owing to students' pragmatic inability to grasp the situation that calls for appropriate interpretations of presupposition. As a result, only misinterpreted responses are given.

IX. PEDAGOGICAL RECOMMENDATIONS

- 1- It is essential to improve the learner's pragmatic competency by emphasizing pragmatic use in EFL sessions and incorporating it into the curriculum. Instead of focusing solely on grammatical issues, teachers should help students become more pragmatically competent.
- 2- Iraqi EFL university students should be taught that not all presupposition strategies can be followed in all circumstances and they need to observe the contextual conditions in using those strategies appropriately.
- 3- Teachers should place equal emphasis on the pragmatic and contextual components as well as syntactic and semantic components related to the interpretation of utterances of presupposition.

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An Ecological Sailing Towards Amitav Ghosh's Ibis Trilogy: A Historical Perspective

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Abstract— This paper is an ecocritical reading of Amitav Ghosh's Ibis Trilogy which comprises of three historical fictions, *Sea of Poppies* (2008), *River of Smoke* (2011) and *Flood of Fire* (2015). It is a documentary of the opium trade between India and China and the trafficking of people as indentured labors by the East India Company during the mid-nineteenth century. The paper will examine the ecocentric dimensions in the work of Ghosh. Ecocriticism is a rapidly emerging field of literary study that considers the relationship which human beings share with the environment. The main issues that become very prominent in these novels are Ecological Imperialism and Ecocide. These terms are portrayed by Ghosh in his Ibis Trilogy in a very realistic manner with the grand scale of opium war. Opium war is one of the greatest incidents in the colonial history of India. This paper will analyse the issue of environmental degradation as found in the Ibis Trilogy in the light of ecocriticism.

Keywords— Ibis Trilogy, Opium, Ecocriticism, Ecological, Indentured Labors, Imperialism.

I. INTRODUCTION

The term ecocriticism was first coined in 1978 by William Rueckert in his essay entitled *Literature and ecology: An Experiment in Ecocriticism*. In a broader sense, Ecocriticism guides us to examine the world around and critiquing the mannerisms of society in the treatment of nature. The theory tries to help in analysing the text with an eye on nature portrayal by the author and the ecocritical trope within the text. According to Cheryll Glotfelty, "Ecocriticism is the study of the relationship between literature and the physical environment" (Glotfelty).

One of the main aims in ecocriticism is to study how human beings in society behave and react in relation to nature and ecological aspects. This form of ecocriticism has gained a lot of attention during recent years due to higher social emphasis on environmental destruction linked to increased usage of technology. It is hence a fresh way of analysing and interpreting literary texts, which brings new dimensions to the field of literary and theoretical studies. Environmental history and the ecological imagination suggest that today we are facing a

global crisis not because of the function of ecosystem but because of the way our moral system works (Das 160).

The topic of discussion in this paper talks about whether the cultivation of poppies affect the land and if yes, then how? And if the human beings depart from their own land or nature where they live, by force or by their own will, then what problems they have to face in a new or an alienated place? The paper also evaluates the role of environmental consciousness in human beings and attempts to understand their direct relationship with nature. It also analyses how the practice of British colonization in India affected the indigenous people.

One of the objectives of the present paper is to study, identify, discuss, analyse and to interpret ecocriticism in the work of Amitav Ghosh. The paper aims to explore the impact of British Colonization on the native population of India and the nature. It mainly examines the apparent shift in the role of environment in the indigenous people. Using postcolonial ecocriticism as the main theory in the paper, it will also bring out the issue of post-colonialism and ecocriticism and other social issues raised by the novel.

The research methodology adopted in this paper is analytical, descriptive and theoretical. The primary data in the form of the text of Amitav Ghosh's *Ibis Trilogy* was collected at the initial stage followed by the collection of the secondary data which included the review of the related literature as critically analysed by various other writers and environmentalists. Many articles dealing with ecocritical theory were drawn out from various academic sites and analysed for the fulfilment of the objectives of the paper.

II. AMITAV GHOSH'S IBIS TRILOGY: A HISTORICAL PERSPECTIVE

The *Ibis Trilogy* is a historical fiction written by Amitav Ghosh which deals with the trade of opium between India and China run by the East India Company. *Ibis* is the name of a ship in which most of the characters meet for the first time. The first of the *Ibis Trilogy* is the lyrical and beautifully visualised *Sea of Poppies* which is set in the nineteenth century against the background of the large-scale migration: the transportation of indentured labour, the *girmitiyas*, from Bihar and Bengal to Mauritius- "Mareech" as the *girmitiyas* call it. After three years, Ghosh gave us *River of Smoke* (2011). The ludicrously profitable opium trade that formed much of the background to *Sea of Poppies* comes to the forefront in this second instalment of the *Ibis Trilogy*. The final instalment of the *Ibis Trilogy* is *Flood of Fire* which deals with the tension in the atmosphere that has been rapidly mounting between China and British India following the crackdown on opium smuggling by Beijing. No resolution has been found and a war is declared by the colonial government. The *Ibis Trilogy*, with its various plot lines, is an analysis of liberated globalization and merciless economic bullying through the stories of ordinary people whose lives are deeply affected and changed beyond recognition. In fact, the decisions were always made by the fat cats at the top of the international trade hierarchy. This masterpiece of Ghosh very aptly demonstrates his great concern for environment.

The *Ibis Trilogy* is a sweeping historical saga which was set during the outbreak of the first opium war fought between the two greatest countries - Great Britain and China from 1839 to 1842. Amitav Ghosh in his novels has built up a form of historical fiction which focuses on the commodities, languages, technology and ideas in the contact zones created by the colonial rendezvous with the indigenous population. It also highlights the historicity of the colonial process. All these themes are explored on the most ambitious scale. Amitav Ghosh as a novelist presents a descriptive account of the people who have been

displaced from their own roots and culture due to some reasons (Khanna 50). This historical fiction brings to life the seafaring world of Asia during the time of Opium Wars and also the exposition of subaltern narrative.

III. ECOLOGICAL SAILING AND CULTURAL IDENTITY

Ecological Sailing here implies the dislocation or the movement of the characters who are forced to get uprooted from their own space due to an ecological impact on their lives and reach a newer world to re configure their identities. This shift in place makes them detached from all the cultural norms to which they belonged always and introduces them to a newer world with newer cultures where they need to start afresh. And willingly or unwillingly they have to accept and adopt the new system of cultural beliefs and practices which becomes a necessity for their survival. Cultural identity is that feel of belongingness to a specific group or space which relates one to a specific nationality, ethnicity, religion, social class, generation, locality or any kind of group with specific set of traditions, customs, practices and beliefs. It also refers to the psychological connection between an individual's self and a culture. The ecological sailing leads them to a loss of identity where they are unable to find anything to which they have been related or associated throughout their lives. The quest for identity after getting uprooted from the origins finally calms down as they experience a complete transformation and adoption.

Today the assumption of fixed identity has been rendered obsolete by the universal phenomena such as globalization and post-modernism. Now it is recognized as a changeable notion which allows a great trans-border exchange of cultures and information. The outcome is a mingling of the cultures and reconstruction of a heterogeneous space rather than a homogeneous one. As Stuart Hill in his essay *Cultural Identity and Diaspora* has defined Cultural Identity as "...one shared culture, a sort of collective 'one true self', hiding inside the many other, more superficial or artificially imposed 'selves' which people with a shared history and ancestry hold in common..." Within the framework of this definition, it is the common historical experiences and shared cultural codes which are reflected in us as 'one people'. Such a comprehension of cultural identity played a crucial role in much of the post-colonial struggles.

As the marine element in the *Ibis Trilogy* shows an incommensurable presence, we witness an ecological sailing, from one culture to another or from an old identity to a new identity, of all the characters on board who feel the oceanic effects on their lives in some way or the other.

Though sharing a common space in the ship, they belong to different social communities and caste. As a result, their intensified and renegotiated interactions lead to their cultural re-configurations and this obviously leads to the necessity to create a common platform for coexistence. A major portion of Amitav Ghosh's novel *Sea of Poppies* is devoted to the oceanic crossing of the Indian ocean which takes place in 1838 with the import of the indentured laborers to Mauritius. The trilogy gets its name from the ship *Ibis*, on board which most of the main characters meet for the first time. The *Ibis* starts from Calcutta carrying indentured servants and convicts destined for Mauritius, but runs into a storm and faces a mutiny. Two other ships are caught in the same storm - the *Anahita*, a vessel carrying opium to Canton, and the *Redruth*, which is on a botanical expedition, also to Canton (Jayagopalan 351). While some of the passengers of the *Ibis* reach their destination in Mauritius, others find themselves in Hongkong and Canton. The merchants, the sailors, or the trading company agents, who cross the '*Black water*' out of their own interests, share some common experiences of homesickness, anxiety, anguish and adversity with those of the unwilling overseas transporters like the coolies and convicts.

Ghosh's characters are shown victimized by various power structures including gender, class, and race divisions and they are striving to find their identity and a place of their own and in a genuine course of time we find that it is the *Ibis* which becomes "a great wooden mai-bap, an adoptive ancestor and parent of dynasties yet to come" with which they start identifying themselves (*Sea of Poppies* 356). In *Sea of Poppies*, gender subalternity has been depicted through the character of Deeti. Being a gender subaltern, she is doubly marginalized at the hands of both the patriarchy as well as colonization. Gender subalternity in her life is due to her poverty and being married to a rich man though crippled. She doesn't get her space to revolt for the mistreatment which she faces at all levels, be it physical or mental or even emotional. This concept has also been asserted by Gayatri Spivak in her essay 'Can the Subaltern Speak?' where she explains that how and why the subaltern women cannot speak due to lack of space. There are other women characters also in the novel like Elokeshi, Paulette, Hearu and Munia who depict an uncongenial and nasty condition of women in Indian society. These subaltern women characters are the "groups that feel subordinated" (Spivak 290). In the words of Gayatri Spivak, Women and her position in the Indian society "are manoeuvred between indigenous patriarchy and colonial government." (Spivak 234). Deeti is a young woman from a small Indian village, married to Hukam Singh who along with his brother serves in the British army. Somehow Hukam Singh has to leave army as he

becomes crippled. Thereafter he joins the Opium Factory at Ghazipur. And Opium starts penetrating into their lives affecting everyone. Deeti also comes under its harsh effect and bears physical and emotional troubles at home right from the day of her wedding. She is made to inhale opium on her first night by blowing it on her face and is made to make conjugal relation with her brother-in-law in an unconscious state to hide Hukam Singh's impotency. She has to face rude behaviour of the new family. All her dreams are shattered when she realizes that she is pregnant by her brother-in-law Chandan Singh. Oppressed by sexual violence, she remains submissive just for her daughter's sake.

The trilogy deals with social, political, commercial and linguistic intricacies of the early colonial period. Different cultures have been mirrored in the trilogy including the Bihari peasants, the Bengali Zamindars, the Parsi businessmen, Cantonese boat people, British traders and officials, and a mulatto sailor. The social structure is hierarchical as it is stratified into various sections which are known as 'class' which is further categorized into the upper and lower classes. The upper class includes people of high caste and high standing; the characters of the Burnhams, the Thakurs, Hukam Singh, Chandan Singh, Bhyro Singh, and Zachary Reid's are the characters from the *Ibis* Trilogy who represent the powerful section of the society. The lower class consists of people who usually belong to low caste or have unstable financial stature, and are the weaker section of society. The characters of Deeti, Kalua, Paulette Lambert, Neel Rattan Halder, and Zachary Reid embody the weaker section of the social order in the Trilogy. Though they were oppressed for varied reasons like gender, caste, class, prejudice and greed; yet they had formed a world where they were free of the shackles of the discriminating thoughts of the upper crust of the population. The familial relationship shared between "ship-siblings" originated from the heart and were much stronger and indifferent to the hierarchical bigotry of the distinguishing nature of the upper classes. Akin to a foster family, they (the ship siblings) too had grown to care for each other as a clan and a unit and the lack of blood relations among them did not affect the kindled warmth of their kinship (Shahab and Rawal 2).

Ghosh mirrors a picture of India of 1830s with its rituals, customs, society, hardships, British misrule, and a horde of men and women indecisive about their destination and where they are heading towards. Amitav Ghosh's novels portray the continuing cultural confluence in India under the British rule in magical realistic mode. Through the character of Deeti, Ghosh has mirrored the culture of India when under British colonisation which included many customs and rituals which were a part of Indian

lifestyle those days and may be even today. As a part of their daily routine, Deeti and her family go to the Ganga river to bath. This also brings into light how Deeti's day to day need of water is fulfilled by the Ganga.

"...Now, her mind turned to her shrine room again: with the hour of the noontime puja drawing close, it was time to go to the river for a bath. After massaging poppy-seed oil into Kabutari's hair and her own. Deeti draped her spare sari over her shoulder and led her daughter towards the water, across the field" (Sea of Poppies 17).

Deeti, the main protagonist of the novel, reflects upon the dependence of humans on nature. She is a native woman living on the outskirts of small town Ghazipur and earning her livelihood out of poppy farming. In addition to possessing environmental consciousness, she has also been portrayed as a typical Indian woman undergoing all those tasks very efficiently which are usually put on the feminine shoulders by the patriarchal society. Her direct involvement with nature and being conscious about it, she is able to notice the difference between precolonial and postcolonial India in reference to opium cultivation. The harmful and thus making it barren for food crops. Forced Opium cultivation has devastated not only the land but also the human life and the indigenous population is now left with no other option than to migrate to a new land. Here, the changes in the society and culture undergo in its path of progress. In *Sea of Poppies*, the nature has played a very significant role though different for different characters. The relationship of different sections of people with the environment differ depending upon how much deeply they are connected to it. For instance, the women, convicts, immigrants etc all have a varied connection with Nature.

"How had it happened that when choosing the men and women who were to be torn from this subjugated plain, the hand of destiny had stayed so far inland, away from the busy coastlines, to alight on the people who were, of all, the most stubbornly rooted in the silt of the Ganga, in a soil that had to be sown with suffering to yield its crop of story and song? It was as if fate had thrust its fist through the living flesh of the land in order to tear away a piece of its stricken heart" (Sea of Poppies).

This is where Amitav Ghosh endeavours to put forth the fact that the indigenous population especially belonging to lower class was destined to be chosen by fate to get uprooted from their native land which in this case had been the silt of Ganga and lose their identity to find themselves amongst new people on a newer and stranger land.

IV. HOW HUMANS AFFECT THE ENVIRONMENT?

Deeti, the protagonist, is one of the victims of this sudden transformation. She is the representative of the entire exposed community. In her regretful reminiscence she is trying to contemplate on her past when her mother:

Would send some of the poppy seeds to the oil press, and the rest she would keep for the house, some for replanting, and some to cook with meat and vegetables. As for the sap, it was griddled of impurities and left to dry, until the sun turned it into *Akbari Afeem*; at that time, no one thought of producing the wet, treacherously chandu opium that was made and packaged in the English factory, to be sent across the sea in boats (Ghosh 29).

Poppy cultivation becomes compulsory for the native farmers. So that the land is losing its fertility. As a result, these people have to undergo the hardship leading to debt and migration. Nevertheless, opium regulates the lives of these people of Ghazipur. Kalua feeds his ox opium so that it will get relaxation after the day's hard labour. Deeti cannot pay Kalua because she does not have money. So, she gives opium to Kalua in exchange.

The insects also get attracted towards the poppy pod because of its nectar flowing out of it and start behaving in an abnormal way. The sweet smell of the poppy pod attracts bees, grasshopper, wasp and they get easily struck in the liquid coming out of the pod. As the sap turns black their dead bodies get dissolved and become part of opium which is sold in the market. Even the monkeys who live near the Opium Factory are behaving in a weird manner. They are not agile and spontaneous. They seem to be lethargic and are not willing to move. Ghosh describes: When they came down from the trees it was to lap at the sewers that drained the factory's effluents; after having satiated their cravings, they would climb back into the branches to resume their scrutiny of the Ganga and its currents. Even the dust coming out of the opium factory causes health hazard. People living nearby sneeze. The animals are also caught by the same problem. The ox of Kalua begins to sniff as it comes close to the factory with Deeti and her daughter. Fishermen, however, find an innovative technique of catching large number of fishes. The river close to the opium factory is filled with broken earthenware pots used for bringing opium to the factory. Then these pots are discarded and trashed near the river. Fishes could easily be caught because of the opium found in the earthenware: This stretch of river bank was unlike any other, for the ghats around the Carcanna were shored up with thousands of broken earthenware gharas - the round-bottomed vessels or mud pots in which raw opium was brought to the factory. The belief was widespread that

fish were more easily caught after they had nibbled at the shards, and as a result the bank was always crowded with fishermen. The bad effect of the opium is widespread. It gets messed up with the water of the river making the water unfit for drinking both by humans and animals. The river Ganga which ran beside an opium factory carried with it the sewage of the factory. Ganga water is not only worshipped by the Indians as holy water but also drunk by them to get rid of unholy things (Ameen 39).

V. HOW ENVIRONMENT PROVES TO BE AN AID TO HUMAN BEING

When Deeti elopes with Kalua, Nature helps her in all possible ways and also help them both to survive. Despite having no money, both are saved from hunger and thirst just because they are in close vicinity of the waters of Ganga, it is shown in the following quotation:

“...Every evening Kalua would light a fire and Deeti would knead and cook a sufficient number of rotis to see them through the day. With the Ganga close at hand, they had so far lacked for neither food nor water” (Sea of Poppies 189).

In *Sea of Poppies*, it can be seen how Deeti shows her respect and gratitude to the nature. To show her gratitude to the nature, she pours out the water and offerings to the Ganga River which is shown in the following quotation:

“...Turning in the direction of Benares, in the West, Deeti hoisted her daughter aloft, to pour out a handful of water as a tribute to the holy city. Along with the offering, a leaf flowed out of the child's cupped palms. They turned to watch as the river carried it downstream towards the ghats of Ghazipur” (Sea of Poppies 7).

This is how an extraordinary chain of being binds man and nature and reflect a mutual interdependence.

VI. CONCLUSION

To conclude, the trilogy portrays an historical story based on a significant post-colonial event of an immense scale known as Opium War. This fictionalised piece of art unravels the grisly effect of environmental degradation ultimately leading to a disastrous apocalypse. The central concern of this paper was ecological criticism and here we find how the fiction of Ghosh highlighted the effect of ecological imperialism on the flora and fauna of three countries - India, China and Mauritius. We find an amalgamation of fiction and history and the entire story revolves around the opium war which is a major incident of the colonial history. Ecocriticism is not only a critical

theory, but also a reality we are living in and also experiencing. Ecocriticism has such a wide scope since it belongs to different facets such as social, cultural, political, religious, or scientific. To prevent our green planet from becoming barren, we need to stop the unending intervention of humans in its own ways of going otherwise, the cosmos would be in under threat.

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Destitution, Optimism, and Resistance for Identity in Bandhu Madhav's *The Poisoned Bread*

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Abstract— *Life itself is comprised of many favorable and unfavorable situations. Our lives are hampered by unfavorable circumstances, and these adverse situations change the progress of our life into a decline. Because of factors like caste, poverty, and other comparable issues, we frequently suffer identity crises in our daily lives. But without attempting to change the situation, it is impossible to envision a successful era and identity for us. Having an optimistic outlook on life provides us the strength to confront and alter the circumstances. Literature provides numerous real life examples of such situations, which make us question the assumption that just because there is a human, there must also be humanity. Literature also makes us aware of the conditions under which a person must struggle to survive and to protect his rights. However, only a person with an optimistic attitude on life is capable of enduring this struggle. Bandhu Madhav's short story 'The Poisoned Bread' makes us aware of the helplessness of life but also emphasizes the importance of maintaining a positive attitude, which always brings a ray of hope to our lives. This paper will talk about destitution, optimism, and resistance for identity in Bandhu Madhav's 'The Poisoned Bread' and will convey a valuable message that humans must have humanity.*

Keywords— *Caste, Humanity, Identity, Poisoned Bread, Optimism, Resistance.*

INTRODUCTION

The Poisoned Bread was published as part of an anthology of Dalit literature entitled *Poisoned Bread*. The book was edited by Arjun Dangle. This is a short story written by Bandhu Madhav. Marathi Dalit author Bandhu Madhav belonged to the Mahar community. Mumbai's Maharashtra Dalit Literature Association felicitated him in 1956 for his writings, which were regarded as profound and socially beneficial. The Little Magazine Movement also benefited from the contribution of Madhav.

THE TITLE OF THE STORY

The title of the story is very apt and suggestive. Here the word '*Poisoned Bread*' is indicating towards the poison of caste system and poverty in society, which is the root cause of snatching humanity from humans. This short story centers on the lives of various characters, some from the high strata and others from the lower strata of society.

DESTITUTION, OPTIMISM AND RESISTANCE FOR IDENTITY

Destitution is a state of being without money, food, a place to live, or possessions. *Optimism* is a belief that things will go perfectly in the future. The refusal to comply with or accept anything is referred to as *Resistance*, and *Identity* is the distinctive quality or personality of a person. Here, *The Poisoned Bread* realistically exhibits deprivation, optimism, and resistance for identity.

The story revolves around the lives of Yetalya and Mahadeva. Yetalya (Grandpa) is a poor old subservient peasant, who is struggling with a lack of employment, food and lacks the necessary resources for survival, and Mahadeva is his educated grandson. This story takes place 12 years back, during the harvest season. Mahadeva is taking away by Yetalya to Bapu Patil's (land lord) threshing floor for job. Poor tenants receive cruel treatment from landlords. This story tells us about the life of

Yatalya, (Grandpa) who is living his life in deprivation and depends only on the landlord to survive. He could not farm anything even he could not grow anything. He survives on what the landlord provides. His landlord is Bapu Patil, a cruel man who takes pride in his social stocks. Grandpa is very weak and submissive. He considers suffering as his fate. He displayed no reaction to Bapu Patil's insolence. On the contrary, he keeps quite and speaks with respect. "I am your slave. I have come to you on purpose on hearing of the operations at your threshing floor. My lord is our bread –giver and we find it a privilege to beg for our share of corn, master. I am your begging Mahar and feel proud to be so" (Madhav 167).

But this creates a negative effect on Bapu Patil. He again insults and tells Grandpa that they are claiming equality, and they are equal to us, so why do they necessitate a share of corn now? He also accuses and informs them that they are forgetting their religion, that's why rain –God got enraged, and we are facing a lack of rain, and due to this the water of Chandrabhaga river is drying up. This infuriates Mahadeva, and he fights back. As an educated person he has a different perspective on things. He addressed him simply 'Patil' and said- "Patil, will u kindly tell me what you meant when you accused us of forgetting religion...and if a religion can't tolerate one human being treating another simply as a human being, what's the use of such an inhumane religion" (Madhav 168). Landlord's (Bapu Patil) inhuman treatment affects their psyche in two ways. On the one hand, one is forced to believe that living is the only form of development, while on the other, one is resisting for his identity.

The character of Yatalya (Grandpa) is related to the first category in which a person always do compromises, and Mahadeva comes under the second category in which a person does not compromise with the circumstances, but raises his voice against injustice.

Babu Patil got angry even when grandfather was late for tripod. Again Mahadeva resists, stating that he will not be abused. He will arrive soon. Mahadeva added fuel to the fire as soon as he said this. Bapu Patil again insulted him and said, "So you don't want me to abuse your grandfather. Should I then touch his feet?...This brat of a Mahar has been rudely answering me back" (Madhav 171).

When Grandpa arrived, Bapu Patil informed him that he would not assign him any work. Poor Grandpa, once again, shows his helplessness by telling him that he can kick them if he wants, but please don't starve us. Grandpa begged, his eyes were welling up with tears. They worked, but stony hearted Patil was unmoved, and he did not even give Grandpa a few measures of jowar. They dejectedly left the threshing floor. Here Madhav portrays the day-to-

day realities of a society in which people are judged, based on erroneous criteria, where caste and wealth are the sole determinants of how people treat others and how much respect they deserve.

This story brings to light the situation of extreme poverty in which a person has lost the ability to distinguish between himself and animals, and is compelled to eat anything to satisfy his hunger. We become aware of this pathetic situation when Grandpa spotted a stale, rotting piece of bread lying strewn on the ground in front of the oxen. In addition to this, Grandpa was anxious to eat this bread, which even oxen did not want to eat. Not only this but also the flies were swarming over the mouldering crumbs which had turned green and foul. Grandpa begged Bapu Patil for those crumbs. They were covered with dung and urine. In a state of joyful enthusiasm, he gathered them all and placed them orderly inside his sackcloth. Grandpa said to Mahadeva that we have to face this only because of you, otherwise we would get a larger measure of corn. Mahadeva replied, "We'll gulp down the crumbs you collected. Haven't we got this rotten pieces as a reward for laboring all day long? A good exchange indeed! Are we any better than cats and dogs? Throw a few crumbs and we are happy". (Madhav 172). Grandpa, however, provided a different response in this instance, stating that I am also unhappy with the way the landlord has treated me. Even he admitted that I am helpless. He took a deep breath and told Mahadeva that he couldn't find a way out of his pain. He compares himself to a caged lion who has forgotten how to hunt. The cage here refers to the caste system in which people like Grandpa live and have forgotten how to resist. The word hunt stands for equal rights. People like Grandpa have forgotten their equal rights to live, just as the lion has forgotten to hunt. But Mahadeva's positive attitude had given Grandpa's old mindset a new twist. Grandpa threw a few crumbs from his sack to the dogs. But Grandma didn't like it. She gathered every piece that had been tossed in front of the dogs and scrubbed the mud off them. She then mixed them with dulli, cooked them for dinner. Grandpa was writhing in agony like a poisoned dog due to the toxin produced by the mould in the bread. He was also vomiting. All were rendered helpless when none of the medications the doctor recommended worked. Grandpa expresses optimism after realizing he will pass very shortly. He imparts knowledge to him and tells him that you should educate yourself as much as possible and there is no need to adhere to the antiquated caste system, which is eradicating humanity from human beings. Grandpa died, everything was numb. Mahadeva's anguish was lessened by Grandpa's final words. Finally, despite the sadness, there is a glimmer of hope for a better future.

CONCLUSION

In conclusion, firstly we can assert that this story is not only about one Mahadeva and one Grandpa, but it is about numerous Grandpas and Mahadevas in our society who are from the low strata and live in extreme poverty and who are being cruelly exploited by landlords. But regardless of high strata or low strata of society, protecting one's identity should be a priority for everyone. The decision to defend one's rights should only be made after having a positive attitude on life. Undoubtedly, the best tool for this is education. Mahadeva held completely different perspectives about life, and this distinction was the result of education. Because of this Mahadeva was able to alter Grandpa's old-age mindset, in which he had accepted suffering as his destiny. Secondly, if we change the situation and instill some compassion in Bapu Patil's heart, then we will find, he would never abuse Grandpa and Mahadeva in the manner he did, and discover that Grandpa and Mahadeva would receive some jawar from him, and Grandpa would have been alive. *The Poisoned Bread* undoubtedly, gives us an admirable notion that not everyone can be rich, but humanity can exist in everyone, because empathy not money, is what humanity needs.

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Contaminating the Binaries: The Rhetoric of Resistance in Women's Autobiographical Narratives in the *Bamabodhini Patrika* (1863-1922)

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Abstract— The nineteenth century Bhadrakal attempted to recast women and model them into the Bhadramahila ("respectable woman"). This was done as an attempt to establish themselves as a class and propagate the ideologies of liberal nationalism. I look at this recasting project through the reading of the *Bamabodhini Patrika*, a periodical for the upper-middle-class Bengali women started by Umesh Chandra Gupta in 1863. The Bhadrakal introduced the antahpur education, which featured extensively in the *Bamabodhini*, as a mean to emancipate the women from the clutches of Hindu patriarchy. This project, however, was circumscribed by its own limitations. In analysing the serialized publications in the *Bamabodhini Patrika* ('Gayanada, Sarala and Abala' and 'Strir Prati Swamir Upadesh, 'Kanyar Prati Matar Upadesh', and 'Swami Strir Paraspar Sambandha') I bring out how the Bhadrakal tried to curb curiosity and tame female self-subjectivity. Therefore, in construction of the Bhadramahila, the Bhadrakal reorganised some of the tenets of the older order of patriarchy and placed her in a newer and reformed patriarchy dictated by a distorted concept of 'emancipation'. However, viewing the patrika solely in terms of hegemony is, reductionist and one-dimensional; it provided one of the first platforms for the self-expression of the women. Although the patrika's strict editorial policies did not align with radical self-expression, towards the end of the nineteenth century and the twilight years of the Patrika the editorial policies were relaxed. The task I have undertaken in this dissertation is to collect the scattered voices of resistance and unpack them as challenges to the new formed patriarchal discourse. Periodicals like the *Bamabodhini Patrika* contaminated the public sphere with personal narratives of the Bhadramahila, and problematised the nineteenth century nationalists' attempt to resolve the woman's question. My reading further complicates the conclusions drawn by critics such as Partha Chatterjee regarding the dichotomies of the inner and the outer domain of nationalist discourse. His contention that women's autonomous struggles were tucked away in the private tracts of autobiographies shall also be disproved by my thesis. Finally, I propose that the *Bamabodhini Patrika* offered a space for women's writings to leak into the public sphere, and stands as a mean of obfuscation of lines that tried to neatly compartmentalize women's resistance in the private.

Keywords— women's periodicals, print, print culture, colonial Bengal, private sphere, public sphere, autonomous struggle, Bhadrakal, Bhadramahila, women's education, women's rights, women's writing, Bengali women's writing, 19th century Bengal, early 20th century Bengal, Brahmo Samaj, Umesh Chandra Dutta.

I. INTRODUCTION

The second half of the nineteenth witnessed a debate over the education of women amongst the nationalists of the century. The "liberal nationalists" that comprised liberal Hindus and the younger faction of the Brahmo Samaj negotiated the education and position of women in the *Bhadralok* society.¹ The term *Bhadralok* was used to refer a category of Western-educated Bengali men, who were receptive to the European ideas of social reform and held chakris or jobs as government officials in the British administration. They consisted of upper-class Hindus and Brahmos. David Kopf describes this category of men as:

A distinctively new social grouping in India ... composed of an elite and an intelligentsia. The class was urban, not rural; it was literate and sophisticated; its status was founded more on wealth than on caste; it was a professional, not a literati group; it was receptive to new knowledge, ideas, and values; it absorbed new attitudes and its intellectuals created a syncretic cultural tradition; and perhaps most important, it mentally transcended kin and caste and thought in broader social terms.²

Their position became complex during the second half of the century. They were supposed to be the colonial compradors in their being the intermediaries between the Western and their own countrymen. The *Bhadralak* incorporated Western ideals in order to reform society, and in doing so, lost the popular support and grew conscious of being reduced to mere caricatures of their colonisers. Hence, there was a gradual awakening of the *Bhadralak* to the knowledge of imperialistic tyrannies upon their countrymen, and an urge to establish themselves as a class, firmly, in the society. Neither were these men given equal rights and opportunities by their British superiors, nor could they fit into the conservative Hindu model for men. There's was a position that Partha Chatterjee terms as "subalternity" of the elite. Kumkum Sangari and Sudesh Vaid in the introduction to *Recasting Women* (1989), state that reorganisation of gender is a dominant part of class and ideology formation: "The relation between classes and patriarchies is complex and variable. Not only are patriarchal systems class differentiated, open to constant and consistent reformulation, but defining gender seems to be crucial to the formation of classes and dominant ideologies."

¹ David Kopf, *Brahmo Samaj and the Shaping of the Modern Indian Mind*. New Jersey: Princeton University Press, 2015. 129.

² Kumkum Sangari and Sudesh Vaid, 'Introduction' to *Recasting Women: Essays in Colonial History* eds. Kumkum Sangari and Sudesh Vaid. New Delhi: Kali for Women, 1989. 1-26. 5.

One of the ways the Bhadrak attempted at negotiating their own position in the society to establish themselves as a class was to re-model their women- the wives, the daughters and the sisters. The *Bamabodhini Patrika* (1863-1922), edited by Umesh Chandra Dutta, an esteemed member of the Sadharan Brahmo Samaj, was a periodical launched for the education of elite, upper-class women. The *Patrika* also provided a platform for these women to voice their opinions in writing. This opportunity was handed to these handful women to reiterate the new patriarchal codes set by the *Bhadralak*. The most obvious politics at play here was to oppose the Hindu conservatism towards women. The first schism of the Brahmo Samaj happened over the issue of creating a separate universal religion of Brahmoism that didn't divide people based on caste, creed and gender - opposing the tenets that existed in Hinduism.³ Breaking the older pattern of Hindu patriarchy that barred women from pursuing an education had always been the aim of the *Bhadralak* reformer. Ridding women of superstitions, giving them an education that was tailored to keep them subservient, providing them with a platform to reiterate the benefits of their own women's education and emancipation project- shifted the women from one form of patriarchy to another.

Bamabodhini Patrika played a crucial role in popularising the 'antahpur' education and in circulating the *antahpur* syllabus drawn for the same. The sanctity of the private could not be compromised by the educated Bengali men. There was a clear demarcation of the private and the public, the home and the world, the material and the spiritual. If the spiritual distinctiveness of the culture was preserved, no matter how many adjustments were made to adapt to the material modern world, the true identity of the nation would not be lost. Partha Chatterjee applied this dichotomy to the everyday life and social space to arrive at the conclusion that gender roles attributed women to the inner or spiritual domain and while the man remained a part of the outer or material domain.⁴ The *Bamabodhini Patrika* reaffirmed the position

³ Keshub Chandra Sen argued that "the Brahmo Samaj was established to bring together the peoples of the world, irrespective of caste, creed, and country, at the feet of the One Eternal God" in his book *Conscience and Renunciation* (undated). Cited in David Kopf, *The Brahmo Samaj and the Shaping of the Modern Indian Mind*, 177.

The 1886 schism of the Brahmo Samaj was the result of the Adi Brahmos trying to cling to Hindu scriptures and remodelling them into forming Brahmoism, rather than having a separate religion. Keshub Chandra and his followers did not conform to this practice which they called "reformed Hinduism", and wanted a more liberal, rational religious ethics. The liberal Brahmos also believed in the liberation of women which was restricted by Hinduism.

⁴ Partha Chatterjee, "The Nationalist Resolution of the Women's Question", Kumkum Sangari and Sudesh Vaid, eds., *Recasting Women*:

of women within the household and their project of educating women was circumscribed by its own limitations. Women were encouraged to be taught in the house and about managing the household-being dutiful towards the husband, cleaning and cooking, religiosity, maintaining personal hygiene and managing the household accounts and expenditure. Sumit Sarkar states that most of the reforms made by the liberal nationalists were at the level of "inter-personal familial relationships" and "reformist husbands may have been occasionally imposing new norms of social conduct on not-too-enthusiastic wives."⁵ In the section "Taming Female Subjectivity", I argue, after Sumit Sarkar, that the *Bhadramahila* was as much a possession of the husband as she was before, and her education only tied her down to new forms of subjugation that entailed her to be a subservient wife as well as an ideal companion. Sumit Sarkar in the same essay claims that "Bengali women were not necessarily always mere passive recipients of reformist boons from their menfolk and much more research is needed on this point." In collecting and translating some of the radical voices from the *Bamabodhini Patrika's* section, "Bama Ganer Rachana", I drive home the very point that Bengali women did provide resistance in the form of writing to this new patriarchal discourse.

The self-interest of the *Bhadralak* and the politics of nationalism gave birth to gendered spaces. However, autobiographical narratives of the *antahpur* surpassed the threshold to reach the *bahir*. Partha Chatterjee states that women's autonomous struggle did not appear in public in the nineteenth century because their domestication was reified by nationalist ideologies. To find the same one needs to look away from public archives and turn to autobiographical modes of writing like letters, journals, family histories, religious tracts and so on. My reading of the *Bamabodhini Patrika* takes a departure from this very idea that Partha Chatterjee proposed- the presence of women's resistance only in the private sphere. Periodicals like *Bamabodhini Patrika* offered the *bhadramahila* a platform ('Bama Ganer Rachana') for self-expression and contained private narratives of struggle and resistance. The *Bhadramahila's* dissent over the male figure's encroachment on her space, her grappling with the added responsibility of pursuing an education, her penchant for 'swadhinata' and her demand for gender equality- I unpack several of these narratives of *Bhadramahila* as their

resistance to the dominant discourse in the last section of my dissertation. Krishna Sen's reading of the *Bamabodhini* renders it a "discursive space" that "allows for the gendered inflection of conventional male-authored nineteenth century "Advice to Women" texts."⁶ I draw upon this reading heavily in testifying how *Bamabodhini* is much more than a handbook for femininity- it represented dissent, dispute and debate over its own *antapur* rules of education and lifestyle. Although it was not a conscious effort, the *patrika* paved the way for its own criticism. Subsequently its design became redundant as women's writing that were far removed than what was permissible by the *patrika* started appearing in public circulation. The *antahpur*-educated women crafted their articles cleverly. At a glance they seemed to adhere to the editorial polices. Upon unravelling them at lengths, one can find a world of narratives that deal with struggle, critiques and even direct challenges to the imposition of this reconstruction projects. The women often contaminated the public sphere with the narratives of the private throwing the public/private dichotomy into disarray.

II. HISTORY AND BACKGROUND OF THE BAMABODHINI PATRIKA

Bamabodhini Patrika or 'the Magazine for the Enlightenment of the Women' was started by Umesh Chandra Dutta in 1863 and it ran successfully till 1922 becoming the "mouthpiece of the New Society".⁷ The Brahmasabha founded by Keshub Chandra Sen in 1862 in order to take up the cause of female emancipation along with other social reforms. However, its focus was shifted from the female emancipatory goal, and a new organisation had to be relegated with the responsibility. Umesh Chandra and Bijoy Krishna Goswami, the relatively younger faction of the Samaj, inaugurated the *Bamabodhini Sabha* with its singular focus, that of educating and uplifting women. The *Bamabodhini Patrika* was published by the efforts of this organisation. It was a monthly periodical, churning out hundred copies per month, priced at one anna (one sixteenth of a rupee) per copy. The primary focus of the periodical was to take education to the 'andarmahal' or the space of the woman, as Umesh Chandra wrote in the very first editorial published in August 1863 (B.S. Bhadra 1270):

By the grace of God many people in this country have turned their attention towards bettering the lot of our women. That they need to be educated

Essays in Colonial History. New Delhi: Kali for Women, 1989. 233-53. 238

⁵ Sumit Sarkar, "The Women's Question in Nineteenth Century Bengal", in eds., Kumkum Sangari and Sudesh Vaid, *Women and Culture*. Bombay: SNDT Women's University, 1985.157-72.

⁶ Krishna Sen, "Lessons in Self-Fashioning: 'Bamabodhini Patrika' and the Education of Women in Colonial Bengal", *Victorian Periodicals Review*, Vol. 37, No.2 (2004): 176-91. 188.

⁷ Ibid.179

just as much as men, that without this there is no advancement either for women or for this country is now an accepted fact. We find public-spirited gentlemen setting up schools for girls here and there, an activity encouraged also by the benevolent government. But very few girls avail this opportunity and that too for a very limited period. Unless the school can enter the *antahpur* there is very little chance of benefitting the majority of our women... This journal will cover all topics which are relevant to its readers. We will attempt to eradicate error and superstition through the radiance of true learning... To make our articles easily accessible to women, we shall endeavour to keep our subject matter chaste and our language simple... If by the will of God this effort of ours is accepted by our cultured society and found to be of use to its women and then it will have served its purpose.⁸

This excerpt is of remarkable importance since it brings out the main objectives of the magazine and these are reflected and developed fully in other sections of the magazine in its due course. Firstly, the "accepted fact" was that the advancement of the woman had become synonymous to the advancement of the country. There was a need for western ideals of liberalism to encroach upon women's existence in a way that it did not conflict with the indigenous traditional values that guided them. This was the nationalist agenda. The conclusion that was arrived at was the introduction of the 'antahpur education' with its "subject matter chaste." Secondly, it attempted at overthrowing Hindu patriarchy by attempting to "eradicate error and superstition". This was one of the tougher goals-reorganising the contours of a form of patriarchy that had already firmly established itself was a challenge for these younger Brahmos. The lengthy dialogical series between 'Gyanada' and other Hindu women published in the *Patrika* gives a testimonial of the painstaking efforts of the editor to debunk Hindu superstitious beliefs against women's education. Lastly, the endeavour was directed at "our cultured society and its women"- the elite, upper-class Hindu and Brahmo women. The magazine in its outlook was already exclusive of women of the lower class or labourers. Not only did they create a separate class of women by giving them access to a moderated form of education, they tied them down more and blocked any other way of self-autonomy. In this sense, lower class women, labouring women were less oppressed by this new

form of patriarchy since they could venture outside the household to earn a living.

A similar project was undertaken two decades earlier by Debendranath Tagore when he established the Tattvabodhini Sabha in 1843.⁹ *Tattvabodhini Patrika* or 'The Magazine for the Enlightenment of the Soul' also started its publication in the same year. However, his efforts fell through for several reasons, one of them being, the lack of force. Although the women of the Tagore family were educated in the household, Debendranath was hesitant in advocating the same for most of the Hindu women. He had always been one with the popular support of the Hindus and so was his Brahmo Samaj, and debating over the issue of women seemed like a great risk that might damage the Brahmo popularity.¹⁰

III. TAMING FEMALE SELF-SUBJECTIVITY: THE POLITICS OF PERMISSIONS AND PROHIBITIONS OF BAMABODHINI PATRIKA

Before we see the rise of a militant form of nationalism at the turn of the century, the *bhadralak* reformer created a more liberal form of nationalism borrowing and tailoring Western ideas. The battle against imperialism was started in the *antahpur* in re-defining female identity which was analogous to the spiritual or true identity of the nation. The *Bhadralak* reformer were selective in their borrowing of European ideals for women. They wanted the *Bhadramahila* to be educated but not become a 'bibi' who, according to Bengali men, refused to do household work and spent their time leisurely reading cheap novels.¹¹

In this section I attempt at spelling out the objectives of the magazine- the laying down of foundation of women's education, the prohibitions and permissions which were to guide both the woman's life and their writings. As Kumkum Sangari and Sudesh Vaid's "epigraph" to the collection of essays goes, "She [the new woman] must be refined, reorganized, recast, regenerated"¹²- I unpack some of the serialized articles

⁸ Translated from Bengali to English by Krishna Sen, Umesh Chandra Gupta's article of commencement published in the first editorial of *Bamabodhini Patrika*. Krishna Sen, "Lessons in Self-Fashioning". 177.

⁹ For a succinct account of the Tattvaodhini Sabha, see, Dilip Kumar Biswas, "Maharshi Devendranath Tagore and the Tattvabodhini Sabha," A C Gupta, ed., *Studies on the Bengal Renaissance*, Calcutta: National Council of Education, 1958.

¹⁰ Debendranath Tagore, *Amar Valya Katha O Amar Bombai Prabash* (undated). Cited in David Kopf, *Brahmo Samaj and the Shaping of the Modern Indian Mind*. 130

¹¹ 'Bibi' is a pejorative term commonly used in Bengal to refer to European women.

¹² The epigraph was taken from Koylashchander Bose's book *On the Education of Hindu Females* (1846). Kumkum Sangari and Sudesh Vaid eds., *Recasting Women: Essays in Colonial History*. New Delhi: Kali for Women, 1989.

published in the magazine that focus on reconstructing women's position, duties, and even "mon" ("soul").

Gyanada, Sarala and Abala

Bamabodhini had the hefty task of correcting a traditional Hindu patriarchy that was built on the selective reading and interpretation of the Shastras or Smritis to keep the women under control. The project of reconstructing femininity in the creation of the Bhadramahila entailed clearly spelling out the permissions and prohibitions of the project. Before witnessing a largely female authorship *Bamabodhini* did the job of clearly defining the terms of women's education through the creation of fictional narratives by the male editors. One particular serialisation that is interesting and notable was a dialogical exchange between Gyanada and Sarala, two fictional characters dwelling upon the subject of women's education, appearing on the pages of the magazine for almost two years. Gyanada (the name literally translates to 'the wise woman') was created as an ideal woman, who possessed traditional womanly virtues but was also modern in her outlook in discarding stigma and superstition around women's education. Gyanada was intelligently crafted to discuss subjects that were typically the concern of the women, that of domesticity and conjugality. The formation of fiction with a woman at the centre of the narrative was instrumental in speaking to women at large and advocating the benefits of antahpur education. Sarala ('the simple woman') was representative of Bengali women who had their share of fears and misgivings about 'antahpur' education. The purpose and design of the 'antahpur' education is clarified within the first few issues of the periodical when Sarala asks, "What is the point of getting an education? Women are not likely to get a job or sit at meetings like men do."¹³ Gyanada, the mouthpiece of the Bhadrakal, marks out the limits of this education:

Why will women have to go to meetings like men? They can meet amongst themselves and discuss a variety of subjects that they have learned. There are some good men in the country who are trying to educate the women, but if women themselves are not enthusiastic about this, their own perils will never go away and they will never be enlightened.¹⁴

The purpose and design of this education was to carve out another responsibility for women who were perceived as spending too much time in leisure, indulging in argument over petty matters, and breeding discontent in the family. The *antahpur* education was tailor-made to domesticate

women so that they could serve their families better, apply their knowledge to rearing children, and be a suitable companion to their husbands. Thus, the syllabus was drawn accordingly:

The April 1866 issue outlined a five-year syllabus for home study, covering a variety of subjects, with recommended textbooks and topics for examination for every year. Moral Science, embroidery, and handicrafts would be taught, and the academic curriculum would be graded: reading and writing Bengali the first year; Bengali grammar, geography, and arithmetic the second year; advanced Bengali grammar and literature, geography, history, and algebra the third year; the same subjects and hygiene the fourth year; the same subjects and botany and biology the fifth year (Ray 34-36). This syllabus, reprinted with minor alterations and the addition of an optional sixth year course covering more advanced topics in the earlier disciplines together with geometry and basic physics, was given in September 1870.

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The syllabus was limited and there being no question of going outside, it did not require any practical knowledge that could be applied to making a living. Therefore, the figures of Sarala and Gyanada expounded this education and the syllabus. Gyanada breaks down to Sarala the importance of education and then Sarala in turn educated other women like *Abala* (the silent other) and other women of her milieu about the same. Through the conversation amongst these women there was a formation of a discourse around the benefits of *antahpur* education in the pages of *Bamabodhini*. An ideal that was sought to be actualized in the real life.

The advisories

The *Bamabodhini Patrika* consisted of articles in the form of advices ('upodesh') for the young women from older male figures like *swami* ('husband'), *bhrata* ('brother') and the mother. These advices were published in order to fine tune the way the women perceived their education. This was done to manipulate the feelings and the 'mon' ('soul' or 'heart') of newly educated women. Written in the form of advices towards a woman who is already following a curriculum and is bound to have curiosity, these were meant to curb them. Therefore, not only were the women not given access to the outside world, but even temporally there was a clear threshold that they couldn't transgress. Some of the articles were titled 'pity and affection' or 'respect and devotion.' These cast women in

¹³ "Sarala O Gyanadar Kathopokathan", *Bamabodhini Patrika*, June 1863.

¹⁴ Ibid.

¹⁵ Krishna Sen, 'Lessons in Self-Fashioning', 179.

a subservient role whereof, even when if their education enabled them to have the power to distinguish right from wrong, they must not be too eager as to correct someone who isn't an equal in age or gender. For instance, one of the advices from a husband towards his wife goes like this:

You must not under any circumstances behave rudely with anyone, nor should you insult any person. Never talk back to your elders, that is, speak respectfully to and softly with them. If you find any faults with your elders do not feel the need to correct them. Behave properly in front of them; do not make inappropriate remarks or laugh loudly in their company. If you are in the presence of any virtuous man or woman you must feel respect towards them just as easily as you feel sympathy for someone who is unfortunate. It is usual to feel the sense of respect for a virtuous person. If you cannot find it in yourself to respect a particular person at all, the least you should do is never to disobey them. Your father, your mother, your brother, people who are highly educated, your teachers, religious leaders, saints, devotees of God and your father-in-law, mother-in-law, etc- these people should always be respected. At times you might not able to tolerate their remarks but you must not disrespect them at any cost.¹⁶

This passage shows a desperate attempt on part of the Bhadrak patriarchy to preserve the feminine qualities of the woman. By teaching them how to feel, whom to respect and obey, is an effort to tweak their self-subjectivity even more. Education does not give the *bhadramahila* the right to refute or talk back to her elders or male figures. Her education should not be a cause of altering her thought process so as to behave in a manner superior to others- after all she was a woman, although more learned, a subservient figure nonetheless.

The question of conjugal life becomes crucial when the woman is educated. Prior to this emancipation project, wives were silently devoted to their husbands and the members of his family. Now she had a new role of inculcating virtues such as "courage, expertise in work, strength, discipline" and "model" her soul upon these values. These are the qualities that the husband possesses and the wife needs to understand them in order to become the ideal soulmate to their husbands. In addition, wives are also advised to be affectionate, devoted to God and perform all the household duties that are required of her by her husband: "she must act as her husband's shadow and

pray for his well-being, and devote her body and soul to take care of her husband. The husband and wife shall be companions and spend their conjugal life according to the oath of marriage taken in front of God."¹⁷

This new liberation discourse of the woman demanded more of the woman than ever before. This was a legitimate subordination towards the husband and male members of the family garbed under the vocabulary of emancipation. She was as much a property of her husband as she was before, the terms of ownership were reorganized to suit the new needs of the Bhadrak. Sumit Sarkar is of the opinion that the social reforms that were made at this point was to solely make the women adapt to these new units of the family and cater to the educated husband which was then preferred over catering to the needs of the elderly in the joint families. They wanted fit companions who would alter themselves to this new way of life:

Efforts at education and a controlled emancipation became a dire necessity to survive in the hostile social world... Reform attempts in fact were survival in a hostile social world...and were very often concentrated on near-relatives.¹⁸

IV. 'BAMA GANER RACHANA': THE 'ANDARMAHAL' COMING TO THE 'BAHIR'

In this section I have collected fragmented voices published in the section 'Bama Ganer Rachana' ('the writings of women') of women's struggle with the new conditions imposed upon her for the purpose of self-fashioning. There wasn't a complete collusion on part of these women with this new policy of education and new roles imposed on them. There are individual voices that report autobiographically the hardships of achieving the ideal that was expected of her. There were disputes, debates and dissent over the high expectations of the men and at times even strong penchant for independence. The Patrika therefore, showcased personal experiences of women as they strived to grapple with this new form of patriarchy. In doing this, it was bringing the 'andarmahal' to the public eye, therefore problematizing the nationalist attempt of resolving the "woman's question" and formulations of dichotomies like public and private, inner and outer, or spiritual and material.

Bamabodhini was one of the first magazines for women that encouraged women to send their writings for

¹⁶ "A husband's advice to his wife", *Bamabodhini Patrika*, October 1865.

¹⁷ "The Companionship of Husband and Wife", *Bamabodhini Patrika*, March 1888.

¹⁸ Sumit Sarkar, "The Women's Question in Nineteenth Century Bengal", in *Women and Culture*, eds. Kumkum Sangari and Sudesh Vaid. Bombay: SNDT Women's University, 1985.157-72.

publication. From the earliest volumes of the magazine, editors have urged in the columns of magazine for women to participate in this project so that other women can come forward and the magazine represents more voices of women:

It is our deepest desire to publish articles that are written by the women. The beautiful writings of women will adorn the *Bamabodhini Patrika*, hence, we request our readers that from this new year onwards to send their writings to the *Bamabodhini Sabha*.¹⁹

To encourage more readers into contributing to the magazine they even proposed a reward, "for the sake of encouraging the writer, we will be sending her a free copy of the *Bamabodhini* for the month in which her writing is published." *Bamabodhini*, thus, was more than just a handbook the rules to which this new woman had to follow. It became an interactive platform and although the editorial policies were not in line with radical self-expression, there were scattered voices of resistance to be found in the magazine. With the call for writings there was a major influx of entries sent to the editor's office. Such massive was the response that the editor had to ask the writers to provide proofs of identification. It was astonishing that women could compose such wonderful, radical and well-written prose and poetry. A few editorials later the editor shared his doubts in the paper:

We have received a lot of writings from women in the past few months and all of them are more than eligible to be printed in the *patrika*. But we are doubtful whether these compositions are of women, and thereby, we cannot print them. If you are eager to have your composition printed in our periodical then send any kind of proof of identity along with your writing at the *Bamabodhini Sabha* office at the earliest.²⁰

It is evident that the editorial policy questioned the credibility of the power of women's writing and most of the published women's writing dealt with the common subject of education of women. The benefits of education, devotion towards God, performing wifely duties meticulously, raising children with utmost care-contributed to the subjects of most of the '*Bama Ganer Rachana*' ('the writings of women'). The sensibility, however, changed with the turn of the century- the first prose or poetry pieces almost always attributed education to a divine inspiration. At the end of the century and beginning of the twentieth century the women's composition showcased how they were inspired by the heroines of Tagore's novels and made

them modular forms of the woman. For instance, one Srimati Madhumati Bandopadhyay from Barishal (now in Bangladesh) writes that women bear the hatred of God because they do not put their mental and physical faculties to proper use. By not educating themselves they go against God's design which is to see both men and women flourishing: "By not educating ourselves we are defying God's orders and in doing so, not only our existence in this life becomes futile but also, we shall be punished in afterlife."²¹ The subject matter did not change much in the later years of the *patrika*, they developed on their aims to their fullest potential. However, with an increase in literacy amongst the *bhadramahila* she could easily perceive her reflection in the contemporary novels and also provide comments on the roles of her opposite gender. One Kumodini Ray writes, in 1894, about the heroines of Tagore's play *Raja O Rani* (1889). The romanticizing of the woman's subservience towards her husband and partner is highly praised by Kumodini and she feels every woman should strive to achieve this bond with her husband:

Two of the female characters in Babu Rabindranath Tagore's *Raja O Rani* has been portrayed beautifully. These two female characters should be models for the Hindu woman. Ila says to her husband Kumar, "I shall love you day and night, you can love me whenever it suits you. I shall sit right here for you all night, you come to me whenever it pleases you." What Ila means by this is that she shall always keep her husband in her heart. This is the kind of admiration towards the husband that is ideal. The men have to face a lot of difficulties in life and they must perform their duties diligently- therein, lies his masculinity. The woman shall wait for her husband to come to her after he has completed his duties.²²

New women, who were educated now and had somewhat acquiesced to the idea of the gendered spaces, demanded the husband to venture to the outside world. She will perform her wifely duties devoutly inside the house and wait for her husband so long as he takes up his "manly" tasks in the outside world. This passage defines masculinity as perceived by the modern woman, if spaces are to be gendered, men should conform to their duties on the other side of the threshold. She follows up this passage with her disappointment at the repugnant idea of the "effeminate man", stating: "If the man always seeks for comfort in woman's 'anchal' and not spread his ideas and

¹⁹ *Bamabodhini Patrika*, April 1864.

²⁰ *Bamabodhini Patrika*, July 1864.

²¹ Translated from Madhumita Bandopadhyay, *Bamabodhini Patrika*, October 1865.

²² Kumodini Ray, *Bamabodhini Patrika*, August 1894.

efforts in the world...he will be referred to as an effeminate man." Thus, the new form of patriarchy expected men to play a certain role as well, and these women did not shy away from demanding what was expected of him.

Some of the writings exposed the extra burden that the 'antahpur' education imposed on the middle-class women. To make fit companions out of their wives might have been an intended consequence of the reforms if not the whole purpose of it. Experiences of women who showed remarkable perseverance in pursuing the 'antahpur' education under the tutelage of their husbands were showcased in these periodicals. An excerpt from Kailashbashini Debi's *Hindu Mahilaganer Hinabastha* was published in *Bamabodhini's* pages to inspire young women to take up studies. However, it also brought forth the grim picture of the Hindu household which was not conducive to pursuing an education, it demanded doubling of her responsibilities:

It was exasperating to me even when the matter of women's education was brought up in my presence. My husband Babu Durga Charan Gupta took it upon himself to educate me. I was persistent in not following his advices, but that did not deter him. Contrarily, he was more determined to have me educated. Eventually, I paid heed to his suggestions. Therefore, to be loyal to both my duties [that of a wife and of a daughter-in-law], I used to finish my household chores at day time and by the time I used to get time to rest at night I used to study.²³

The plight of the younger woman in fighting the older matriarchs to pursue their education is a recurrent topic that had been taken up by women writing in the *Bamabodhini*. Susamasundari Dasi from Ghoshpara, Krishnanagar, writes of the many obstacles faced by the younger women from the illiterate older women of the household. She says that they "burn with jealousy" and burden them with extra housework so as to divert their focus from studying. Susamasundari exposes the implausibility of women's education in joint families. Husbands do not want to engage in a conflict with the other family members and therefore, are not enthusiastic about tutoring them. She states that this form of education is feasible only for women who can go away to distant places with their husbands for the purpose of his job.

Another major topic of discussion featuring extensively through the periodical was regarding the

tutelage in *antahpur* education. Several women forthrightly advocated their dissent to the aggressive teaching methods of male tutors. They demanded to be taught by female tutors who took a particularly feminine approach to teaching and would teach them "softly and gently". The traditional masculine form of imparting knowledge with its continual rebukes and punishment was not settling well with women. A lot of women did not partake in the exercise just because they felt uncomfortable or overwhelmed by the male figure's teaching methods. An anonymous writer in the April 1864 edition of the periodical writes that the 'antahpur' education project might fail if women are not taught by women themselves.

If educated women come to the fore to take up the job of teaching younger women, only then can the success of the project not be doubtful...There are a lot of women in Bengal who are widows or do not have children, if they come forward then some of their troubles will also be eased and the problems of the project shall also be solved. Moreover, they will be able to sustain their own lives via this vocation.²⁴

This again reaffirms the position of *antahpur* as an exclusively female space where the encroachment of male figures was not welcome. The *Bhadralok* did not want the women to come to the *bahir*, likewise the *Bhadramahila* conveyed their own disagreement with the masculine methods of teaching and the subsequent interference of the men in their space. Articles like this were published to encourage women to take up the role of *antahpur* tutors. It paved the way for providing the widows and older women a chance in pursuing a career within the space of the household. The historical implication of these please culminated into, even if to a miniscule degree, the resolution of the cause widows who were neglected by Vidyasagar's widow remarriage policy. These widowed women would teach embroidery, cooking, cleaning, and moral science classes. A minority of these older widows or childless women took part in the teaching-learning process for the sake of sustenance. Even though they were ostracized by the society, they acquired some amount of agency and self-autonomy by being financially dependent.

Some women recognised the imbalance of power within marriages that was persistent even after the women were being educated in numbers. They voiced their opinions strongly in their essays. These radical voices are found in the twilight years of the magazine when the *Patrika* was laden with mostly women's writings. The editorial policies were lax is evident from the fact that articles where women openly reprimand men for not

²³ Excerpt from Kailashbashini Debi's *Hindu Mahilaganer Hinabastha* printed in a section for book review, *Notun Granther Samalochana* in *Bamabodhini Patrika*, 1863.

²⁴ *Bamabodhini Patrika*, April 1864.

allowing them to pursue a job or own private property began to appear. Kamini Kumari Gupta writes in her article 'Stri Siksha O Stri Swadhinata' ('Women's Education and Women's Liberation'): "The society comprises both men and women, therefore, the responsibilities in every sphere of social life must be delegated equally to men and women."²⁵ Women now wanted more than just being the ideal companion to their husbands, they wanted equality and would not be fettered by dominating husbands. Kamini Kumari Gupta throws caution to the wind in not only asking for equal rights but also, in the same article, reprimands men for not being satisfied with their wives even after all the trouble women had to go through in order to educate themselves:

Had women not shown any interest in educating themselves despite having the access to a proper education, they would have deserved to be dominated and reprimanded. But now if their husbands or fathers still try to dominate them and belittle them without any concrete reason, then women are undeserving of such treatment. Judging from an unbiased standpoint, in such cases, it is the men of the country who are to be blamed.²⁶

This passage resonates the collective frustration of the *bhadramahila* with her own position in the household and in the society at large. Voices like these were present throughout the course of the *Bamabodhini Patrika's* running period. They were either fragmented or were censored by the editorial policies. This article was very carefully crafted. 'Stri Siksha O Swadhinata' begins in the same strain as any other article about the importance of women's education, but then it develops into a cathartic valve leaking the oppressed desire for "swadhinata" ('independence')- going outside, pursuing a career, owning property, being spoken to as an equal, and equality in "every sphere" of the social life. She blames the Indian man for not treating his partner with respect and still looking down on her despite her going through a rigorous process of reconsolidation of her position for more than half a century.²⁷ "It is the men of the country who are to be blamed", throws a ringing challenge to the multi-foliated patriarchy that constantly tries to recast women.

V. CONCLUSION

The project of reconsolidation of the women's position and roles in 19th century Bengal did not operate smoothly and

didn't go unchallenged by the *Bhadramahila*. In addition, the platform for resistance was offered to her by the *Bhadralak* himself. Himani Banerjee speaks about the *Bamabodhini Patrika* only in terms of Gramscian hegemony and Althusserian interpellation.²⁸ However, such a reading of a 'Patrika' that ran for almost sixty years is somewhat reductionist and one dimensional. The *Bhadralok* never shied away from admitting that the *Patrika* was designed to educate women inside the house. They tried (with considerable success) to tame female subjectivity, but they also provided a platform for women's self-expression. Krishna Sen believes that the legacy of the *Bamabodhini* lies in creation of a discursive space: "However fraught with inherent epistemological contradictions, editors and contributors used *Bamabodhini* as a platform to think through the existing culture in the hopes of glimpsing a new horizon."²⁹ Krishna Sen's reading of the *patrika* in terms of hope and new horizon throws new light on the Bengali reformers efforts to reconsolidate women. Notwithstanding how artful the education curriculum was, women learned to voice their opinions within the existing paradigm and criticising the same in multiple levels in which it operated. Individuation and self-expression leaked out into the public in the form of women's writing. *Bamabodhini's* legacy lies in bringing the private lives of upper-middle-class women into the public eyes. The autobiographical nature of these writings renders them the quality of resistance against the dominant discourse that expected nothing but subservience and collusion. Partha Chatterjee states:

We would be mistaken to look for evidence of such (autonomous) struggle in the public archives of political affairs, for, unlike the women's movement in nineteenth-and-twentieth-century Europe, that is not where the battle was waged here in the era of nationalism. The domain where the new idea of womanhood was sought to be actualized was the home, and the real history of that change can be constructed out of evidence left behind in autobiographies, family histories, religious tracts, literature, theatre and such other cultural artefacts that depict life in the middle-class home.³⁰

²⁵ *Bamabodhini Patrika*, 'Stri Siksha O Swadhinata', Kamini Kumari Gupta, December 1882.

²⁶ Ibid.

²⁷ Ibid.

²⁸ Himani Banerjee, *Inventing Subjects: Studies in Hegemony, Patriarchy and Colonialism*. New Delhi: Tulika, 2001.99-178.

²⁹ Krishna Sen, 'Lessons in Self-Fashioning: "Bamabodhini Patrika" and the Education of Women in Colonial Bengal', published in *Victorian Periodicals Review*, Vol. 37, No.2, 2004, 176-191. 189.

³⁰ Partha Chatterjee, "The Nationalist Resolution of the Women's Question", in eds., Kumkum Sangari and Sudesh Vaid, *Recasting Women: Essays in Colonial History*. New Delhi: Kali for Women, 1989.233-53, 250.

Women's resistances were found in autobiographies and private tracts, but women's periodicals like *Bamabodhini* made provisions for these struggles to leak into the public as well. However imperfect their endeavours, periodicals like *Bamabodhini Patrika* by offering a platform for self-expression contaminated the public sphere with personal narratives of women. My study of the *Bamabodhini Patrika* is not to frame it just as a medium for resolving the woman's question in late the nineteenth and the early twentieth century. By collecting the scattered voices of women that were in circulation in the public, I propose a new perspective on the woman's question and its so-called resolution. The home, where the new womanhood was sought to be actualized, could not contain the narratives of the new woman, they were brought forward by the *patrika*. It became a discursive space beyond the reified binaries of home/world, inner/outer or spiritual/material. My reading complicates the conclusions drawn by critics such as Partha Chatterjee regarding the dichotomies of the inner and the outer. *Bamabodhini Patrika* stands as a mean of obfuscation of lines that tried to neatly compartmentalize women's resistance only in the private sphere. My thesis opens up new avenues to study women's periodicals in colonial Bengal. Women's autonomous struggle in this period is also rendered a new colour as it can be redefined by reading women's writing in public tracts like magazines and periodicals.

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Teaching English and Innovations at Schools

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Abstract— *The present study is an attempt to look for the place and role of using innovations in English language teaching (ELT) in schools. Teaching English to young learners as a second language at schools is one of the most significant steps in contemporary education. The researcher has provided some examples about different innovations throughout this article by referring to their different concepts of innovations: modern approaches, CLT method, games, interactive activities and new technologies in English language teaching. In addition, the researcher tries to explain the innovation term, the issue of innovations in education and some interactive activities which give the motivation and engagement for young learners to learn new language during language classroom. Young learners are children and they always prefer learning a foreign language in new ways and interesting ways. The use of these varieties of innovations in teaching English as a second / foreign language at schools brings the most effective results nowadays.*

Keywords— *innovation, innovations in English language teaching, teachers, young learners.*

I. INTRODUCTION

Nowadays teaching a second language at primary schools is one of the most pivotal and essential topics around the world. The role of the English language is also great because every learner intends to learn a second language from his/her childhood. Furthermore, the most essential component for educating young learners is the use of a new variety of methods, which is the role of methodology currently. “The teacher should be like the conductor of an orchestra, conduct but not play” (John: 1981). Good teaching is impossible without beneficial methods and that is why a considerable measure of distinctive approaches has been invented. Grammatical-translating method and strategy were initiated in the 50-60s of the most recent century, and then spoken technique came into existence in the 1970s-1980s. There are different sorts of methods in learning the English language. Teachers generally attempt to utilize distinctive methods in order to find the most productive and powerful one. In addition, Stakanova & Tolstikhina (2014) stated that interest in teaching English to young learners has been growing steadily in recent years. English is now offered in primary and even pre-school education. It should be remembered that every child has his own internal motivation to learn a foreign

language, and the task of the teacher is to develop this motivation. The development of motivation and interest is related to the use of innovations and innovative teaching methods, especially when teaching English to young learners. Therefore, today the role and place of using innovations in teaching English to young children in primary schools is very important and unique. As every person eager wants to learn something in a new way, there is no need to use old methods, approaches, strategies. As for innovation term, it has already become essential part of education in order to involve young learners to be active during the lessons. It is necessary for the teacher to effectively use these innovations during the lessons, especially when teaching English in contemporary primary schools.

II. THE INNOVATION TERM AND ISSUE OF INNOVATIONS IN EDUCATION

As for the issue of innovations in language teaching process, it should be stated that ELT is significantly evolving under the influence of technology advances. Mobile devices, Edmodo, Piktochart, Kahoot, Multimedia technology, Minecraft, Linoit have gained popularity as

tools of teaching language and contributed to the current changes in the teaching process. To make it clear what innovation means for English language teaching, it is first necessary to lay the theoretical foundations of the concept of innovation. The concept of innovation as follows creating or introducing a new idea, method, or tool (Adair, 2007). According to Curtis & William (2006), innovation can be as creative as the introduction of a new toy, or it can be as advanced as the introduction of instantaneous imaging technology into photography. Innovation refers to use of electronic technologies to provide learning opportunities for learners, which is contrary to the traditional classroom model (Robinson & Schraw, 2008). Many academics find that innovation is defined as a change, or the other way round change may be described as the adoption of an innovation (Credaro, 2006, Rogers, 2003). Moreover, innovativeness has been intensively researched as a determinant of the adoption of innovations (Aldahdough, 2020). Innovation can emerge as a new pedagogical theory, methodological approach, teaching technique, teaching tool, learning process, or institutional structure that, when implemented, leads to significant changes in teaching and learning, which and leads to better students learning in education (Serdyukov, 2017). Innovation may be a new of teaching course, or introduction of a new subject in the curriculum. Minoo Alemi & Parisa Daftarifard (2010) pointed that these following innovations: mind mirror project, critical thinking, the facilitative role of technology, games, use of multimedia projects, e-portfolio, e-pet scoring are the most productive and effective ways in teaching English language currently. Moreover, teachers face a great challenge-modern information and communication technologies (ICT). A new era sets the duties of a modern teacher. Teaching becomes more interesting and productive in terms of improvements, which is which traditional English teaching has changed with the introduction of technology (Kutyla, 2019). In addition, every language class usually uses some kind of technology. Clearly, information and communication technology is an important tool in the work of teachers, no matter what institution they are in (Marchlik, Wichrowska, Zubala, 2021).

III. INNOVATIONS IN ENGLISH LANGUAGE TEACHING AND TEACHERS

As for innovations in ELT, they include these concepts: modern approaches, CLT method, games, interactive activities and new technologies as well. Each of these concepts has focus and its priorities. CLIL (content language integrated learning) acronym is one of modern

approaches toward teaching English at schools. The term CLIL was coined by David Marsh in 1994. It is used by dual approaches; one is in learning language, second of learning subjects in English (Darn, 2020). It is one of the most innovative teaching approaches in contemporary schools. Teachers can use the different interactive activities, games through this method in the language classroom nowadays. Besides, Tursunova (2019) pointed out that project method is also the innovation in ELT to activate students in the process.

Communicative language teaching is generally well-known as a way to foreign language teaching (Richards & Rogers 2001). Thus, CLT reflects a particular model or research change or theory (Celce-Murcia 2001). It is based on the theory that the key function of language use is communication. Its main goal is to develop students' communicative competence (Hymes 1971) or, simply put, communicative ability. In other words, its purpose is to use real-life situations that require communication. In addition, communicative language teaching is an innovation in English language teaching. CLT appeared as a new teaching method in Britain in the 1970s. When it was first introduced in China in the 1990s, it met with considerable resistance (Liao, 2000). Overall, the important component in young learners' communicative approach is to confirm that there is a reason for doing a task rather than just practicing a language.

As Klimova (2015) noted, the game is a natural means for young learners to understand the world around them. Therefore, it should be part of their learning, including learning foreign languages. Using games is one of the innovative concepts in teaching English to young learners. Children like to play games by nature. Language games give children chances to do something with the language in an enjoyable and stimulating way. By playing games, children informally prepare to participate in games, and games also unconsciously incorporate language points that are meant to be practiced. Moreover, Martinson Barbara (2008) highlights the fact that any game that is played in the classroom should have three attributes: 1. It must be fun; 2. It must be age appropriate; 3. It must have some educational merit. She demonstrates that games can be used to review the spelling of words and vocabulary. They can be used to review concepts that prepare pupils for tests. In addition, Brown (2007) clarified that young learners love to have fun and their imagination is ready for games and activities, for they love imagining things, fantasizing, and playing with language sounds, imitating, and making funny noises. For instances, Game of Sudoku is a kind of number puzzle, as an ideal authentic context for practicing language functions (Ting, 2009). Hangman

is also a popular vocabulary game among language teachers of young learners at schools (Lorenzutti, 2016).

Interactive activities are used as the teacher's most important tools in the language classroom to motivate and engage young learners in language learning. An interactive activity is an activity that requires the participation of pupils. This participation can be done through class and small group discussions, as well as through the study of interactive activity materials provided in the digital classroom. The main challenge for any teacher is how to improve and support pupil learning (Du Plessis Anna E., 2019).

As defined by Moeller et al., (1998) "Today, education is immersed in a technological revolution". This rapid rising and development of information technology has offered a better form to explore the innovative teaching model. As a result technology plays the ultimate roles which related to both assist and improve English language learning. Using new technologies in language teaching is one of the different types of innovations in contemporary primary schools. These below top platforms and issues are beneficial for teachers of the English language as they focus on developing pupils' all four learning skills. Moreover, the use of evolving technologies will help teachers to support oral speech, develop young learners' literacy and digital game-based learning (Mantoro, Fitriani, Wendi et al., 2017). In addition, technology and English language teaching are very closely related (Singhal, 1997). There are a lot of various types of new technology in the education nowadays. Teachers can use them as useful tools during the language classroom in order to motivate and engage their young pupils to learn a language at schools. For instances: Multimedia technology, Minecraft gamification, Kahoot and others. Using of multimedia technology in ELT is one of innovations in contemporary schools (Pun, 2013). Mobile applications or multimedia aids are teaching aids based on computer technologies using sight or sound to present information (Mayer, 1997). For example, movies, videos, motion pictures, slide projectors, language tapes, multimedia games, and more. Multimedia refers to computer-based systems that use different types of content, such as text, audio, graphics, animation, and interactivity. Therefore, the most important concepts on multimedia are 'computer-based' and 'interactive'. In addition, new approaches in the system of education also influenced the learning and teaching of foreign languages, as language is the major factor of a person's development. According to Cardenas-Moncada et al. (2020), Kahoot! can be used to improve vocabulary in English, not just in the adult group. Currently we can see that it is the best way to use Kahoot to engage young learners to learn English in the classroom.

Overall, Kahoot was admitted as an enjoyable, free, flexible, easy and fun game to learn English. As for Minecraft gamification, it is an innovation in ELT in contemporary primary schools. Using Minecraft game as an educational tool has many benefits for children. It is also a way to get young learners excited and motivated to learn a language (Westbrook, 2021). Nowadays teachers are using Minecraft as an educational tool found significant improvements in creativity, collaboration, problem-solving, and computational thinking skills in their pupils. Furthermore, Minecraft game helps primary school pupils to increase their oral speeches and memories to learn by heart easily new words in the foreign language. In addition, today's children are digital natives (Vachatimanount, 2021). They can learn a new language easily at home themselves through these digital applications platforms.

Teachers need to engage in professional speech and make a significant contribution to the development of educational policies and practices. Teaching is not an easy profession (Tonna & Michalek, 2018). Especially, teaching English to young learners in primary schools. Teachers need to try to use the innovative teaching methods in order to find the most productive and powerful one during their language classrooms. To implement innovative teaching methods in primary schools, you need, first of all, a teacher who is by nature an "innovator" who is not afraid of difficulties and is ready to improve pedagogical activities (Yuzuk O. P., Vysochan L. M & Grytsyk N. Y., 2019).

IV. YOUNG LEARNERS

As for young learners, their nature is very colorful; they best adapt new information through interesting and entertaining ways. To make them sit in one place, do exercises or understand a new topic without any movement or interactive activities is evidently useless. Young children tend to have a tendency to have lots of energy and a short attention span. Moreover, young learners are very much tied to their environment and are keen on being in physical and tangible movements than the moral and the theoretical activities. As Scott and Ytreberg (1990) point out, "their own understanding comes through hands and eyes and ears. The physical world is dominant at all times."

Young children learn a particular language. How a language can be defined? A language is normally described as a system of signs used by people to communicate with each other. Nevertheless, individuals can explain their thoughts and feelings to another person by language, so it is considered to be a means of communication. "A language is a system of

communication by written or spoken words which is used by the people of a particular country or area" (Dictionary of Contemporary English: 997). This quotation means that language is an integral part of everyday life. It is a complex structure, has the vocabulary, a sound system, a syntactic word-structure. Language offers people an opportunity to express their thoughts, ideas and simply communicate with other people (Clark, 2003). Later throughout life, our approach and attitude to learning evolve. People develop mentally and start improving their skills such as writing, reading, speaking and listening as well as they start developing the vocabulary range and grammatical awareness.

Slatterly and Willis (2001) split young learners into two types in their work which is devoted to some statements on several essential concerns connected to teaching English to young learners: Very young learners and young learners. As it was mentioned before, learners of different ages can do or be aware of various things. There exist several capabilities that learners are able to do at a specific level.

Very young learners are the five to seven-year-olds:

- acquire a second language through hearing and experiencing, in much the same way they acquire mother tongue
- learn things through playing; they are not consciously attempting to learn new words or phrases – for them it is accidental
- love playing with language sounds, imitating and making funny noises
- are not capable of organizing their learning
- not capable of reading or writing in the mother tongue, important to recycle language through talk and play
- their grammar will enhance gradually on its own when they are exposed to lots of English

Young learners are the eight to ten-year-olds:

- are learning to read and write in their mother tongue
- are developing as thinkers
- comprehend the difference between the real and the imaginary
- can plan and organize how best to carry out an activity
- can work with others and learn from others
- can be reliable and take responsibility for class activities and routines.

Ellis (2014) suggests a consensus for ELT professionals in defining the term young learner. According to her observation, there is still a misunderstanding about the definition of the term. She suggests adopting terms used in educational systems to which young learners belong (Ellis, 2014). Thus, the age group that includes children aged 6-

11 is called "young learners, kids, primary, juniors and tweens" (Ellis, 2014). In the conditions of the educational system of Uzbekistan, young students from 6, 7 to 11 years old are called "primary school pupils".

V. EXAMPLES OF INTERACTIVE ACTIVITIES IN ENGLISH LANGUAGE TEACHING IN PRIMARY SCHOOLS

There are many interactive activities in teaching foreign languages in education. They are made of colorful cards, papers, posters, natural fur toys, plastic toys, mini-projectors, computers, white-black boards and other classroom equipment. These interactive activities help children, young learners to engage, to motivate and concentrate their mental abilities to learn a new language easily. We know that most young learners (ages 7-12) are the kinesthetic and visual learners of the learning styles who attend at any foreign language or subject classroom. Finger puppet activity is one of the interactive activity concepts of innovations in teaching English as a second/foreign language at schools. This activity is very interesting and useful to develop pupils' oral speech. This activity can be used on a variety of topics. For examples, talk about emotions, family or any story due to finger activity. The teacher shows different faces drawn on people's face shape on his/her fingers and describes these people's feelings, or makes short funny stories to keep the young learners in the class active. Then the teacher asks each pupil to speak two or three sentences in English. This activity enables them to develop their overall communication skills. Teachers can also prepare other finger puppets to tell the story. For examples, any animals: (cat, dog), tree, house and other things. In short, this activity is one of the most productive and fun for young learners to teach English.

Below this example of interactive activities that have two usages: learning new vocabulary and telling stories based on the context in which they are used. For example, a teacher can use this activity to teach young students new words by first introducing them to the language classroom. Words such as *a boy, a dog, a tree, a lake, a forest, a wild bear, a house* are included according to their meaning.

As for the next example, it connects to tell a short story or a funny story in the language classroom for young learners. With these new words shown by teachers in the classroom, young learners can create their own funny stories as well.

For instance: *Once upon a time, there was a boy in the forest. His name was John and he was 8 years old. He had a dog. His dog's name was Woolf. He lived in a house in the forest with his dog. Sometimes he walked with his dog*

along a small beautiful lake in the forest. The small lake in the forest is surrounded by beautiful and many dark green trees and firs. One day when he was walking with his dog, he suddenly met a wild animal in the forest. At that

moment he was afraid of it, he ran away from wild animal with his dog Woolf. The wild animal was big brown bear. He ran home with his dog. The story is over.



Fig.1: Finger Puppet Activity.

According to the observations and researching, young learners prefer learning a new language through interacting, singing, imitating, hearing, and seeing materials based on visual aids and new technologies in education. As a whole, interactive language learning activities improve young learners' English-speaking ability (Siti Fatimah Omar et al., 2020).

VI. CONCLUSION

Innovations and the use of various innovative teaching methods play the most important role in teaching English as a second language to young learners in contemporary primary schools. Therefore, it is necessary for the teacher to effectively use interesting games, interactive activities, modern approaches, and new technologies that give the best results in teaching English. Even young learners can learn a new foreign language in a very easy and interesting

way. In addition, definitely teacher's role plays the ultimate in using different concepts of innovations in ELT at schools. The role and place of innovations in teaching English as a second language in schools depends on the modern approaches, interactive activities, various interesting games, CLT method and new technologies used by the teacher.

To conclude, the best way of teaching English language at school is the way which gives results. If teacher can correctly use the methods for his/her teaching young learners are able to get the maximum a new language. Once they get it is more practical way for them to use acquired one. Teacher's aim is to develop pupil into English-speaking person. To be kind, helpful for children during the lesson is the main and the most important for teacher. Teaching should become and be seen as a well-rewarded and highly valued role that attracts some of the

best graduates into teaching careers (Madalinska-Michalek Joanna & Misirova Nigina, 2020).

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Towards Implementing Ecofeminism in the different departments of English

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Abstract— *This article revolves around the possibility of implementing ecofeminism as a pedagogical device and perspective on teaching ecofeminist literature in the Tunisian departments of English. Ecofeminist courses maybe taught mainly after an English literature student has already become familiar with feminist, postcolonial and ecocritical theories. Such courses may be a synthesis review and an expansion of the literature due to the interdisciplinary quality of the theory of ecofeminism. Margaret Atwood's Surfacing may be considered as the best exemplary novel that lands itself to an ecofeminist reading. Hence, students may dig into ecofeminist ethos through an analytical eye on it.*

Keywords— *ecofeminism, synthesis, interdisciplinary, Margaret Atwood's Surfacing.*

I. INTRODUCTION

The contemporary environmental situation illuminates the cultural aspect of reason/ nature binarism and the importance of eradicating Western dualisms. The Utopian conception of the land feminist thinkers have is that it is a place where women enjoy direct contact with the natural world, free from technological barriers and modern abysses. This symbiosis leaves room for coexistence between the different species ruled by 'mutual dependency' and acknowledgment of difference. Thus, the Other is perceived as neither the antithesis nor the extension of the self. Notably, the environmentalist movement has been fed by a belief in the symbiosis between humanity and nature. Many writers have emphasized the natural beauty that existed before the environmental postcolonial crisis. They used to stress the colorfulness, abundance, and spell of nature.

Ecocriticism fosters the image of nature as a powerful entity. The focus on the anatomy of nature responds to dualist notions of 'incorporation' and dominance. There is a mutual influence between nature and culture without losing the particularity of each category. Hence, strengthening the principle of reciprocity between the two seemingly separate concepts breaks the illusion of purity in nature and class, race, and gender.

Socially, culturally and economically shaped, these four categories form "a myth of mutual constructionism: of physical environment (both natural and human-built) shaping in some measure the cultures that in some measure continually refashion it" (Buell, *Writing* 6).

Ecofeminism also appeared to shift the angle of vision from which the relationships between nature and culture and between women and men can be explored. It is a term coined by Françoise d'Eaubonne and dates back to 1974. Plumwood has labeled it as the "third wave or stage of women's movement" (*Le Feminisme* 39). While the first wave is that of the nineteenth-century women's movement, the second is the women's liberation movement of the 1960s and 1970s.

While feminism concentrates on the study of gender, ecocriticism examines literature from a nature-based perspective. Feminist ecocriticism, however, relates the study of nature to that of gender in literary productions. Ecofeminism brings to the fore two seemingly different notions: gender and ecology. It forges the link between the dominance of men and the environmental crisis while diving into the depth of the structures of mastery, dualism and colonialism. It aims at drawing "a synthesis of environmental and social concerns" (Garrard, *Ecocriticism* 3).

What makes Margaret Atwood's *Surfacing* exemplary in relation to ecofeminism is its immersion into notions of gender, identity, and ecology. Atwood frees her novel from the rational and the expected. She presents a flexible and fuzzy narrative content that challenges the reader to come to grips with the different layers of meanings mainly with the deviation from temporal linearity. The act of reading *Surfacing* resembles the narrator's act of diving. It is about reflecting on what the book implies and on what remains uncovered. Same as the narrator's access to meanings in life needs a sinking into adventure, into the unknown and the imaginary, the reader's access to meanings also requires a certain degree of imagination while acknowledging symbols and metaphors as the main axes of the book.

The narrator's seven-day journey back to her birthplace invites the reader to analyze from an innovative perspective the different elements of this multi-leveled voyage incorporating time, space, and gender. The imbrication between the author, her novel, and the context in which the latter was written also sets the background for the reader to approach the setting, characters and events. Moreover, Atwood portrays in her books what she termed four "basic victim positions":

to deny the fact that you are a victim; to acknowledge the fact that you are a victim, but to explain this as an act of fate, the dictates of Biology, the necessity decreed by History, or Economics, or the unconscious, or any other large general power or idea; To acknowledge the fact that you are a victim but to refuse to accept the assumption that the role is inevitable; to be a creative non-victim. (Atwood, *Survival* 19)

Overcoming victimization needs that the victim understands her situation. It is about reflection on the 'biological, historical, economic or psychological' background that sets the victim as a victim. The body is oppressed by rape as in *Surfacing* and by repeated pregnancy as in *The Edible Woman*. The intention, therefore, is to avoid the negative connotations attributed to the female body and to show that the latter could turn into a site of resistance. The result is that 'the victim' can find a way to escape the position of the victim through 'creative' thinking. This idea generates the ability not to give up on hegemonic beliefs while diving in the realm of imagination and possibility.

Atwood's *Surfacing* demonstrates an ecological awareness that is visible in her transgression of old perceptions of the world as a monolithic entity. In revisiting the wilderness, revising the cultural representation of animals, and celebrating communion

with nature, Atwood aims at wording an environment that recognizes and protects all human and nonhuman beings; especially, fragile entities.

II. THE WILDERNESS: FROM A "MASCULINE SUBLIME"¹ TO A FEMININE REALM OF ENUNCIATION

The reexploration of wilderness as an inevitable part of nature espouses a more inclusive approach to the human condition in general. For deep ecologists, ecological problems result from the monolithic character attributed to everything in the world. Only then a belief in plurality can solve them. In this respect, Edward Burke, an Irish political theorist, tried to revolutionize the aesthetic of the 'sublime' and 'the beautiful.' He points out that unlike the beautiful which causes mere feelings of pleasure, "the passion caused by the great and sublime in nature ... is Astonishment; and astonishment is that state of the soul, in which all its motions are suspended, with some degree of Horror" (*A Philosophical* 53). Schama conceives that Burke's ideas countermand the philosophy of the 'Enlightenment' as he establishes himself as 'the priest of obscurity'.

III. BEYOND MALE GAZE: THE ANALOGY BETWEEN WOMEN AND ANIMALS

The ecological study of the relationship between human beings and animals needs a philosophical and cultural understanding. It is to review the philosophical aspect of animal rights and their cultural representation in literary production. As Singer advocates, it is undeniable that transcending the "insuperable line" between human beings and animals stiffens the morality of liberation (8). Advocating the utilitarian "principle of equality", he draws a link between cruelty against animals and slavery. Discrimination against women or blacks, in this way, parallels discrimination against animals as they are both made on grounds of physiological differences. He believes that the capacity for suffering has to be a more distinguishing category than the faculty of 'reason' and 'discourse.' He then invites a moral consideration to the pain inflicted on both animals and people: "If a being suffers there can be no moral justification for refusing to take that suffering into consideration" (9). Singer intends to break the dualistic relationship between human beings and animals by claiming that the suffering of a human being should not count for humanity more than the suffering of an animal. Every action, therefore, needs to be

¹ This expression is taken From page 64 of Greg Garrard's *Ecocriticism*.

judged on basis of whether it brings happiness or pain to the different creatures on earth before thinking of the progress or regression it can cause.

IV. DUALISM: ITS ENDS AND LIMITATIONS

The feminist attack of defining women in relation to nature did not loom from anything. Women were traditionally excluded from humanity on the grounds that they are guided by emotion. This argument aims to foster their image as mere sexual and reproductive objects. Even when they try to conquer the different fields of life, they are always put in the background, as Plumwood asserts, “women are ‘the environment’ – they provide the environment and conditions against which male ‘achievement’ takes place, but what they do is not itself accounted as achievement” (*Feminism* 22).

Taking as a background women’s closeness to the realm of nature, many theorists collude in denigrating them to a low status. Swift, for example, argues that he “cannot conceive of [women] to be human creatures, but a sort of species hardly a degree about a monkey” (Qt in Morgan 191). Aquinas, in the same vein, assumes that “a necessary object, woman, [...] is needed to preserve the species or to provide food and drink” (Qt in Morgan 183). These examples and others that cannot see women outside the sphere of the domestic make women’s identification with nature seem like a blemish for a woman yearning for a better status in the world of discovery and creativity.

Hence, Ecofeminists try to bespeak the positive part in women’s alliance with nature. Instead of being a tool of oppression of women and an instrument of consolidation of patriarchy, this alliance could make a turning point in the low status of both women and nature. Consequently, ecofeminists dive into the problem of how to confirm women’s connectedness to nature without excluding them from the fabric of culture and reason. Their route to resolution is to deconstruct the dualistic and hierarchical relationship between culture and nature in such a way that stresses both men’s and women’s belonging to both categories. In this sense, returning women their human essence and moving them to the foreground denies the backgrounding of nature. Then, it becomes possible to think of women as human beings enjoying a direct and fluid relationship with nature and empowering it.

V. FEMINIST INTERSECTIONS WITH ECOCRITICISM AND POSTCOLONIALISM

A woman is a tree of life;
the heavens know her grace.
In her is found an essence that
eclipses time and space.
She reaches heavenward, her fingers
branching toward the sun
and winds her roots through rocks and dirt
to bless the work she’s done...
to feed and anchor tender shoots
by her good seed begun.

-Susan Noyes Anderson, “The Mother Tree”

This section sets out to reach a working definition of the major theoretical framework, using ecocriticism as an umbrella term, and ecofeminism and postcolonial ecofeminism as its derivational and interdisciplinary approaches. Warren, for example, advocates that within a society built on “a logic of domination,” there could be no remedy for an ecological crisis (Warren, *Ecological* 29). In other words, a revision of social relations is needed to allow a revision of the relation of man towards nature. A key element can be to “unite the demands of the women’s movement with those of the ecological movement to envision a radical reshaping of the basic socioeconomic relations and the underlying values of this society” (Ruether 204). Literature can be the medium through which the relationship between the human condition and nature can be revised. It interprets the way human being can have a stand against environmental damage. Modern humanities agree that language is a conduit for the transition towards a more ecologically balanced society. A deviation from the norms of the Western male narrative can be seen as a prerequisite to eradicate narrative domination that extends to the domination of women, domination of nature, racism, classism; etc.

Plumwood introduces a list of binary oppositions in which she presents nature/ culture at its heart. Though people, in this dualism, belong to the realm of culture, the rational human being is conceived as exclusively male. Women, through their association with emotion and connection to childbirth, are treated as ‘other,’ as closer to nature. Building on this dualistic thought, male manipulation of both women and nature is justified in Western rationalism, embodied in Plato and Descartes. Plumwood underlines the way philosopher René Descartes, for example, advanced arguments to erase any corporeal presence in the domain of reason:

[He came to] reinterpret the notion of “thinking” in such a way that those mental activities which involve the body, such as sense perception, and which appear to bridge the mind/body and human/animal division, become instead, via their

reinterpretation in terms of ‘consciousness’, purely mental operations. (*Feminism* 115)

Descartes gave additional emphasis to the gap between mind/body and human/nonhuman beings, denying the latter both reason and feeling. He perceived nonhuman beings as not just different but inferior. The different forms of oppression, distinguishing between dualized categories, share the same “model of master ... [that] is based upon alienated differentiation and denied dependency” (Garrard 25). This model implies hierarchy not difference and creates “hyperseparation” (Plumwood, *Feminism* 47). Plumwood, therefore, criticizes this reason/nature dualism and confers upon it a gendered perspective.

Even though ‘reason’ has been used to justify men’s oppression of women, animals, and nature, Plumwood does not stand against it but rather against the philosophies that set it in opposition to other categories. She assumes that it is high time for rationalist androcentric² narrative to leave room for “multicentric pluralism” (Kostkowska 1). Plumwood wants to show that difference can be constructive “without the neurotic obsessiveness of the mainstream philosophical tradition ... [and] its idealization by androcentric philosophy” (Garrard 26). She stresses the idea that “we need to understand and affirm both otherness and community in the earth” (*Feminism* 137). Hence, the key solution is “diversity” as Ynestra King argues:

A healthy, balanced ecosystem, including human and nonhuman inhabitants, must maintain diversity. Ecologically, environmental simplification is as significant a problem as environmental pollution. Biological simplification, i.e., the wiping out of whole species, corresponds to reducing human diversity into faceless workers, or to the homogenization of taste and culture through mass consumer markets. Social life and natural life are literally simplified to the inorganic for the convenience of market society. Therefore, we need a decentralized global movement that is founded on common interests yet celebrates diversity and opposes all forms of domination and violence. Potentially, ecofeminism is such a movement. (“The Ecology” 20)

This spotlighting on both biological and cultural diversity comes to respond to the indeterminacy around the monolithic condition of human life. Ecofeminism is the outcry of women and nature. The meeting up of ecological

and feminist issues, within this new social and political theory, questions old hierarchical paradigms and imposes more egalitarian models. With the second wave of feminism and the consolidation of the green movement, ecofeminism succeeds to mature into a strong approach centering around the idea that there is an important connection between the subordination of women and the degradation of the natural world.

Plumwood points out that “the concept of oppression as a network of multiple, interlocking forms of domination raises a number of new methodological dilemmas and requires a number of adjustments for liberation movements” (Qt in Merchant, *Ecology* 230). He views that the solution is to think about each form of oppression as encompassing all other forms in such a way that each movement can be beneficial for many other movements. For example, the gender strife for equality can incorporate an advocacy of environmental justice and animal rights and vice versa. However, the success of such interweaving between militant movements can be reached only if “a degree of distinctness and differentiation” is acknowledged in spite of the cooperative insight they bear (231). In other words, the continuity that can exist between militant movements should not reduce women, nature, and animals into one category. The identity of each category needs to be preserved and though different, they can still forge a strong bond against the forces of exclusion.

Ecofeminists embrace spirituality as a source of empowerment in their struggle for re-inscribing women within the male-exclusionary cosmos. This movement gives rise to what is known as ‘spiritual ecofeminism.’ The latter combines “a celebration of women’s biological role (mothering, nurturing) with a celebration of women’s bodies and sexuality” (Mellor, “The Politics” 3). Spiritual ecofeminists, therefore, try to break the old degrading perceptions of women’s bodily experience involving menstrual blood and childbirth as a degrading condition.

Furthermore, ecofeminism was mainly conducted by two groups: affinity and socialist ecofeminists. Affinity ecofeminists assert that women and nature have a common identity. It is to see that women are related to the natural world through their bodies. Through the process of raising children and introducing them to society, women form the “bridge between nature and culture” (Bookchin 75). Consequently, the role of the woman lies in saving the natural world from man’s cruelty through her “reproductive system which enables her to share the experience of bringing forth and nourishing life with the rest of the living world” (102). The way the woman cares for and feeds her child is mirrored in nature providing man with whatever he needs for survival. As Andree Collard

² Androcentrism is a system of beliefs and practices that favors men over women (Garrard, *Ecocriticism* (glossary)).

points out: “[T]he identity and destiny of woman and nature are merged” (137). This idea countermands the long striving of feminism to deny that biology is a “destiny” (De Beauvoir 40).

Importantly, feminists have long fought against the acceptance of the feminine attribute as grounded in biological sex. They have attempted to prove that gender is a limiting social and cultural construct. Radical ecofeminists appear to mirror the way the notion of femininity is restrained by patriarchy. This radical group aims to show that albeit a positive valorization of femininity in terms of its affinity with nature, this does not undermine the fact that gender divisions are built and grown in patriarchal societies.

Radical ecofeminists’ critical philosophy is questioned. For example, Davion, who is an ecofeminist advocate, objects to radical ecofeminist thought and argues that “a truly feminist perspective cannot embrace either the feminine or the masculine uncritically, [but] requires a critique of gender roles, and this critique must include masculinity and femininity” (*Is Ecofeminism* 9). In other words, the patriarchal construction of femininity, which feminists and radical ecofeminists think is the main ground for gender divisions, is conceived of by ecofeminists as rather a crucial turning point. In the same line of thought, Judith Butler explores the different considerations of the body as implying “mortality, vulnerability, [and] agency” (*Undoing* 21). She claims that “the skin and the flesh expose us to the gaze of others but also to touch and to violence” (*ibid*). Therefore, she draws on the cruciality of “the struggle to rework the norms by which bodies are experienced” (28).

Ecofeminists aim to expropriate the value-laden assumptions in-built in the patriarchal discourse. In other words, femininity needs to be studied in a way that incorporates the feminine and the masculine to tackle the issue of gender in a substantial manner. For example, tracing back the patriarchal discourse about gender roles to feminine biology naturalizes male superiority and foregrounds women as mere reproducers of humanity. It is important then to rethink the relationship between women and nature. The idea that women are closer to nature is the same starting point for the patriarchal construction of gender but the results can be reversible. Two possible results can come from the understanding of the relationship between women and nature. The first result is female subordination while the second result is an open liberation that favors both women and nature. Ecological feminism discards the idea that human beings and mainly men stand outside nature. Merchant has emphasized reciprocity and complicity while favoring an ethical

imbrication of human and non-human categories (*Earthcare* 56).

Ecofeminists, such as Warren and Plumwood confer upon ecofeminism a social and philosophical dimension “that countermands the irrationalism and essentialism of radical ecofeminism” (Garrard 27). They want to avoid the confusion posed by affinity ecofeminists and explain the connection of women to nature by a common experience of exploitation under capitalist, patriarchal or social misuse of power. King, also, sees that western industrial civilization thrived at the expense of nature. Because women are closer to nature in this anti-nature culture, King believes that this provides women with the privilege to rise against the impoverishment of nature. Women, accordingly, incarnate all other forms of domination. Therefore, the challenge “extends beyond sex to social domination of sex, race, class, and nature [which] are mutually reinforcing” (King, “Feminism” 120).

King advocates a positive connection of women and nature that can promote “a non-destructive connectedness between humanity (man) and the natural world” (Mellor 8). The personal rage of the woman is expressive of the grievance of many subordinate categories. Such rage can “celebrat[e] diversity and oppos[e] all forms of domination and violence” (119-120). This idea invites a community of categories that are entrapped with inferiority to defeat victimization. An invitation that comes at a “moment where women recognize [themselves] as agents of history- -yes even unique agents- -and knowingly bridge the classic dualism between spirit and matter, art and politics, reason and intuition. This is the potentiality of a rational re-enchantment. This is the project of ecofeminism” (King, “Feminism” 120-121). Breaking this dualism is, using Merchant’s words, “revolutionizing economic structures in a direction [that] equalize[s] female and male work options and reform a capitalist system that creates profits at the expense of nature and working people” (*The Death* 42). According to her, socialist ecofeminists explain environmental problems by “the rise of capitalist patriarchy and the ideology that the Earth and nature can be exploited for human progress through technology” (“Feminism” 294).

Moreover, ecofeminism has laid its seeds in the South. The Indian ecofeminist Vandana Shiva, for example, has been a strong advocator of the movement. She has tried to pose “the foundations for the recovery of the feminine principle in nature and society and through it the recovery of the earth as sustainer and provider” (*Staying* 224). Her beliefs drive her to organize several campaigns against ‘maldevelopment’ that is ecologically

destructive. This disordered development is mainly resulting from a loss of diversity that she defines as 'monoculture'.

Shiva sums up maldevelopment in her perception that "the paradox and crisis of development arises from the mistaken identification of culturally perceived poverty with real material poverty, and the mistaken identification of the growth of commodity production as better satisfaction of needs" (13). What one can infer from Shiva's statement is that cultural impoverishment can even be more dangerous for mankind than material poverty and that although people indulge in consuming more commodities, they are unhappy. It is because the process of production is male-dominated and ecologically devaluing. It is "a development bereft of the feminine, the conservation, the ecological principle" (4). What is rather needed is a kind of development that acknowledges cooperation between men and women, nature and culture, tradition and modernity. Only then "[can] nature maintain the production of renewable resources" (9) and can the technologies developed show a better understanding of traditional peoples' needs and knowledge. Shiva argues, in this respect, that "[r]ural women, peasants, tribals who live in, and derive sustenance from nature, have a systematic and deep knowledge of nature's processes of reproducing wealth" (219). This idea intends to recuperate this wealth of knowledge which has been the price of the Western 'monoculture of the mind'.

An important aspect of ecofeminism is the belief that human existence depends on the natural world. This belief breeds what is known as ecocentrism. Robyn Eckersley defines the latter as "an ecologically informed philosophy of internal relatedness, according to which all organisms are not simply interrelated with their environment but also constituted by those very environmental interrelationships" (*Environmentalism* 49). To put it differently, human beings cannot stand outside their environment as they affect and are affected by a web of relationships that shape and are shaped by their existence

Although ecofeminists may differ in their approach to the connection of women and nature, they meet in their critique of the patriarchal systematization of Western society. They share the view that the pattern of hierarchical divisions threatens to a large extent the natural world as well as the feminine world. The binary oppositions that set culture against nature, mind against body, scientific knowledge against traditional and indigenous knowledge, reason against feeling are the main ground for social divisions and mainly for the supremacy of men over women.

VI. CONCLUSION

The relationship between human beings and the non-human world is a theme of constant change. This is because it is tantamount to the complementarities between nature and culture. Also, the fact that the world is rapidly changing due to technological development puts the existence of human beings and other ecosystems at stake. The ecofeminist belief is built on the cruciality of the human reconsideration of the hostile relationship between human beings and nature and creates the conceptual framework for merging ecological and feminist issues. The above facts justify the importance of ecofeminism as a synthesizing and revolutionizing field of study in the different departments of English literature.

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The Impact of the Industrial Revolution on Society in Charles Dickens' *Hard Times*

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Abstract— *The industrial revolution during the eighteenth century had many favorable outcomes. Through the Victorian era, there was rapid progress due to industrialization. This divided society into the rich and the poor. Charles Dickens's novel "Hard Times" is considered one of the early works that had a critical perspective on the effects of the industrial revolution on working life. This paper analyses Dickens's opinion on the events that were witnessed during the Industrial Revolution. Though he criticizes the sudden changes due to industrialization, he was not against the industrial revolution. It can be seen that his concern for the people made him reach out to bring about the necessary changes in the lives of the factory workers. The goal of the research is to understand how industrialization affected society from the writer's perspective.*

Keywords— *Charles Dickens, The industrial revolution, social changes, and perspectives.*

I. INTRODUCTION

Charles Dickens points out the effect of industrialization on society and the working poor in his novel "Hard Times." It was published in 1854, during the Industrial Revolution. Reading literary texts retains information about social life experiences and historical events more vividly in the mind than reading history texts. The novel addresses the social problems with which Dickens was concerned for the poor and working classes in England during the revolution. He wanted everyone to know the bad condition of the people working in the factories. The development due to mechanization transformed agrarian societies into industrialized urban ones. With more production of goods, there were rapid economic and social changes. It was an important period of technological innovations and inventions, for example, the steam engine, coke and steel production, cotton yarn spinning machines, etc. The initial period of industrialization was harsh on society as it changed the traditional lifestyle to a more capitalist one. In his 'Hard Times', Charles Dickens gives a picture of the negative effects and the condition of life in the industrial cities of England.

II. HARD TIMES AS A SEPARATE NOVEL

Hard Times is a social protest novel divided into three books: sowing, reaping, and garnering. It is about the miserable condition of factory workers in Britain and the failing system of education. The nineteenth century saw continuous changes in every field. The novel deals with the state of the nation due to industrialization. Dickens feared that progress might make people like machines. He intended to create awareness. He wanted to bring about better communication to find solutions to the problems arising from the industrial revolution.

Dickens' *Hard Times* were possibly written to reform the education system during the period of the industrial revolution. The novel begins in a classroom where the students are being taught by Mr. Gradgrind. The schools taught only facts, which deprived the children of being creative. Imagination and fancy were not allowed. The philosophy of utilitarianism taught that since human nature was motivated by self-interest, it was needed to educate and support individuals to pursue their interests. The characterization in the novel makes it clear to the readers what Dickens thinks about the system. Dickens felt that if

children were educated only with facts and reality, they would also become like machines without any emotions. Gradgrind's insistence on teaching mere facts in school and life in the industrial town will create a society without love and human compassion. People become arrogant and selfish, devoid of sympathy and concern. The materialistic Josiah Bounderby shows these traits as he believes that everything can be acquired with money. Dickens has reflected on the exhausting and deadly working environment, the poor laws, the struggles of workers, and life in the industrial cities. The novel makes the reader understand the various problems that occurred socially and individually due to the industrial revolution.

III. INDUSTRIAL REVOLUTION

When the Industrial Revolution began in 1837, various problems arose due to the irregular and quick development of industries. Industrialization benefited mostly the upper class and did not offer any benefits to other classes. Though it was productive, it created disgraceful living conditions due to overcrowding as a consequence of the population shifting from rural areas to urban.

Novels by many writers, including Victorian-era Charles Dickens, who criticized the social structure were considered novels of social reform. *Hard Times* is based on the observations of Dickens while he visited the carpet factory, cotton factory, and woolen factory (Brantlinger, 1971). The novel is different because it shows a complete vision of contemporary society. Dickens's Coketown is like the entire industrial Revolution in one town. That is why it is dominated by industries and factories. His attack on the factory system is clear in his writings. He visited the poorest streets to understand the effects of the industrial revolution on social life, as he had concern for the working class. His first impression on visiting the factories was hostile because of the dangerous working conditions Dickens started writing "*Hard Times*" after he viewed the strike and lock-out in Preston. His observations of industrialism after his visits are reflected in the lines "It was a town of machinery and tall chimneys, out of which interminable serpents of smoke trailed themselves forever and ever and never got uncoiled. "The engine worked monotonously up and down like the head of an elephant in a state of melancholy madness." (Dickens, 1954) Dickens observed that the people in the industrial cities were affected badly by air pollution. The "Great Smog" affected the whole of London, causing a vast number of deaths. Dickens compares the industrialized city to a factory, with its workers having similar daily lives. The society represents the family, and the physical structure of the factory is a metaphor for the disastrous forces that work in

the lives of the characters. Coketown's monotony is well described in the lines "It contained several large streets, all very much like one another... and every year the counterpart of the last and next" (Dickens, 1954).

The portrayal of the present conditions was to bring about the needed changes in the living conditions of the people. He was not against the industrial revolution but was only stressing the requirement for the betterment of the present. Throughout '*Hard Times*', he suggests that the factory owners should not follow laissez-faire but abide by the laws which insist on the education of factory children and protect the workers from dangerous machines and smoke that is harmful to health.

IV. EFFECTS OF MECHANIZATION

Mechanization has brought about major changes in the lives of people. There was a rapid evolution of labor-saving inventions like the spinning jenny and other electricity-driven appliances during the eighteenth century. A major change from hand-made goods to factory goods left many people jobless. Machines were considered more efficient as they produced the same every day. Dickens opines that though efficiency is good, a rational system also means no creativity or recreation. People get coiled up in the system as everything is the same every day. The advent of the power loom created unemployment, and the surplus labor caused a reduction in wages. Everyone in a family had to work in coal mines, woolen mills, or cotton mills to meet their needs. Children were abused. Many of the workers in the fabric mills were sick with tuberculosis. The factories were just barn-like structures without ventilation. Many other changes accelerated the industrial revolution. Automobiles and fuel-powered vehicles made transportation easy. Changes in infrastructure and manufacturing transformed society. The dominant sources of power became industry and trade. In *Hard Times*, Charles Dickens observes that industrialization can turn a man into a machine, as they tend to become objects without emotions.

He feels that a nation without fancy, romance, and entertainment cannot become great. He mentions that imagination is necessary for people to develop a spirit of mercy and gentleness. He suggests that if humans are allowed to become like machines without any creativity and compassion, life will become miserable. The mechanizing effects are compared to the Gradgrind children in the fifth chapter. Without pleasure, a monotonous, uniformed existence can result in mechanical life. The characters Thomas Gradgrind, Tom Gradgrind, Cecilia Jupe, and Louisa Gradgrind portray the social phenomenon of "fact only philosophy" negatively. Thomas

Gradgrind raises his children according to the philosophy of self-interest, rationalism, and only facts. He tries to apply utilitarianism and forces it on everybody. In this philosophy, everything has to be explained with facts and logic, and there is no place for imagination. Engaging in other activities was seen as a shameful thing. They were filled with information that would be helpful for their future as well as that of the industrial revolution. When Gradgrind sees his children peeping at the circus, he goes mad, as anything abstract or creative was considered a waste of time. As the children grow older, they become self-interested pleasure seekers. Louisa and Tom Gradgrind appear to be having problems in their lives as they were taught only the philosophy of utilitarianism. A conflict between the capitalists and the workers is accounted for in the text. The ruling class of society will force their ideas on the working class. People are used as cheap labor to make their profits in business. Therefore, people in the Victorian age led a monotonous life and eventually became mechanical in their behavior too.

Therefore, what is implied is that children should be allowed to engage in imaginative and creative activities, otherwise they will also be like machines. The philosophy of fact is shown to be the main problem of the poor. Factory machines and clouds of black smog are all associated with facts. The factory owners and the workers had poor relationships, which are portrayed often in the novel. Stephens's case, as he falls into an old hell shaft, shows an example of an unfortunate relationship, as the mine owners did not consider closing abandoned pits. He has mentioned that the trade union does not satisfy the demands for fewer working hours, more benefits, and better wages for the working people. Strikes or other worker organizations were not a peaceful and practical solution to the oppressed working class's problems. The fear of violence, as in Preston lock-outs, gives rise to conflicting feelings toward workers who are involved in riots.

V. THE INDUSTRIAL REVOLUTION'S IMPACT ON FAMILIES

Four socially different families are represented in the novel. The revolution has negative effects on families as they tend to suffer in various ways. It has made relationships cold and uncomfortable within the family. Lack of imagination can result in unnatural and problematic family relations. This is shown with the Gradgrind family. The rise of capitalism and labor unions has changed traditional family life. More importance is given to authority and power. A family with money is respected. (Oshima, 2015) Gradgrind's family is an

example of being a victim of the industrial revolution. He believed that only facts could lead to a comfortable life, but unfortunately, his family suffered. (Abuzahra and Imraish) He is seen to be more geared towards earning money and authority.

He does not consider anything other than the reality, which makes him tell Louisa often to "never wonder". He wanted to be a member of parliament as he believed that a high social position was possible only with a good scientific framework. The creativity of people was neglected as it was considered a failure. Like machines, they were made to learn, analyze facts, and memorize. The rigid relationship between the father and children and the atmosphere at home was suffocating. Tom was unable to apply what he learned, and his need for money made him rob Bounderby's bank. Gradgrind was interested in approaching people with money and also controlling others. This behavior negatively affected his relationship with Louisa, his daughter. With the arrival of capitalism in England, the status of women was also lowered. The notion of capitalism was established by Adam Smith. He put forth that trade and the economy would increase if the environment was liberal without the interference of the government. This resulted in the exploitation of labor and poor working conditions in the factories. (Mutlu). In the story, Ms. Gradgrind does not have any power to take decisions and is supposed to behave and speak in a programmed way. She can only convey her husband's ideas to the children and does not have any significant role in bringing up her children. Along with Gradgrind's family, Stephen's family also feels the bad effects of the industrial revolution. In the story, Mr. Bounderby represents the capitalist. He only wanted people who could produce and always despised the working class. The character gives a clear understanding of how the capitalists lived during the period of the industrial revolution.

He calls the workers the hands that will help him earn more money. He sees people as machines and does not show any respect for them. They were made to work for very long hours. Does this create any sociological problems? Most of them worked six days a week for 10 to 14 hours a day without any holidays or paid vacation. The physical and mental effort make it stressful for the families. Stephens's family has no time for recreation as most of their time is spent working. (Abuzahara & Imraish, 2017) His wife, unable to withstand the pressure, changes from a lovable, pretty wife to an alcoholic. The loving family changes into one full of hatred and dejection. The love and passion in families are destroyed because of the strenuous working conditions. The revolution created an imbalance and did not care for the comfort and well-being of the workers. Even in families of the higher class,

warm emotions were replaced with cold ones and relationships were built on money and prestige. The owners never cared if people of the lower class lost their jobs and struggled.

Dickens makes the readers understand that money or power should not be allowed to have any effect on relationships in families. The circus performers were not affected by the revolution as they loved and cared for each other. They could understand that the revolution destroyed unity and relationships in families. Their happiness was in imagination, passion, and love. The family of Sissy is an example, as she was brought up in a different environment away from facts and figures. She does not give in to Mr. Gradgrind's philosophy as she prefers to be with her own beliefs. A balanced life, according to Dickens, is to consider the heart and the mind.

Sissy could change the melancholic atmosphere in Gradgrind's family. Sowing, reaping, and gleaning reflect how families live. Whatever is sown in our minds will be reaped, and at last, what is left will be garnered. The novel provides insight into social problems in order to raise awareness in order to correct and improve the conditions that will harm society in the future. Ignoring emotions and morals can result in inhumane relations. Human values and principles cannot be left behind as they can turn men into machines. He argues that poor people should be living in better conditions than they are. He is concerned about the education system and feels that it should be corrected. Children should attend schools and not be made to work in factories. He wants people to be creative, as imagination helps people to be empathetic towards others.

Though the writers wrote about human degradation, the improvement of conditions happened only by the initiative of the workers. They learned that destruction or riots are not the solution. They organized trade unions and, slowly, they began to help themselves. The legalization of trade unions in 1864 and the election of workingmen to parliament were the results of the recognition of the rights of workers. "Hard times" shows the greed of industrial society and the misuse of the utilitarian philosophy. From his experiences, Dickens got the inspiration to write the novel. He fears that the mechanical behavior of a person can harm the family and, in the end, result in a monotonous society wherein people become less bothered about the welfare of others. He puts forth clearly that the process of mental mechanization begins with the school system, as it has only facts and nothing else to develop creativity and imagination in children.

VI. CONCLUSION

Dickens's work is among the first to reflect the impacts of the Industrial Revolution on society. New inventions brought about a transformation in production, resulting in the factory system. The rise of the factory system was criticized because machines dominated and the work efforts of the people were not valued. Along with mechanization.

Charles Dickens has revealed his observations of the period during the industrial revolution in his novel. The era ruled by utilitarianism followed the philosophy that everything should be based only on facts and reality. Creativity and imagination were replaced by mechanization. The characterization in the novel is a comparison of two philosophies, and at the end, it is made to understand that fancy and facts are both important for a person. The cruel impact of the industrial revolution changed society. People became detached as they followed the utilitarian philosophy. Toward the end, Dickens makes it clear that family is important and all other things are to be secondary.

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Territory of Arts: The Theory of Literature in the Boundaries Between the Pictorial and the Verbal

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Abstract— *The interactions between literature and painting can be analyzed in different ways. This article presents several comparative methodologies discussed by Wellek and Warren (1989), and Praz (1982). The objective is to reflect on the relevance of those theoretical approaches to the current landscape of research on comparative literature. To this end, the article analyzes the dialog between the pictorial and the verbal in Clarice Lispector's *Água Viva* [The Stream of Life].*

Keywords— *comparative literature, literature and visual arts, literary theory, Brazilian literature, Clarice Lispector*

I. INTRODUCTION

A dialog between aesthetic languages has existed—with varying degrees of intensity—for millennia in the Western tradition. During the Roman Empire, Horace (65 B.C. - 8 B.C.) expressed his millennia-old axiom, *ut pictura poesis*, understanding that there were different ways to appreciate the arts: “Poetry resembles painting. Some works will captivate you when you stand very close to them and others if you are at a greater distance. This one prefers a darker vantage point, that one wants to be seen in the light since it feels no terror before the penetrating judgment of the critic” (Golden, 2010: 65). This quotation, according to Mário Praz (1982: 3), “enjoyed an undisputed authority for centuries” and was, consequently, taken up by a series of scholars who attempted to elucidate the complex interactions between the verbal and visual

From the Greco-Roman perspective, it would be possible to juxtapose poetry and painting because both would emerge from the Aristotelian paradigm of *mimesis*: “the translation (of images) of the world only exists through its translation, through its recodification, whether it occurs via words or via new images” (Seligmann-Silva, 2011: 12). The idea is that the two arts have a common aim: representation. However, it is essential to understand that

this representation—whether expressed in paint or in words—is not intended to duplicate the real. In literature, as explained to us by Wolfgang Iser (2002), a great proponent of reception theory, the linguistic sign is modified by the specific ways in which the literary text nullifies the literal meaning of language, its designative function, which points towards the real, converting the designative function of language into a figurative function. In the words of the German theorist:

But even if the denotative character of language is suspended in this figurative use, such language is still not devoid of references. These references, however, are no longer to be equated with existing systems (Iser, 2002: 968).

In this line of reasoning, the theorist explains that literary language has the distinction of referring to itself as well as remaining bound up with the real, which it takes as a starting point: “At the same time—owing to its figurations—figurative language makes its references conceivable” (Iser, 2002: 968). It is thus evident that the

real will be unrealized to the extent that it becomes a sign that is unsubmitive to the meanings preestablished in society, which precede the act of reading.

Moreover, it is common knowledge that over the course of history, the hierarchical relationships between artistic genres has contributed to the fact that, at different moments, certain modalities developed more than others (Wellek, Warren, 1989:165). In the Renaissance, for example, Leonardo da Vinci (1452 - 1519) wrote texts with the objective of “inverting the traditional hierarchy that established the primacy of poetry over painting, arguing in terms of the greater immediacy and force of ‘signs’ in painting” (Seligmann-Silva, 2011:14). Indeed, we now know that the question of *paragone* (a dispute among the arts) is irrelevant and even misleading because, as argued by Santaella and Nöth (2011: 12), “none of the arts is superior. All individual arts can indeed excel with their specific semiotic means.”

In the eighteenth century, G. E. Lessing (1729-1781), with the publication of *Laocoon*, attempted to delineate—with acuity—the boundaries separating the verbal arts from the imagistic in the context of Greek antiquity. According to that Germanic intellectual, poetry and painting have specific internal rules. As such, representations of the classical deities, for example, should be adapted to their respective mediums. It is evident that in the visual arts, the gods “personified abstractions which must always be characterized in the same way, or we fail to recognize them” (Lessing, 2011: 151). In the verbal arts, however, it is possible to mimic other “qualities and passions” (Lessing, 2011: 151), given the high dynamism of the narrative circumstances. Starting from this boundary, Lessing explains that the image of Venus must change its shape to adapt to the aesthetic language in which it is expressed:

Venus is to the sculptor simply love. He must therefore endow her with all the modest beauty, all the tender charms [...]. The least departure from this ideal prevents our recognizing her image [...] a Venus all wrath, a Venus urged by revenge and rage, is to the sculptor a contradiction in terms. For love, as love, never is angry, never avenges itself. To the poet, Venus is love also, but she is the goddess of love, who has her own individuality

outside of this one characteristic and can therefore be actuated by aversion as well as affection (LESSING, 2011: 151).

In short, it can be inferred that Lessing's work was responsible for the dissemination of a recurrent notion in studies focused on comparing aesthetic languages: the idea of poetry as the art of time and painting as the art of space. This oppositional paradigm, solidified over the decades, even reverberated in the Brazilian artistic scene of the previous century. A letter sent by Ferreira Gullar to the concrete poet Augusto de Campos describes one of his poems as follows:

It is possible that you intend to organize it (and this is what I see in your poems) in a purely dynamic way and in such a manner that all the parts are equally involved in the totality of the poem, in the structure, like the elements in a painting by Mondrian. But this doesn't seem possible in poetry because poetry is created in time rather than in space, like painting (cf. Campos, 2015: 78).

However, recent studies in the field of semiotics, for example, have indicated that it is necessary to surmount the dichotomous notion established by Lessing. Liliane Louvel (2002: 22 *apud* Arbex, 2006: 48), opposes that dichotomy by arguing the following point: “the understanding of the poem, like that of the painting, depends on a highly relative degree of duration, in accordance with the subject, their educational background [...], their capacity for aesthetic understanding.” Indeed, since Stéphane Mallarmé (1842-1898), it has been possible to detect a certain interpenetration between the spatial and temporal plane, as, in *A Throw of the Dice*, “the blank spaces take on great importance, as a ‘significant silence’ enveloping the text, and their function is to emphasize each poetic image” (Arbex, 2006: 26).

Consequently, to think about hybridity in contemporary aesthetics, an interdisciplinarity between literary theory and other fields of knowledge—such as semiotics, aesthetics and comparative literature—is essential. According to Tânia Carvalhal (2006: 73), theoretical reflections with a comparative perspective have opened up unprecedented spaces for “other fields of comparativist research.” Among those fields, we highlight the one

concerned with the interaction between literature and the other arts. In short, comparative studies “have broadened the points of interest and the methods of ‘placing in relation,’ characteristic of comparative literature” (Carvalho, 2006: 73). This field of knowledge was consolidated in the nineteenth century, evolving over time up to the present, through the broad support of interdisciplinary research between literature and the most diverse fields of human expression. According to the scholar,

Interdisciplinary studies in comparative literature instigate an expansion of research fields and the acquisition of skills. This expansion is reflected in the most current concepts in comparative literature, such as that given to us by Henry H. H. Remak, considering it *the study of literature beyond the confines of one particular country, and the study of the relationships between literature on one hand and other areas of knowledge and belief, such as the arts, philosophy, history, the social sciences, the sciences, religion, etc. on the other*. In brief it is the comparison of one literature with another or others and the comparison of literature with other spheres of human expression (Carvalho, 2006: 74, emphasis ours).

Beginning with the *ut pictura poesis* tradition, which helped to reinforce studies in comparative literature, the objective of the present article is to discuss several methodologies used by this field of knowledge to address, specifically, dialogs between literature and the visual arts. This approach becomes particularly relevant when we remember that in the most contemporary development of the arts, “the borders between artistic genres are blurring together, or more specifically, their dividing lines are fraying” (Adorno, 2018: 21). We have thus divided this article into three sections. In the first, we will discuss a trio of methodological models presented by René Wellek and Austin Warren (1989). In the second, we will analyze the “time spirit” methodology, in accordance with Mario Praz (1982). In the last, we will use the model developed by Praz (1982) to present a case study focused on the

interactions between literature and painting in *Água Viva* [The Stream of Life], a novel by Clarice Lispector that explores the aesthetics of the nonrepresentational pictorial arts.

II. COMPARATIVE METHODOLOGIES IN THE LIGHT OF WELLEK AND WARREN

Wellek and Warren (1989) dedicated a chapter of the renowned *Theory of Literature*, first published in 1949, to the question of the complex interactions between the language of literature and the other aesthetic languages. In “Literature and the Other Arts,” part of the section focused on the extrinsic demands of literary theory, the authors consider the effectiveness of a series of comparative methodologies. We will discuss three of those methodologies: the first is based on the subjectivity of the viewer; the second, on authorial intentions and the “time spirit” of artistic schools; and the third, on the cultural/intellectual background. Although the text by the U.S. authors addresses certain parallels between literature and music, our intention here is limited—as mentioned above—to exploring the territories shared by literature and the visual arts. Finally, this section also seeks to determine the value of those comparative models for studies on the interaction between the arts in the contemporary world.

Notably, the authors (1989: 154) do not overlook the multiple modes of interaction between the arts, declaring that no scholar can deny that “the arts have tried to borrow effects from each other and that they have been, in considerable measure, successful in achieving these effects.” As we explained in the introduction, this dialog between aesthetic languages is secular and mutable along the time axis. Wellek and Warren (1989: 155) observe that in eighteenth century literature, the “addicts of the picturesque cannot be easily dismissed.” In the wake of this, we should remember that Antonio Candido (1977: 176), in his analysis of *O Uruguai*, by Basílio da Gama (1745-1795), argues that the most striking element in the text is the explosion of colors resulting from culture shock, in which “the platoons uniformed in blue and yellow face the Guarani warriors, adorned with yellow and blue feathers; the red uniform of the grenadiers corresponds to the red plumage of Caitetu’s cover.” This recognition of the historical weight of connections between the verbal and the pictorial prompts Wellek and Warren (1989) to evaluate a series of comparative methodologies.

The first of these methodologies is characterized by privileging the subjectivity of the recipient in the process of comparing works with different aesthetic languages. This approach suggests that we can juxtapose a painting and a poem if both “induce the same mood in me”

(Wellek, Warren, 1989: 157). However, the lack of systematization in this approach leads Wellek and Warren (1989: 157) to discuss the unproductiveness of this methodology: “parallels between the arts which remain inside the individual reactions of a reader or spectator [...] will, therefore, never lend themselves to verification and thus to a cooperative advance in our knowledge.”

Indeed, from a structuralist perspective, basing comparative analyses on subjective impressions can prove to be a fruitless method, insofar as there is not necessarily a convergence of meaning production in the readings of the works. However, based on the reception studies in the literature, it is held that art must be understood synchronically and diachronically in the act of reception, and thus, the concepts of the reader are essential to the discussion on the specificity of the literary text. In this line of reasoning, the methodology grounded in subjectivity gains traction, for the proponents of reception theory argue that the aesthetic reading can in no way be perceived as constant; following the publication of a particular work, as time passes, the understanding of the earliest readers is superseded by the reception of later audiences (Zappone, 2009: 168). The comparative criterion grounded in the particular effect of the work on the reader thus becomes unavoidable following the contributions made by reception theory to the artistic debates.

Wolfgang Iser (2002: 977) explains that the fictitious configures the imaginary, establishing a relationship in which “the represented world is not a world, but the reader imagines *as if* it were one.” In other words, the reader plays an active role in the process of signifying the text because it constitutes—through their imaginary—one of the essential elements for the consolidation of the fictional text. The meaning-construction process is the result of tension between the real, the fictional and the imaginary of the reader, and as such, the meanings of the artistic text should not be related to predefined interpretations, inscribed in the text and preceding the act of reading. According to Iser,

Consequently, meaning is not inscribed in the text as a solid be-all and end-all. Rather, it is the result of an inevitable operation of transmutation triggered and sustained by the necessity to cope with the experience of the imaginary (Iser, 2002: 980).

Because art does not have a stable meaning, we must reexamine Wellek and Warren's (1989) considerations and ask ourselves the following: would it be possible for a

reader to argue that this poem or that painting could be compared due to the fact that they are received—by them—with a similar feeling? The answer is affirmative, if we rely on Iser's (2002) considerations, which emphasize the subjectivity essential to the act of reading. Furthermore, recent studies in the field of semiotics have also demonstrated the validity of the comparative methodology grounded in emotions. For example, in proposing his pragmatic classification for the phenomena of intersemiotic transposition, Leo H. Hoek (2006: 170) suggests that from the receptive perspective, an individual (i.e., subjective) correlation can prove so effective that it becomes a collective correlation:

When an image and a text are associated as a result of personal affinities, the reference will be considered individual. An example: the character Maigret in Simenon's detective novels is, for me, as no doubt for many others, overdetermined by Jean Gabin's portrayal in the films based on those novels.

The second comparative methodology that we propose to discuss is characterized by being based on artistic theories and authorial intentions. Wellek and Warren (1989: 157) do not deny that “there are some similarities in the theories and formulas behind the different arts.” However, they believe that comparative investigations based on common artistic schools are problematic because the arts have divergent evolutionary trajectories. For example, the term Classicism cannot be applied uniformly to music, literature and painting. This is justified by the following reason:

[...] no real classical music (with the exception of a few fragments) was known and could thus shape the evolution of music as literature was actually shaped by the precepts and practice of antiquity. Likewise painting, before the excavation of the frescoes in Pompeii and Herculaneum, can scarcely be described as influenced by classical painting (Wellek, Warren, 1989: 157).

On this point, one of the main caveats in Wellek and Warren's (1989) text is that aesthetic languages should not be compared on the basis of a “time spirit,” as the

traditional history and the means of expression are far too different for each of the arts. In the words of the authors themselves, the study of aesthetic relations “is not a simple affair of a ‘time spirit’ determining and permeating each and every art” (Wellek, Warren, 1989: 165). However, that same methodology, strongly contested by the U.S. theoreticians, can present fruitful parallels in the artistic analyses performed by Mario Praz (1982), as we will see in the following sections of this article. Even Praz himself (1989: 56), aware of the suspicion awakened by that method, uses a humorous metaphor before opening his argument:

The reasons why one should not speak of a ‘time spirit’ determining and permeating all art seem to be of the same order as those brought forward against the possibility of a bumblebee’s flying: the volume and weight of the insect, the smallness of its wing surface, rule out the possibility; still, the bumblebee flies.

With regard to authorial intentions, Wellek and Warren (1989) signal that painter and poet have distinct objectives because they are embedded in different cultural traditions. As a result, research that is structured around intentionality is not endorsed by the theorists because “conscious intentions mean something very different in the various arts and say little or nothing about the concrete results of an artist’s activity: his work and its specific content and form” (Wellek, Warren, 1989: 158). Although poet and painter are the same person, the intentionality tends to vary significantly due to the artist’s need to adapt their expression to the aforementioned demands shaping the arts, whether they are pictorial or poetic. Accordingly, Wellek and Warren (1989: 158) conclude that “a comparison of the poetry and the paintings of Blake, or of Rossetti,¹ will show that the character (...) of their painting and poetry is very different, even divergent” (WELLEK; WARREN, 1989: 158).

However, it seems to us that the methodology of intentionality can also be productive in comparative studies between arts. As is widely known, Clarice Lispector (1920-1977), who was renowned for her commitment to language, also explored the fields of the visual arts. We thus call attention to the harmonization

between poetic and pictorial practices orchestrated by the Brazilian writer in *Água Viva*, an experimental novel in which

the writing progresses, interweaving synesthetic perceptions, amalgams of references to the art of language, of music, of painting—as if, with this recourse to diverse modalities of sensory perception, the text were less incapable of grasping the unspeakable (Oliveira, 2017: 266).

In this line of reasoning, what Wellek and Warren (1989) allege regarding the incompatibility between poetry and painting in Blake seems to not apply to Lispector’s artistic productions. This is because the abstraction of a painting such as *Interior da Gruta* [Cave Interior] (1960) converges with the tonalities of certain passages in the novel in question. Note that in the following passage the rhythmic (alliteration) and visual resources (animals of different colors) present in the poetic discourse converse—with ease—with the oneiric chromatic organization of the canvas below:

And if I often paint caves that is because they are my plunge into the earth, dark but haloed with brightness, and I, blood of nature (...). Forever dreaming cave with its fogs, memory or longing? *eerie, eerie, esoteric, greenish* with the slime of time. Inside the dark cave glimmer the hanging *rats* with the cruciform wings of *bats*. I see downy and *black spiders*. Mice and rats run frightened along the ground and up the walls. Between the rocks the scorpion. *Crabs*, just like themselves since prehistory, through death and births, would look like threatening beasts if they were the size of a man (...). All is weighted with sleep when I paint a cave or write to you about it (Lispector, 1998: 14-15, emphasis ours).

¹ Here, Wellek and Warren (1989) refer to William Blake (1757-1827), an English painter and poet, and Gabriel Charles Dante Rossetti (1828-1882), also an English painter and poet.

The final methodology that we have selected for debate proposes a comparison between the verbal and the imagistic based on a common social/intellectual background. Of all the methodologies discussed throughout the chapter, this is the one that most satisfies the U.S. scholar. The assumption of the method is simple: the receiving audience is not exactly the same for the different artistic languages, as “the social classes either creating or demanding a certain type of art may be quite different at any one time or place. Certainly the Gothic cathedrals have a different social background from the French epic (...)” (Wellek, Warren, 1989: 158).

Through this approach, we might better understand the reasons that lead certain artistic genres to be more widespread and democratized than others, particularly within the context of modernity, in which “the technical reproduction can put the copy of the original into situations that would be out of reach for the original itself” (Benjamin, 2017: 14). In other words, in that historical context, “the artwork reproduced en masse disdained the sacramental aura, with a ritualistic nature, in the name of a praxis closer to the audience” (Portolomeos, 2009: 34). Based on this methodology, according to the U.S. authors, there is a vast contribution by studies that investigate “how the norms of art are tied to specific social classes” (Wellek, Warren, 1989:159).

With regard to the chapter by Wellek and Warren (1989), some of their considerations are relevant to new comparative studies between literature and other arts, in the sense of delineating the specificities of aesthetic languages, or rather, of the three matrices of language, i.e., the acoustic, the visual and the verbal, as we are told by Santaella and Nöth:

Despite the great variety of media and channels and despite the considerable differences between media such as photography, cinema, television, video, newspaper, or radio, all sign processes and all aesthetic forms and genres, whether music, literature, theater, design, painting, engraving, sculpture, or architecture, can be subsumed under one of the matrixes or they are the result of mixtures and combinations thereof (Santaella, Nöth, 2011: 3).

We also believe that some of the comparative methodologies discussed by the scholars may be more

productive than they claim, particularly if we lay the foundations for studies in reception theory and semiotics. In this vein, in the following section, we will see how the comparative methodology related to the “time spirit” is one of the main avenues for Mário Praz’s (1982) research.

III. THE “TIME SPIRIT” IN MARIO PRAZ

In the latter half of the twentieth century, Mario Praz (1982) published a work of paramount importance for comparative aesthetic studies: *Mnemosyne: The Parallel Between Literature and the Visual Arts*. In this book, the Italian scholar uses the aforementioned “time spirit” to establish comparative lines between the poetic and the pictorial. In this section, we will discuss the main ideas from a decisive chapter of the work, “Sameness of Structure in a Variety of Media,” which demonstrates the feasibility of identifying an ideological and cultural unit when we compare aesthetic languages based on a specific historical reference.

The analytical philosophy utilized in this chapter is grounded—explicitly—in Vladimir Ja. Propp’s (1895-1970) studies on the morphology of fairy tales. According to this Russian theorist, it would be possible to “reduce all ‘magic’ tales to thirty-one functions and seven characters” (Praz, 1982: 57). Thus, with Propp’s model in mind, Praz (1982) searches for aesthetic patterns—emerging from artistic moments—present in both the literary and the imagistic text. In his words, with this methodology, “one may ask oneself whether, irrespective of the media in which works of art are realized, the same or similar structural tendencies are at work in a given period” (Praz, 1982: 57).

The Italian scholar leads us through a long history of art in that chapter, the intention of which is to pinpoint the transfigurations of the formal principles that shaped this history. In the context of Ancient Greece, for example, it is possible to see how the arts were orchestrated by a shared *ductus*, of a Pythagorean and Platonic nature. In other words, there was a melodic and symmetrical mathematics in the Hellenic era that guided all aesthetic expression, from music to poetry. In that period, the rhythmic proportions were so polished that even a piece damaged by the storms of the centuries could be reconstructed through the observer’s imaginary:

A Greek statue of the golden age, mutilated and reduced to a fragment which would normally be shapeless (as has befallen marbles from the Parthenon and others), reveals the melody expressed at its

Creation in its integrity because the architectural, or tonic, or plastic rhythm is perceived as a whole. The fact that some tracts of proportion are missing or obliterated does not in general affect the rhythmic unity of the whole, nor the awareness of it; the reconstruction in the perceiving mind is, so to say, automatic (Praz, 1982: 63).

Furthermore, Praz (1982) also compares different works by painters and poets who lived at the same time. One of those convergences should be highlighted in order to allow us to better understand the application of the “time spirit” methodology. It is a comparison between two artists of English Romanticism: William Wordsworth (1770-1850), the poet, and John Constable (1776-1837), the painter. In this line of reasoning, Praz (1982: 60-3) argues that we can compare the spontaneity of Constable’s colors with the descriptivism of Wordsworth’s verses.

With this, Praz (1982: 60) concludes that “the media of expression employed by the painter and the poet are different, but the two have in common a taste and a message.” This taste and this message are inspired by the “time spirit,” which confers a certain sacredness upon the natural landscapes. After all, “romantic nature is expressive” (Bosi, 2017: 97). It is thus plausible to examine this expressiveness of nature in the two works juxtaposed, for “what the painter has conveyed in a visual image, the poet renders in a language which vaguely hints at the implications of the natural scene” (Praz, 1982: 62).

Praz’s (1982) methodology can be adopted to compare Brazilian Romanticist works. One might think, for example, about the way in which the spirit of Indianism (a literary tradition) infiltrated the paintings of Rodolfo Amoedo (1857-1941), who, in turn, was inspired by the poems of Gonçalves de Magalhães (1811-1882) and Gonçalves Dias (1823-1864), such as “A confederação dos Tamoios” [“The Confederation of Tamoios”] and “Marabá.” In short, the possibilities for applying this methodology to our literature are vast and heterogeneous. In the following section, this will be demonstrated in greater detail. For now, what we can conclude is that the “time spirit” model, critiqued by Wellek and Warren (1989), was reclaimed in a very productive way by Praz (1982).

IV. ABSTRACT ART IN THE LITERATURE OF CLARICE LISPECTOR

In this section, we will discuss another chapter in the aforementioned book by Mario Praz (1982), “Spatial and Temporal Interpenetration,” which explores the intense dynamism of the interaction between the arts, spurred primarily by the explosion of avant-garde movements. We will then use the “time spirit” methodology to think about the work *Água Viva*, in dialog with the abstract pictorial arts that gained prominence in Brazil shortly before Clarice Lispector published the novel in 1973.

In that chapter, Praz (1982) continues to develop the idea of the “time spirit” as an important avenue for comparing literary works and paintings, particularly within the modernist context. Despite the enormous diversity of trends during that period, the scholar explains that “parallel lines of development can be observed in the various arts [...]. The same problems face writers, sculptors, and architects” (Praz, 1982: 199). Along those lines, for example, the production of James Joyce (1882-1941) is compared with that of Pablo Picasso (1881-1973), insofar as both artists express the complex interweaving of styles towards which the modern spirit converges: “In both painter and writer we find the general contraction of the historical sense and that intoxication with the contemporaneity of all historical style [...].” (Praz, 1982: 200).

In *Ulysses*, a work first published in 1922, Joyce combines a number of literary genres (poetry, storytelling, theatrical play) with a range of narrative techniques from different eras in the history of literature (monolog, dialectics, and enthymeme), as well as associating each chapter with an art, a color, a symbol and a scene from Homer’s *Odyssey*. In *Les Femmes d’Alger* (1907), Picasso also combines different painting styles; sections of the painting evoke Gauguin, the Iberian arts and the African arts, “whereas Cézanne is responsible for the hatching filling the space between the figures” (Praz, 1987: 200). Both the Irish writer and the Spanish painter drew on the modern tradition in order to reinvent aesthetic languages and thus create a new style characterized by this interweaving.

A brief overview of the social, historical and cultural transformations that have taken place over the past century is a key element that will allow us to understand how the abstractionist spirit—merely one of countless that emerged with modernity—made its way into Clarice Lispector’s novel. In general terms, it is possible to observe that throughout the twentieth century, the model of bourgeois society becomes increasingly consolidated and, as Marx and Engels (2012: 47) indicate, “the bourgeoisie cannot exist without constantly revolutionizing the instruments of

production and, thereby, the relations of production and, with them, the whole relations of society.” The set of social relations was thus modified, accentuated by a series of technical advances, and by the end of the century:

The world was filled with a revolutionary and constantly advancing technology, based on triumphs of natural science that could be anticipated in 1914 but had then barely begun to be pioneered. Perhaps the most dramatic practical consequence of these was a revolution in transport and communications that virtually annihilated *time* and *distance* (Hobsbawm, 1995: 22, emphasis ours).

This context marks the beginning of time-space compression, identified in the modern middle-class subject who begins to “have an idea of what was happening all over the world, through their daily newspaper” (Portolomeos, 2009: 32). That cosmopolitan society of the early twentieth century was located in the metropolis, the main allegory of modern life, which “in each of its constituent elements, such as urban planning, technology, industrialization, [...], characterize the time that emerged alongside the great international markets” (Portolomeos, 2009: 31). Consequently, given the consolidation of the power of the bourgeoisie, art also becomes a commodity:

As Marshall Berman notes, based on his readings of Marx, the modern individual possesses a creative and revolutionary individual force, but the capitalist system to which they belong rejects ideas that are unattractive to the market (Portolomeos, 2009: 29).

It is no coincidence that avant-garde movements emerged at this historical moment, with the objective of “criticizing the art institution as it was formed in bourgeois society” (Portolomeos, 2009: 39). According to Hobsbawm (1995: 192), the invention of the lens, for example, was decisive for the emergence of new dialogs between the arts, given that “in the new visual media, avant-garde and mass arts fertilized one another.” In this artistic explosion, Cubist painters began to open up space for the emergence of abstract currents by breaking down “the appearance of

objects and natural beings, geometrizing their shapes and flattening them” (Lopes, 2010: 17).

In Brazil, the *Semana de Arte Moderna* [Modern Art Week] in 1922 was “an event and a declaration of faith in modern art” (Bosi, 2017: 409). Although this event inspired unprecedented ideas within the national territory, Lopes notes that abstractionist aesthetics was not on the agenda in the *Semana* of 1922:

The *Semana de Arte Moderna* became the primary catalyst for debate, reflection and the creation of a critical conscience, lighting the flame of the modernist style from the north to the south of the country. However, abstraction was not part of this debate (Lopes, 2010: 29).

Abstraction, which emerged in Europe in the 1920s, was assimilated belatedly in Brazil and only began to gain significant space at the end of the early 1950s, driven by events such as *I Bienal de São Paulo* [I São Paulo Biennial], which played “a decisive role in modernizing the abstract languages” (Lopes, 2010: 40). In later years, the abstract arts are situated in the context of Clarice Lispector’s literary production. Our hypothesis is that there was an abstractionist “time spirit” that potentially inspired the style of *Água Viva*. The fact is that in general, the most prominent characteristic of post-war Brazilian literature is “the conscious *interpenetration of planes* (lyrical, narrative, dramatic, critical) in the pursuit of a broad and all-encompassing ‘writing’ capable of mirroring the pluralism of modern life” (Bosi, 2017: 415, emphasis ours). That *interpenetration of planes* is precisely the foundation used by Praz (1982) to dialog about the interaction between the arts in modernity and post-modernity.

In his text, Praz (1982) highlights several characteristics of novels by Henry Green (1905-1973) that are compatible with the key idea of abstract painting, i.e., the negation of “its condition as a reflection or double of the world, in order to establish itself as an autonomous and nonobjective language” (Lopes, 2010: 21). Accordingly, in his novels, to evade the classical mimetic formulas, Green performs the following procedures:

the substitution of a much subtler arabesque of conversations and inconclusive episodes [...] for a plot in the current sense of the word [...]; the placing of

the story almost outside a definite time and space [...] the nearly total absence of descriptive passages—all these features contribute to the impression of abstract art (Praz, 1987: 223).

It is intriguing to realize that the quotation above could refer to the poetic prose of *Água Viva*. In this work, Clarice Lispector ruptures the principles of the narrative tradition by abandoning elements such as a well-defined time and space for action. In short, it is possible to say that in this experimental novel, rather than following the pathways of a linear or fragmentary story, the reader is asked to glimpse a mosaic composed of images, thoughts and forms: “But I am kaleidoscopic: I’m fascinated by my sparkling mutations that I here kaleidoscopically record” (Lispector, 1998: 31). According to Bosi (2017: 452), the disruption of the factual plot and the use of unusual metaphors and reveries for the flow of consciousness are consistent characteristics of the Lispectorian style, which “in its manifest heterodoxy resembles the model christened by Umberto Eco as ‘opera aperta.’” We thus argue that in *Água Viva*, these procedures were enhanced by the dialog with abstract pictorial art present since the selection of the epigraph by the Belgian artist Michel Seuphor (1901-1999): “There must be a kind of painting totally free of the dependence on the figure [...]”

As we mentioned above, in the years leading up to the publication of *Água Viva*, the nonfigurative art movement gained increasing force in Brazil, particularly following the creation of museums (São Paulo Museum of Art [*Museu de Arte de São Paulo – MASP*], São Paulo Museum of Modern Art [*Museu de Arte Moderna de São Paulo – MAM*]) dedicated to spreading abstractionist ideas by encouraging “lectures and debates that would broaden the reflection on these movements” (Lopes, 2010: 38). Over time, these new artistic approaches became established in the heterogeneous Brazilian artistic landscape and, in one way or another, infiltrated the Lispectorian literature, which demonstrates that it is aware of its own abstraction. The passages below, in which the narrator speaks to the reader about the aims of her writing, illustrate this point:

All of me is writing to you and I feel the taste of being and the taste-of-you is as abstract as the instant. I also use my whole body when I paint and set the bodiless upon the canvas, my whole body

wrestling with myself. You don’t understand music: you hear it. So hear me with your whole body. When you come to read me you will ask why I don’t keep to painting and my exhibitions, since I wrote so rough and disorderly. It’s because now I feel the need for words—and what I’m writing is new to me because until now my true word has never been touched. The word is my fourth dimension (LISPECTOR, 1998: 10).

I am speaking to you in the abstract and I wonder: am I a cantabile aria? No, you cannot sing what I am writing you. Why don’t I tackle a theme I could easily flush out? but no: I slink along the wall, I pilfer the flushed-out melody, I walk in the shadow, in that place where so many things go on (LISPECTOR, 1998: 73-4).

This confluence between literature and painting in the national “time spirit” leads us to ask the following question: what perspectives from abstractionism were captured by the poetics of Clarice Lispector? To answer this question, it is necessary to think about the two aspects that comprise abstract art: geometric abstraction and the informal and lyrical tendency. The former was derived from Cubism and is focused on the “rational and universal character of geometric lines and forms [...], as well as pure colors, flat or unmixed” (Lopes, 2010: 18). According to Oliveira (2000: 265), we find traces of this current in *A Paixão Segundo G.H.* [*The Passion According to G.H.*], a book by Lispector, published in 1964. The second tendency, which would dialog with *Água Viva*, emphasizes the unconscious and intuition, “in forms removed from the observable reality, although—at times—it preserves simplified figurative elements, illustrating a form of abstraction based on figuration” (Oliveira, 2017: 265). This is exactly what Lispector does in her poetic prose, in which the images—without predetermined outlines—have a highly reflective and subjective charge, while not being subjugated to a plot in the traditional sense:

But 9 and 7 and 8 are my secret numbers. I am an initiate without a sect. Avid

for the mystery. My passion for the crux of numbers, in which I divine the core of their own rigid and fatal destiny. And I dream of luxuriant grandeurs deepened in the darkness: whirl of abundance, where the velvety and carnivorous plants are we who have just sprouted, sharp love—slow faint (Lispector, 1998: 30).

We can therefore argue that in the middle of the previous century, there was a “time spirit” that circulated among the different Brazilian arts, which opened up space for the development of abstract proposals, both in the imagistic and verbal arts. The correspondences between Lispector’s text and nonfigurative painting are so great that it has led many studies to focus on questions related to the interweaving of aesthetic languages by the author. Solange Ribeiro de Oliveira, for example, notes that in the novel in question, the writer is engaged in recreating pictorial language with words rather than pigments:

Above all, as with abstract painting, which is underpinned solely by its intrinsic elements—color, line, volume, texture—literary abstractionism, imitating the practice of its sister art, explores its own material, the verbal media. The painter/narrator/character of *Água Viva* endeavors to replace the paint and the brush—the material of painting—with the word (Oliveira, 2017: 266).

As we have seen, contrary to what Wellek and Warren (1989) believe, Mario Praz (1982) shows us that the comparative methodology based on the “time spirit” can be very productive. To do that, the Italian scholar needed to analyze the social, historical and cultural atmosphere that permeated artistic productions from different moments of human history, but “it should not be thought, however, that the spirit of an epoch permeates all its artistic productions simultaneously” (Praz, 1982: 68). It is therefore essential, in a study of this type, to be very careful in the selection of the works, to analyze their historical, social and cultural context, and to recognize and respect the specificities of each of the artistic languages

involved in the study. Furthermore, we reiterate that the models proposed by Mário Praz (Praz, 1982: 68) can be adapted to study the Brazilian arts—respecting, of course, the specificities of their context—as we demonstrated in this section based on a work by Clarice Lispector.

V. FINAL CONSIDERATIONS

Methodologies for comparative studies evolve over time, interact with one another, and sometimes complement each other. Although Wellek and Warren’s (1989) chapter proves to be rather dated for studying the dialog between the arts in contemporary times, we can deduce that the considerations of the U.S. authors are important for ensuring that the specificities of artistic systems are not overlooked in comparative analyses. Praz’s (1982) considerations, which diverge from Wellek and Warren with regard to the “time spirit,” are crucial to understanding the artistic expressions that are prominent at certain historical moments. Accordingly, reading Praz (1982) proves to be very productive when we seek to analyze works originating within the context of modernization, as well as the consolidation of that historical-cultural moment in modernism, as is the case with the work of Clarice Lispector.

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Review on Cognitive Mediation in Social Actor Representation in Discourse

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Abstract— This paper has set off to unearth how cognitive construal operations anchor social actor representation in discourse. Most of the previous literature resorted to different approaches to deal with the domain of social actor representation focusing on analyzing the text itself rather than taking into consideration how the given linguistic choices provoke different conceptualizations in the mind of the reader. Thus, the present paper seeks to address the association between social and cognitive aspects of the text. It is motivated by the lack of rigorous critical sociocognitive analysis that address the enacted ideology as a social and cognitive phenomenon. Furthermore, the paper highlights the crucial role of cognitive conceptual abilities as a mediator between text and society and recommends the adaptation of sociocognitive multimodal analysis to qualitatively and quantitatively analyse text to cover both descriptive and interpretive levels of analysis.

Keywords— social actor representation, cognitive construal operations, ideology.

BACKGROUND

The present paper centers on sociocognitive approach to investigate how certain cognitive abilities function as a mediator to anchor the intended social actor representation (SAR) in a given social practice. This section provides brief literature of some previous SAR studies. It then goes on to present number of studies on Cognitive Linguistics to Critical Discourse Analysis (CoL-CDA). A growing body of literature has investigated SAR adapting van Leeuwen's socio-semantic model (2008) such as that conducted by Anwar (2018) who has explored how Trump follows particular strategies in his tweets to deliver certain opinion over critical issues. The qualitative study has provided a deep analysis of fourteen tweets posted in the period between January and April 2018. The researcher has found that simple words in tweets can hold implicit and explicit messages, Trump often uses inclusion strategy over exclusion, and that the president of the United States uses his power to influence the citizens about his personal political perspective.

Evayani and Rido (2019) on the other hand, have provided an outline of their previous work in CDA to examine SAR in sexual violence issue in newspaper articles, namely New York Times and Jakarta Post Newspapers to analyze the representation of victims and perpetrators in the articles discuss sexual violence actions. The study has adapted van Leeuwen's framework (2008) and has found that in their articles, both newspapers use suppression and backgrounding strategies, and that victims are mostly represented in passive agents, while active agents are spaced for perpetrators. In terms of the inclusion strategy, the researchers find that there is a salient difference between the two newspapers; New York Times presents actors by their surname and their social status like "Mr., Dr., Prof., etc." whereas Jakarta Post tends to present actors by their names, age, and occupation.

Examining whether SAR can be applicable to literary works, AbdulWahid (2020) has attempted to demonstrate how characters are represented in Sinan Antoon's Self-translated novel *The Corpse Washer*. The researcher investigates the way in which characters as social actors

reveal their own ideologies, and perspectives through their interaction and examines how the topic is signaled out through the major characters of the novel. CDA has been adapted to analyze major characters' utterances through a three-pillar framework; van Leeuwen's socio-semantic model (2008), Tajfel's social identity theory (1978, 1979), and the narrative components by Phelan's (1989, 2007). For more validity and reliability, a corpus analysis is conducted to study the concordance of the social actors in the novel. The findings have shown that characters are frequently included than excluded, activated more than passivated, SAS tend to be individualised, specified, functionalised, and identified. In addition, the framework has provided the researcher with important information about SAR in literary texts, and confirms findings of previous studies by adding additional evidence that SAR can flexibly analyze first-person narration novels.

Considering the aforementioned, the previous studies on SAR have accounted for the descriptive level of analysis and neglect interpretations achieved by addressing cognitive aspects associated with the reader's mind. The negotiations of cognitive constructions cannot, however, be satisfactorily explained by SAR alone. It falls short of what it claims to be necessary for the dialectical link between text and social practice, since it does not provide an in-depth exploration of how these representations are further connected to social activities (Al Maghlouth, 2017, p. 21). In order to connect the social level and literary level, a mediator is required.

More recent attention has been paid for the provision of cognitive aspects of media discourse to address linguistic choices from a common perspective. Scholars have made use of CoL not as a single framework, but as a paradigm made up of several frameworks including cognitive grammar (Langacker, 1987, 1991, 2002, 2008), conceptual semantics (Talmy, 2000), frame semantics (Fillmore, 1982, 1985) and conceptual metaphor theory (Lakoff and Johnson, 1980, 1999). For example, Lakoff and Johnson's (1980) Conceptual Metaphor Theory has provided the lens through which naturalised or opaque ideological patterns in text and conceptualisation can be diagnosed.

Hart(2011a) has proposed that Talmy's (1988, 2000) theory of force-dynamics offers a further, useful framework for the Cognitive Linguistic Approach to CDA. Hart himself has analyzed immigration discourse using this analytical framework, then, he identifies the ideological qualities of force-dynamic conceptualisations in his data. In another significant study, Hart(2013a) has adapted CL-CDA to compare between online press reports of violence in the UK student fees protests on the 10th and

24th of November 2010, to give answers about how the linguistic choices are reflected as specific cognitive models and (re)constructions in the minds of readers. In addition, the study focuses on patterns of construal that index wider ideological discourses and how the available alternative image schemas facilitate different construals of protest events.

An in-depth critical analysis of press reports on violence in political protests has been provided by Hart (2013b). He has extended the scope of CoL-CDA by incorporating Langacker's model of Cognitive Grammar in an analysis of the alternative event-construals invoked in both *The Guardian* vs. *The Telegraph* press reports. The study is significant in that it provides insights recognisable in the wealth of critical metaphor studies, informed by Lakoff and Johnson's (1980) Conceptual Metaphor Theory, which have recently appeared (e.g. Charteris-Black 2004; Goatly 2007; Koller 2004; Musolff 2004; Santa Ana 2002 and many more). It also presents a framework for analysing representation at both levels; text and conceptualization, in which the problems of cognitive equivalence are thoroughly addressed (cf. Stubbs 1997; O'Halloran 2003; Widdowson 2004; Billig 2008). The results have shown that systematic differences in construal are found across several parameters of conceptualization to represent potential sites of ideological reproduction. The differences appear in the schematization and various 'focal adjustments.'

Hart (2017) has analyzed the British Miners' Strike of 1984–1985 to examine the significance of media stance which according to Hart "remains a controversial issue today" (p.3). For Hart, authors including miners, journalists and other commentators believe that the media worked to destabilise the strike and that media coverage has anti-trade union agenda. The researcher has drawn on Cognitive Linguistic Critical Discourse Studies (CL-CDS) to show how the used metaphorical framing of the strike, which construed the strike as a war between the National Union of Miners and the State. The same metaphor has persisted along the strike period and used as media strategies of (de)legitimation. The study has shown how this metaphor is realized in linguistic, visual and multimodal forms of media representation.

Voice (2018) has applied Cognitive Grammar to discourse-level analysis (following Pincombe, 2014, Cognitive Grammar (Langacker, 2008) to a clause-level CDA of lexicogrammar (see Hart, 2013; 2014; 2018) to investigate the ways soldiers use language to report and structure their experiences of conflict. The researcher has examined autobiographical descriptions of acts of killing from wars across the 20th and 21st century.

The study has highlighted the importance of narrative context and background knowledge in the interpretation of individual clauses. Inferred intentions can function as reference points (Langacker, 2008; Harrison, 2017), marking continuity or deviation from mind-modelled (Stockwell, 2009) norms associated with the perception of an agent across discourse. The analysis has demonstrated that diverse stylistic strategies construe force and causality in a number of ways, Cognitive Grammar can effectively account for the ideological construal of killing in soldiers' writings, and that from a cognitive perspective, the adaptation of the cognitive model to consider the perception of intentionality promises further developments in the critical and stylistic analysis of discourse.

In his analysis of textual Multimodality in Hollywood Iraq war films, Aljubouri (2019) has employed an interdisciplinary cognitive quality to the adopted framework (textual Multimodality) to enhance the critical nature of his study. The researcher has tackled the misconception of facts and misrepresentation of Iraq and Iraqis, which he "find notoriously unfair"(p.1) as he has provided some insight into showing how the state of affairs can be institutionally distorted in order to affect the audiences' views through the medium of films. Aljubouri has chosen three films to be analysed by adopting a Multimodal Critical Discourse Analysis framework as the filmic semiotic resources has been explored to probe how the Iraqi identity is represented in the selected films.

Aljubouri (2019) has argued that his data supports Lakoff and Johnson (1999: 34) view "that the conceptual structures formed in our minds are formulated according to our body shapes (and postures), for instance, our orientations are determined by our sense of sight which is realized in our fronts not backs and according to this front posture we interact with other people and walk forward, not backward. Thus, this orientation can underlie how "speakers describe the location of one entity (the locandum) in relation to another (the reference object) in a way that is relative to the speaker's own 'co-ordinates' in space (Aljubouri, 2019, p.76). On this ground, for Aljubouri (2019) What makes Hart's approach so significant is that it pays intensive attention to the way written and visual texts are comprehended by viewers. The researcher has analyzed the activated or passivated social actors in Van Leeuwen's (2008) terms according to the variables (or points of view) proposed by Hart (2014a), i.e., Anchor, Angle, and Distance.

As for Srie (2020) he has applied another cognitive framework for more objective and more systematic approach to study characterization in Golding's *Lord of the Flies* and Orwell's *Animal Farm*. The researcher has

adapted viz. Culpeper's (2001) model of cognitive stylistics and Jeffries' (2010) model of critical stylistics to find out the textual cues that participate in building a character and investigates how the authors create the characters according to their ideologies.

The study has concluded that there are typical stereotypes in both novels. Both authors create a clash between Good and Evil. The Evil force is embodied by character(s) with physical appearance, stupidity or negative use of intelligence, primitive way of thinking with indecent behaviors. The Good force is presented by character(s) with attractive appearance, moral values appealing traits and cleverness. At the same time, both authors share a commonality of distinguishing between Democratic and Dictatorial regimes represented by the characters. *Lord of the Flies* has an array of contrastive ideas represented by the characters namely between civilization and savagery, primitive and rational thinking, good and evil, and between democracy and dictatorship. Whereas the characters in *Animal Farm* show the clash between slavery and freedom, creative and restricted thinking, fabrication, manipulation, and reality, justice and injustice, and between democracy and dictatorship. In what have been mentioned above, the present paper represents a development of, the aforementioned review by highlighting the association between SAR and Cognitive configuration. Therefore, it is recommended that a rigorous analysis can be conducted by a sociocognitive multimodal analysis that comprises both aspects.

SOCIAL ACTOR REPRESENTATION

In general, the construction of identity is an essential part of research steps in many social sciences, where people are categorized within specific linguistic and non-linguistic contexts. Therefore, it is important to identify the social actors in this context. With regard to discourse, Social Actors (SAs) are "the participants of social practices" (van Leeuwen, 2008, p. 23). The participant can be an individual or an object that performs and constructs various activities through discourses to carry out different ideologies and perspectives and can be seen by different linguistic and non-linguistic mechanisms. Social Actor Analysis of van Leeuwen (2008) will be quite convenient in dealing with the descriptive level of analysis (see Figure 1). van Leeuwen (2008, p.23) demonstrates that:

[u]nlike many other linguistically oriented forms of critical discourse analysis, I will not start out from linguistic operations, such as

nominalization and passive agent deletion, or from linguistic categories, such as the categories of transitivity, but instead will draw up a *sociosemantic* inventory of the ways in which social actors can be represented and establish the sociological and critical relevance of my categories

before I turn to the question of how they are realized linguistically (*italic in original*).

He, then, explains that his “account of the representation of social actorswill be grounded in linguistics. Each of the representational choices I propose will be tied to specific linguistic or rhetorical realizations” (p.25). This means the ways of representation can be investigated through the use of the formal rules of representation.

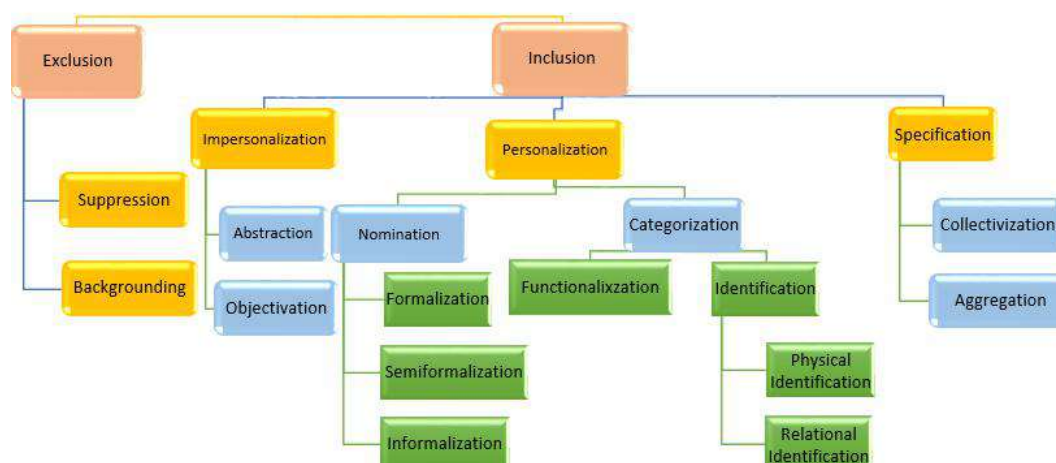


Fig.1: Partial network of Social Actor Representation (van Leeuwen, 2008, p55)

COGNITIVE LINGUISTICS TO CRITICAL DISCOURSE ANALYSIS (COL-CDA)

At first and exclusively, CoL was associated with a few introductions in the western seaboard of the US till it got spread during the 1980s among scholars in Europe, especially in Belgium, Holland, and Germany (Dabrowska & Divjak, 2015, p. 1-2; Barcelona & Valenzuela, 2011, p. 17; Evans et al., 2007, p.2). The collective works of pioneers bring CoL into a more coherent approach within the publications of Lakoff's *Women, Fire and Dangerous Things* (1987) and Langacker's *Foundations of Cognitive Grammar* and *Topics in Cognitive Linguistics* (a compilation of influential articles edited by Rudzka-Ostyn in 1988).

Langacker (1987, p.12) is one of many other scholars who looked beyond the prescriptivism of structure to the descriptivism of meaning (literal and nonliteral). According to CoL, conceptual meaning does not directly reside in words. However, Tenbrink, (2020, p.59) argues that concepts are too complex to be encoded directly in the language, while the linguistic level reveals part of the content. The lexical item supplies access to the conceptual model which has the crucial meaning aspect. Thus, in the sense of ‘access semantics’, conceptual knowledge is

reached by language (the abstract and schematic access point).

While investigating syntactic and semantic structures in relation to thought, cognitive linguists develop theoretical accounts of how the physical environment is related to different languages and represents their speakers’ thoughts (Tenbrink, 2020, p.57). Ali (2021, p.44) believes that from cognitive perspective, knowledge of the language is not gained by fixed patterns of competence, but rather it is very much derived from the patterns of language in use. This is the so-called *usage-based paradigm*. The conventional patterns of linguistic units are developed to fulfill the communicative needs of speakers, and then get stabilised within a given speech community.

Since conceptual-blending theory studies were gradually developed in the late 1990s, more attention has been given to the ongoing language processing and its open-ended nature in actual language use (the procedural and contextual aspects). Stressing on context-dependence, CoL is intertwined with some pragmatic approaches such as Relevance Theory. Such multidimensional focus is enhanced by the growing belief in the exchange of ideas between cognitively-minded pragmatics and cognitive thinking (Ungerer & Schmid, 2006, p.346).

However, the theory of CM is not received in a vacuum; there were some precursor theories that led to its emergence. Neuroscientists and cognitive linguists cooperate to draw the features of CM. Neuroscience raises the slogan *Neurons that Fire Together Wire Together* (Lakoff and Johnson 2003, p. 256). The slogan claims that when an abstract concept is objectivized to be understood metaphorically, the brain activated two sets of neurons (When repeatedly activated, the connections get strengthened). The neurological correlation reflects the entrenchment of CM. Supporting this claims, Ungerer and Schmid (2006, p.344) assert that as a matter of fact, the embodiment-of language thesis opens new horizons for a number of approaches in CoL, CM is the most prominent of which. They assert that the striking similarity of figurative expression in totally unrelated languages and cultures can be explained in CM. Which is supported by Hart (2014, p.98) who states that conceptual metaphors are the result of metaphorical expressions related to abstract conceptual knowledge structures.

CoL-CDA approach investigates one or more of the discursive strategies in discourse that present a particular social topic, group or event. One of these construal operations is schematization. To realize the structural configuration strategies, Schematization realizes the basic structural properties of a situation or event. To represent a given scene, a particular image schema (abstract conceptual structures which represent recurrent patterns of embodied experience) is selected as a model. Hart (2014, p.109-110) identifies the association between language and cognition into specific points. First, Culture is the source of meaning which is derived from nonlinguistic experience. Thus, language is linked to experience in two ways:

- The meanings attached to words, phrases, and grammatical structures are derived from experiences of the body and interaction with the physical environment including visuospatial and sensory-motor, as well as the experiences people have from their culture.
- Language encodes experience. The meaning of a word or sentence lies in what it conjures of encyclopedic knowledge structures and dynamic mental representation.

Second, cognition domains such as memory, imagination, reason, and perception have a key role in language production, which are found within one integrated cognitive system. For instance, the image schema emerges pre-linguistically as they form the basic meaning of linguistic units (including grammatical units). Our basic understanding of the described situation or event relies on those image schemas for that they appear as gestalts (holistic patterns of experience) (Hart,2020, p.99). Based on Cognitive Grammar, alternative grammatical devices are naturally available to code the same situation 'precisely because of their conceptual import – the contrasting images they impose' (Langacker 1991, p.295).

Cognitive conceptual operations include different strategies, such as framing, positioning, and identification strategies (see Figure.2). For instance, frames are the encyclopaedic knowledge structures accessed by lexical items. They represent our cultural experience, thus constitute the source of richer, more specific information that defines our basic conceptualization to further shape our understanding or evaluation of the target scene. Frames are realized by categorisation and metaphor, i.e. the conceptual operations represent the general cognitive ability to compare areas of experience (Hart,2020, p.100).

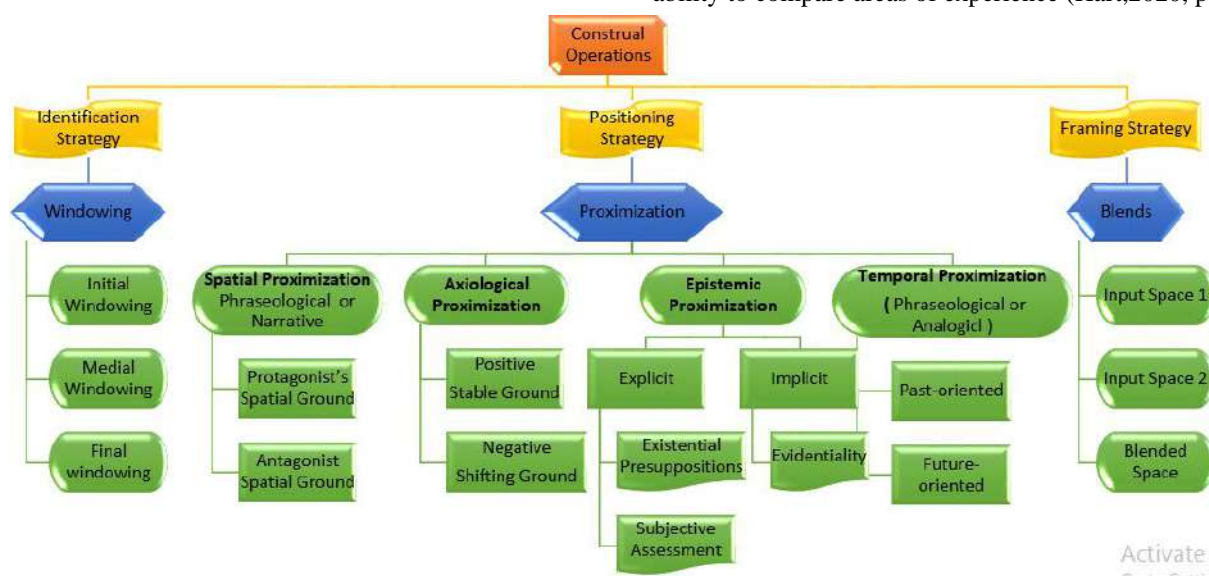


Fig.2: Construal Operations (Hart, 2020)

Identification is another type of strategies that is concerned with the question which aspects of a given situation are selected to be conceptualized and the extent to which an aspect is salience relative to another? Examples of Identification Strategies are inclusion/exclusion, foregrounding/backgrounding, figure/ground, and windowing. Such strategies are realized by construal operations to distribute attention over a scene in different ways. Finally, the construal operations of viewpoint and deixis are exploited to realize the last type of strategies.i.e. positioning which embodies our ability to assume a different perspective on a given scene. Positioning strategies deal with where we locate ourselves in terms of time, space, and evaluation, and where we situate other text elements (actors, actions, and events). (Cap, 2006, 2008; Chilton, 2004) study positioning strategies in discourses seeking justification for military intervention (Hart,2020, p.101).

CONCLUSION

It has been established in the literature review that discourse and context are associated by a reciprocal relation anchored by the cognition mediation. As an example of that, construal operations depends heavily on frames and schmetizations realized by lexical items related to the encyclopaedic knowledge that represents cultural experience. The same lexical items utilized for inclusion as a discursive strategy in SAR are employed as access for cognitive configuration to further shape the reader's understanding and evaluation of the actor. In other words, social actors are observed through the refracting lens of the different construal operations. Their distorting effects direct the reader to see the social actors in a particular way and to focus on certain characteristics of them at the expense of others. Identification strategy is realized by deictic expressions that allow to locate SAs in certain positions seen by specific point of view.

As for positioning strategy; in the course of discourse, the cognitive model is populated by conceptual elements (SAs, actions, times, and places) that are represented explicitly or implicitly in the text. They are mapped out within the three-dimensional space by connectors and vectors. The connector represents the social actor's attributions and possessions which are realized by ways of inclusion and exclusion. However, the vector represents material processes between elements including the conceptualizer at the deictic centre which are, in turn realized by ways of activation and passivation of the SAs. Crucially, the mapping out of elements inside the discourse space reflects the intended representation as a construed reality.

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Sense of Cultural Alienation and Estrangement in Anita Desai's 'Baumgartner's Bombay'

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Abstract— *The feeling of belongingness gives strength and confidence and makes one feel connected with the people and the place. There is probably no exact term to describe a feeling of not belonging anywhere. One feels isolated and alienated even amidst people. A sense of estrangement creeps in even when one is surrounded by people. It is a strange situation when one is forced to leave one's native place as there is nothing left and is forced to flee to a place where he is not accepted for he doesn't belong to that new place. The turmoil experienced by the individual in such situations and the variations in cultures across borders is well portrayed by Anita Desai in her 1988 novel, 'Baumgartner's Bombay'. The paper attempts to focus on the inner nooks of the internal psyche experienced by the protagonist Hugo throughout his life journey. A paradox of belonging to and not belonging is felt at the same time by the protagonist. Anita Desai portrays the cultural disparities and sense of estrangement with an authentic excellence.*

Keywords— *Culture, alienation, estrangement, cross cultures, borders.*

I. INTRODUCTION

An outcast, a pariah, an alien, the list may go on to describe the synonyms of the feeling of not belonging to a particular place. The terms are only close to each other but the real trauma and the turmoil undergone by an individual is not easy to express. The feeling developed because of a strange situation where the person is born and brought up in a place but cannot continue to stay there due to various situations prevailing at that time. A sense of not belonging creeps in and so is forced to flee to a new place. The place is new not just in terms of geographical differences but the cultural variations make him feel out of place. The people also do not accept him as he is a pariah and does not belong to the place.

Anita Desai could bring out the true essence of the feelings and the experience undergone by Hugo through her novel, 'Baumgartner's Bombay'. She is an Indian author born in Mussoorie, India to a German mother Toni Nimme and Bengali (Indian) father D.N.Mazumdar. She grew up speaking German at home and other Indian languages like Bengali, Urdu, Hindi and English outside the house. As a

child, she was closely associated with Indian culture and she visited Germany later in her life. With her knowledge at school, English became her literary language and she began to write at the age of seven. Her first story was published at the age of nine. This reveals her association with German and English languages and her exposure to both the cultures. Though the novel is written in English basically, Desai showers Indian languages along with German and Hebrew into the narrative through quotations and dialogues complementing the transnational setting of the novel. Not just the languages, the novel also presents a diverse geological and a varied cultural landscape, featuring Berlin, Venice, Calcutta and Bombay.

II. THEME

Some of the basic themes dealt with in Desai's novels are alienation, marital relationships, struggle for existence, victimization of the weak, search for identity, existential predicament and the like. It can be observed that her protagonists mostly suffer from a feel of alienation and consequently a deep sense of existential anguish. She

excels in presenting the psychological mayhem of the characters through her narration, thus taking the readers on a ride into the innermost recesses of the characters. She also employs the modern techniques of fiction like the stream of consciousness, interior monologue, symbolic use of evocative imagery, use of Nature representing good and evil, use of city life in comparison and contrast to the village atmosphere, and many other themes to reveal the psychic status of her characters.

The novel, 'Baumgartner's Bombay' is Desai's tenth novel written in 1988, depicting the story of a German Jew named Hugo Baumgartner who flees the Holocaust to Bombay. The life of Hugo depicts his struggle for existence and sense of belonging to and not belonging to. The irony is in the title of the novel reflecting belongingness, 'Baumgartner's Bombay', indicating the place Bombay belonging to Baumgartner, whereas it doesn't belong to him in the first place and on the contrary, he is not accepted but treated as an alien or a pariah, and is termed as firanghi or a foreigner. It is also equally misleading to mention the association with only Bombay, where as the novel is set as much in Berlin and Calcutta as in Bombay.

Paul West in his review entitled, "The man Who Doesn't Belong" published in the New York Times (1989) reflects thus,

"This is a daring, colorful novel almost impossible to absorb in one reading, and rightly so because it's about imperfect knowledge. The very title, with its quasi-guide book roll, set me wondering. Does it, like a "Fodor's Beijing", flirt with completeness, or does it remind us how subjective all knowledge is and therefore how unreliable? Like Anita Desai, who has a subtle mind, we can get the best of both nations if we make the key phrase into a title: 'Baumgartner's Bombay' sounds at once authoritative and tentative. If, however, we gently offer "Fagin's London" or "Heathcliff's Liverpool" (he was found there, remember), the phrase implies the mellow dignities of bias. What Ms. Desai depicts here is how one particular man's presence in a city alters that city for everyone in it, himself too; and then he thinks: Since I change it, I know it. What can a mote know? We savor Ms. Desai's title as a thoughtful emblem of the novel it adorns."

III. TITLE

Anita Desai chose the theme and the title with utmost care, and even the names of the characters are selected very

carefully. The name of the protagonist, Baumgartner attempts to show association with the environment, Baum meaning tree, and gartner meaning the gardener is indicative of the connection of man with the environment. It cannot be denied as strange coincidence that his profession or his father's rather is that of a timber merchant being related to his name. Hugo moves to Bombay and spends nearly thirty years of his life, but ironically, it could never become 'His' place-

"The life of Bombay which had been Baumgartner's life for thirty years now-or rather, the setting of his life; he had never actually entered it, never quite captured it; damply, odorously, cacophonously palpable as it was, it had been elusive still" (255).

Surviving the holocaust and being forced to flee to India leaves an indelible mark on Hugo's mind. His attempts to feel at place only increase his feeling of being out of place. He is not accepted as Indian. He remains a foreigner and is treated as one because of his looks and appearance and the cultural differences. The physical alienation is displayed through the historical experience of war and displacement and the psychological alienation from the 'mother tongue' as there is no clear suggestive alternative language to express the consciousness and interior monologues of the character. The narrative constantly presents an emphasis on language to establish both Baumgartner's position as the representative of the human and as the other, the alienated (Jewish) presence that haunts the novel.

IV. ALIENATION

The sense of not belonging to is expressed in a clear and subtle manner by Desai through her depiction of the humble nature of the character. Hugo is a Berlin Jew who, in an attempt to escape the Nazis, reaches India and settles in a seedy apartment behind Taj Hotel in Bombay. He lives with cats and for cats; he doesn't mind even being called, 'The Mad man of the Cats'. He starts his day with a plastic bag to fetch food for his cats which is actually the remnants of the food from the restaurants in the small, narrow lanes of Bombay populated by the native Indians who are themselves refugees of famines and draughts. The group of people is in itself a mix including Hiramani, Taraporevala, Barodekar, Coelho, Da Silva and Patel. He is confused as he doesn't know which language to use as they don't share a common language. He is so sensitive and selfless as he politely attempts to greet them and mumbles an all purpose, inadequate "Good morning, Salaam".

Despite spending so many years, Hugo does not belong at this address, or in the down-at-heel Café de Paris next

door. He didn't belong in the detention camp for Germans that the Indians held him in for six years during World War II. Nor did he belong to Calcutta where he first came and lived happily before the war. Life became increasingly complicated and dangerous in Berlin, so he didn't belong there either. His childhood though was bright and rich as his father owned a furniture showroom, tramped the streets with an ivory-knobbed cane, only to end up in Dachau. So he didn't belong there.

"Accepting but not accepted; that was the story of his life – the one thread that ran through it all."
(Desai, 20)

Hugo suffered this feeling of being isolated and different from the main stream right from his childhood. As a child he wouldn't understand the reason or being treated differently, nor did he know how to deal with the situations. Being a Jew, he was denied the pleasures of the outside world. Once in a Christmas party, the children at school were sent presents by their parents. But Hugo didn't receive any as even their parents were not aware of this. Hugo feels isolated and cut off from other children. His mind is filled with shame and agony. Anita Desai describes accurately:

"Then the agony was over and he could collapse into the dark ditch of shame. What was the shame? The sense that he did not belong to the picture-book world of the fir tree, the gifts and the celebration" (Desai, 36)

As he grows older and the changing situations, Hugo develops a sense of not belonging to or a pariah as he is always treated as a firanghee (foreigner), but not tired of his attempts to get familiar and acquainted with the surroundings. Hugo's best friend was an Indian businessman named Chimanlal who cared for Hugo genuinely and served as his patron. Chimanlal and Hugo continue to enjoy their friendship and they buy a racehorse together and go to the track where they win several trophies. But unfortunately these trophies turn out to be the real cause behind Hugo's murder by a drug-addicted German hippie who wanted them for money.

The theme of the novel presents a simple of life that whatever happens in your life, you are responsible for it and you have to deal with it, come what may. Life may throw you challenges, but you should not succumb to the situations. Desai portrays such things in a very subtle manner dealing with the practical implications. Hugo is always humble and hopeful and never gives up. He tries to search for alternatives and attempts to feel secure and accepted.

"While Baumgartner watched and marveled at this gift for passing on or even shedding whatever

was burdensome: it seemed to him he shed nothing, that – like a mournful turtle – he carried everything with him; perhaps it was the only way he knew to remain himself." (Desai, 109)

Anita Desai depicts a vivid picture of life through her novels and makes it evident that there is no rescue from the psychological alienation. One should learn to cope with the internal conflict so as to be prepared to handle the external pressures and avoid being tenuous and precarious. Hugo doesn't develop hatred towards the society or the system but tries to remain a normal loving individual politely reacting to the situations what so ever. He is even kind to Kurt, the social rogue, who is utterly devoid of sensitive human feelings.

V. CONCLUSION

The novel thus exemplifies the sense of estrangement and the human need to find solace and sustenance within itself. Hugo is like a representative of humanity that bonds people together and brings out the true meaning of life. His faith in human relationship and bonds brings him to India. He makes a sincere attempt from his side to associate with the people around in Venice, Calcutta and Bombay. Like many of Desai's novels, 'Baumgartner's Bombay' is also a literary treat to her readers. The spider web narration, the frequent shifting of the time from present to past, the inclusion of other languages to bring in the natural flavor and the innate authenticity with which she presents the cultural variations makes the novel to add to the list of 'must read'.

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Assilation and Resistance in Hanif Kureishi's *The Black Album*

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Abstract— In the present study, Hanif Kureishi's *The Black Album* was analyzed in the view of Bhabha's concepts of ambivalence, assimilation, hybridity, double-consciousness, and homeliness. Shahid, a Pakistani student, constructs a hybrid identity and symbolically marries a widow lecturer who teaches postcolonial literature. On the contrary to Shahid's views, Riaz's group is a fundamental Islamic aggregation in 1980s London devoted to anti-racist activities while take part in book-burning and violent actions. As Bhabha theories about hybrid identity, it seems that Shahid's assimilation into the host mainstream culture and developing a hybrid identity enfeebles colonial and imperial power more than Riaz's group and their violent resistance against imperial power.

Keywords— resistance, assimilation, hybridity, double-consciousness, postcolonial.

I. INTRODUCTION

Hanif Kureishi, son of a Pakistani father and a British mother, was born in 1954 in London. Kureishi is well aware of the oriental, colonial, and postcolonial conditions of India and Pakistan which enables him to scrutinize the life of immigrants living in Britain. Kureishi is the author of novels such as *The Buddha of Suburbia* and *Intimacy*, and some story collections, plays and screenplays. His TV series adapted from the novel *The Buddha of Suburbia* were broadcasted by BBC TV, depicting the story of a Pakistani-British boy living in London. The movie won the New York Film Critics Best Screenplay Award and then his screenplay from *Intimacy* won two Bears at the Berlin Film Festival (Womack 2008).

The Black Album is Kureishi's second novel published in 1995 in London. In *Hanif Kureishi*, Bart Moore Gilbert states that the title *Black Album* "named after Prince's album of 1988" in which using pop music in the play "best symbolized by the figure of Prince, probably the most important music icon" (117). Moore Gilbert explains that Prince is an American singer whose aim was to regain his black audience who thought he has left the Jazz music in favor of the white pop music. Prince's *Black*

Album was performed and regained a huge body of his fans. Kureishi's *Black Album* suggests the same purpose to attract the migrant Muslim attention to events occurring in the middle of white society in London and their sort of culture and religion that has found its place as hybrid culture. The penetration of rock music by the black and the ironic usage of the term "black" for a series of extreme actions by characters in the novel are significant issues to study the position and activities of Muslim immigrants in London. Kureishi's *The Black Album* was well received in Britain as the work of a hybrid immigrant deeply concerned with the Islamic fundamentalism in the late eighties Britain following the publication of Salman Rushdie's *The Satanic Verses*. *The Black Album* was written into a play by Kureishi staged in 2009. The play is faithful to the novel except for some details that pivot around the events in London after the publication of Rushdie's book that was perceived as blasphemous by a group of Pakistani Muslim students who radically protested against it by book-burning and violent rallies.

The protagonist of the play is Shahid Hasan, a young college student in literature who tries to form a new identity through academic education. He becomes familiar with Riaz al Hussain, the leader of an Islamic fundamental

group, who plans creeds against racism and blasphemy in London. Shahid, as a literature student, debates with Riaz on *The Satanic Verses* by considering it as a fictional work of literature and distinguishes it from historical documents, but Riaz believes that whatever insults Muslim beliefs and the Holly Prophet is blasphemous and should be banned. Differences in their ideas cause their separation, thus Shahid becomes more intimate with his widow lecturer Deedee, professor of postcolonial literature at their collage. Shahid's separation from the group and his intimacy with his lecturer's ideology leads to liaison and eventually marriage.

Muslim immigrants' campaigns against racism while committing violence due to belonging to different religious sects, breaching the laws of the host country, their hypocrite religious beliefs, and incongruent class-based marriages are the main themes of the play providing the fertile ground for postcolonial criticism. In this study, relying on the postcolonial agenda of Homi Bhabha, the confrontation and connection between the oriental and occidental identity formation is exemplified in Kureishi's *The Black Album*. The researcher tries to clarify the way through which "mimicry" and "hybridity" have become the building blocks of postcolonial subjectivity. Also, the self-fashioning of the oriental and Muslim extremists and the contrast between eastern traditional religion and western philosophy is to be decoded via the duet between Bhabha and Kureishi in this study. Bhabha asserts that "assimilation" and "mimicry" dissolve the colonial power more than resistance. The passage to build new internationalism is marked with several complicated stages as Kureishi's characters have hard times being assimilated into internationalism and multiculturalism.

II. CONCEPTS AND METHODOLOGY

Postcolonial criticism deals with psychological, social, historical, and cultural processes through which the perimeters and trademarks of the homeland and the hostland, the colonizer and the colonized, national and cross-national conventions are formed and come into contact with one another. In Said's thought, the Orient is represented as the Other in western literature and culture; however, it is never the exact presentation of the oriental. In *Culture and Imperialism*, Said believed that the imperial power export its culture and literature implying that they are "bringing civilization to primitive or barbaric peoples" and indicated that the imperials says: "they mainly understood force or violence best; they were not like 'us,' and for that reason deserved to be ruled" (XI) and they should change, adopt, and adapt. Bhabha is more conservative and by proceeding beyond the binary

opposition of the oriental/occidental and contrapuntal reading, addresses the importance of hybridity and mimicry in neutralizing and then dismantling the colonial power since assimilation is mutual. The main theoretical concepts applied in this study are introduced in the following subsections.

In Said's opinion, the western power gained control over the eastern nations by labeling them as Oriental and depriving them of their genuine and native lifestyle in favor of dominant European ideology, culture, social standards, etc. Said asserts that the occident with canonical literature misrepresented the Orient in order to define itself. According to Said, in European credence, "Orient had been since antiquity a place of romance, exotic beings, haunting memories and landscapes remarkable experiences" (1).

Classifying a large group of people as the Oriental enabled the West to create hegemony over the East in all aspects of life. In *Culture and Imperialism*, said points to colonialism and imperialism as a method to overcome a nation with certain kind of ideology and knowledge, "neither imperialism nor colonialism is a simple act of accumulation and acquisition. Both are supported by perhaps even impelled by impressive ideological formations which include notions that certain territories and people require and beseech domination, as well as forms of knowledge affiliated with that domination" (8). Otherness is the key concept in Said's thought. In *Orientalism*, he introduces the binary terms of "self" and the "other" (332). Self refers to the position of western colonial countries in depicting the oriental as outsiders or others. In general, Said believed that the white European inhabitants are presented as the self in canonical novels and the oriental including eastern world, black community, minority groups and immigrants are considered as the lowest and are excluded from the cultural and literary canons as substantiated in Jane Austen's *Mansfield Park* and Joseph Conrad's *Heart of Darkness*.

Bhabha's "hybridity", "ambivalence", and "assimilation" are used in this study. *The Location of Culture*, a collection of Bhabha's essays from the 1980 and early 90s, remains an influential text in postcolonial studies. Bhabha advanced the concepts of hybridity and mimicry, which refer to the condition of ambivalence that characterizes colonial relations and colonial discourse. "The idea of hybridity also underlies other attempts to stress the mutuality of cultures in the colonial and postcolonial process in expressions of syncreticity, cultural synergy and transculturation" (Ashcroft Bill et al 109). Bhabha emphasizes the gaps and distances in colonial as they cannot always provide a precise colonial Other and argues that in the moments of ambivalence it is possible to

discern the contradictions. In addition, based upon the cultural resistance in Bhabha's thought, indicated that "not only the resistance of the colonial subject, but also the compliance with colonial strictures endangers the fragile stability of the imperialist knowledge and power" (Malpas and Wake 154). It is through mimicry that colonial subject tries to imitate his colonizer and this cause inadvertent threat to the colonial order. According to Bhabha, when the colonial subject tries to resemble his mater or colonizer their differences and distance is reduced. This can be a proper example of ambivalence since as far as the colonized subject is considered as alien and dangerous, he can be educable and capable of changing based on the standards of the colonizer. In this process, it is not just the colonized that changes, the colonizer cannot stand on his previous pure national culture and as a result, unconsciously assimilates and neutralizes his culture with that of the colonized. Accordingly, a borderline culture can be shaped by resistance, but through only mimicry, assimilation, and ambivalence (*Location* 4-6).

In *Souls of the Black Folk*, Du Bois and Marable stated, double-consciousness is a way to look at "one's self through the eyes of others and measuring one's soul by the tape of a world that looks on in amused contempt and pity. One ever feels his two-ness,—an American, a Negro; two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body, whose dogged strength alone keeps it from being torn asunder" (9). It is a postcolonial expectance to establish double-consciousness or hybridity. In his *Location of Culture*, Bhabha explains hybridity as such:

Hybridity is the sign of productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal (that is, the production of discriminatory identities that secure the pure and original identity of authority). Hybridity is the revaluation of the assumption of colonial identity through the repetition of discriminatory identity effects. It displays the necessary deformation and displacement of all sites of discrimination and domination. (*Location* 112)

Bhabha argues that the colonized subjects have two distinctive views of the world and neither of the views is original or homelike to them. Bhabha calls this sense as "unhomeliness" standing in the vicinity of double-consciousness in which the subject becomes a psychological refugee. Besides such issues Bhabha asserts that culture is fluid and there is no strict boundary to call one culture the colonized and the other colonizer, because both cultures are affecting each other unconsciously and

the concept of original culture is forever lost (*Location* 22).

In his seminal work, an edited volume of essays, *Nation and Narration*, Bhabha brings a broad variety of theorists who have challenged Enlightenment and its accompanying notions of nationalism and nationality. Questioning the essentialist or universalist idea of the nation, Bhabha stresses the world waves of migration to western countries and the literature of migrants and indicates that "the truest eyes belong to migrant's double vision (*Nation* 36). Then he argues migrants can establish a "new internationalism" but this process cannot be achieved easily, because they should go through the "middle passage" which is a stage of displacement and disjunction. In the process of new internationalism, besides the national culture, there is a proliferation of minority cultures that never leads to pluralist anarchy (*Nation* 292). Based on Bhabha's ideas, three stages are necessary to pass from minority or migratory into new internationalism; first being a migrant or minor in the host country does not allow chaos and anarchy of cultures; the immigrants are submissive to the national culture, second they need to go through the passage which requires replacement of some habits and culture by adopting new cultural norms, and third they should assimilate into the national culture in order to establish new international culture (*Nation* 292).

III. DISCUSSION

In *The Black Album*, Kureishi mirrors the life and engagement of Muslim Pakistani immigrants in London to their dearest beliefs expressed in Quran. It was in the second half of the 1980s that *The Satanic Verses* was published and furious Muslims protested against the publication and circulation of the book. Kureishi in *The Black Album* presents episodes from the life of Pakistani students and their reaction to this issue. The main character of the play is Shahid Hasan dangling between eastern religion and western philosophy. The oriental and occidental confrontation in Kureishi's play represents the Pakistani students excluded from the mainstream culture of Britain. The play depicts the story of Muslim immigrants in London who are studying various fields of human sciences including literature, sociology, and philosophy. Language and culture come to the forefront of the postcolonial discourse and domesticization of these Pakistani students who are expected to transmit the dominant British culture. This postcolonial separation of western ideology though representing the immigrants as the Other proceeds the goals of the colonizer. Overpowering the south east Asia was a plan not only to dominate natural resources, but also "in British minds, the

Raj was something more than a colony: it represented Britain's imperial destiny, a mirror in which the British could see a reflection of themselves not as mere planter settlers but as the imperial race and the natural heirs to the great Mughals" (McLeod 2007: 147). Kureishi captures the pervasive domination and intellectual enslavement of the east, something that justifies post-colonial critics' severe reaction to colonial and post-colonial literature.

In *The Black Album*, Shahid and Riaz are the two poles or indicators of postcolonialism. Shahid's marriage to Deedee is perceived as the mixture of the modern world and the third world resulting in the construction of a hybrid identity, while Riaz and his group fail to compromise and accept the occidental conventions of literature, science, and religion. The Pakistani characters in *The Black Album* resist assimilation by eating their own food, choosing Arabic names, and using Arabic terms in their dialogues. This shows that they have accepted their position as the Other and try to overpower the colonizers. For this reason they establish movements and construct groups for their desirable activities. Kureishi in the introduction to the play posits that by positioning the East in the West ensures "not only a comprehensive misunderstanding between the two sides, but a complete disjunction which occludes complexity" (2009: 16). This idea is against what Said tries to justify and Bhabha develops later for mimicry and ambivalence; Kureishi's note on his play opposes Said's views on independence and resistance and complies with Bhabha's idea that hybridity and two-ness endanger the imperial power more than resistance. Kureishi's play resonating with Bhabha's thought celebrates hybridity, impurity, intermingling and the transformation that comes of new and unexpected combinations of human beings, cultures, ideas, politics, movies songs" (1994: 68). Establishing a hybrid culture through connections and digestion in the host country is the target of meditation in Kureishi's *The Black Album*.

In *The Black Album*, to supports the idea of hybridity, assimilation and resistance, before Muslim conflicts, Kureishi refers to tension between black Afro-Americans and white citizens. In the third scene, Deedee's lesson subject is "the Black struggle in America" (39) who narrates the story of a young black boy accused of insult severely bitten and killed by a white family. Then, she turns to "extraordinary creativity that emerged from America by artists questioning segregation" (40). In the conversation among students and Deedee hostile reactions to Prince's assimilation to white culture is remarkable:

SHAHID: How's the music of Prince relate to the Black struggles, miss?

TAHIRA: Prince? He's a total dushman! (Enemy)

HAT: Yeah—he ain't apna. (He is not from us) (40).

Prince is a black musician who plays jazz, known as white music, but after losing his black fans composes pop music of *The Black Album* to stabilize his position among black youths again. Prince is a typical hybrid Afro-American, but excluded by the black students as called "Dushman" and "ain't apna." There is resemblance between Shahid and Prince's character, since both are hybrid and assimilate to their target culture and bypassed by their fellow-countrymen. Moore-Gilbert believed that "Kureishi most graphically represents pop as the crossroads not only of different cultural influences but as a site in which plurality of identity-whether at the level of ethnicity, class, gender or sexuality- is celebrated (117).

Shahid as the main character in *The Black Album* is an immigrant who gets assimilated into the English culture. His nationality is two dimensional, both Pakistani and English; he abides by the Islamic rules prohibiting non-Halal foods and at the same time takes part in extramarital sexual relationship which is forbidden in Islam.

SHAHID: What are they?

DEEDEE: E.Ecstasy. It'll make you see around corners.

SHAHID: Is this why you invited me over?

DEEDEE: No. Because you are lonely and I like the way you look at me. (63)

Shahid breaches Islamic rules and mingles with Deedee's culture. Such formation of a blending identity shows his double-consciousness or internalization of the two cultures. It is consciousness since he knows how he accepted the host culture and why needs to harmonize with their culture; otherwise, he would be excluded like his homeland friends Riaz and his group. Bhabha believes that double-consciousness and hybridity are two semantically related terms differing in this respect that one who is hybrid becomes unconscious of living with the two cultures and blends them so that it forms a new identity called hybridity.

In *The Black Album* the Pakistani immigrants are labeled as Paki by the English. Humiliating them by nicknames, and insulting their religion is a manifestation of the colonial power as dominant. Pakistani people's counteraction such as burning *The Satanic Verses* or beating and threatening racists signal their resistance to the dominant power. Bhabha believes that through mimicry and breaking the gaps and distance, the contradiction between the immigrants and the host can be reduced. However, in the play, none of the Pakistani students

simply adapts mimicry except for Shahid. His distance from Riaz's group and relationship with his instructor helps formation of hybrid values and such a consciousness causes ambivalence in his mistress, Deedee. Shahid's compliance with the colonial strictures better endangers the colonial power than Riaz's counteraction via book burning and revolt against the colonial power. Riaz's violent of actions as the representative of the first generation of immigrants fails to go through the stage of displacement and disjunction, since they have not experienced acculturation in/via the colonial countries. First they need to harmonize with the national culture, and before reaching assimilation, they have to pass the middle stage, which is displacement. The play implies that only Shahid has gone through this stage and can contribute to new internationalism. It can be stated Kuresihi tries to recover from the misunderstanding of the orient in the colonial discourse and reintroduce the Muslim community through the lens of the oriental writers. His main purpose is to show that not only Islam is not valorized in the East and the Middle East, but also there are brutal and violent conflicts over the proper idea of Muslimhood ideology. Totalitarianism and bias as well as reliance to the idea that each Islamic sect is right since it holds for Truth as revealed in Quran prevents the Muslim immigrants from coming into contact with not only the host but also other Muslims. Kureishi reveals a new dimension of the postcolonial subject within the Islamic context; Muslim immigrants colonize each other in the western countries by perpetuating and consolidating the biased views that they still carry with themselves to the hostland.

Riaz's group at first perceives of Rushdie as an antiracist writer based on his previous works about India and colonization in *Shame* and *Midnight Children*, but in his new blasphemous novel they see him differently as Shahid says: "When that writer got on TV and attacked Racism Riaz I wanted to cheer. He spoke from the heart" (33). Like the members of Riaz's group, Rushdie is an immigrant whose initial anti-racist writing and views are appreciated until he fictionalizes Muhammad, the Prophet of Islam. Therefore, the first signs of Rushdie's excommunication rise in the play as Riaz's group react to his newly published novel. However, Shahid is dubious and hesitant about the possibilities of fictionalizing in holy figures in literary texts. However, Shahid's lecturer, Deedee disapproves of banning the book:

DEEDEE. (*to Hat*) Thanks for the protest, Hat. It's given me an idea for a new course. (*to Shahid*) "The History of Censorship and the Importance of Immorality".

SHAHID. Just what we need. How we can sign up? (33)

Shahid is living with double-consciousness since he is the second generation of Pakistani immigrants in England. On the one hand, he takes along with Riaz and condemns the blasphemous writer and, on the other hand, he is cheerful to sign up in a course that tries to justify insult to religious beliefs. Shahid as a dynamic character undergoes psychological change and moves from Islamic fundamentalism toward accepting what Muslims consider as blasphemous. This represents Shahid's assimilation into the colonizer's culture. So, Shahid stands between two extremes: one is religious ideology and the other is hybridity and assimilation into western culture. The term religious ideology is used since Riaz tells Shahid: "Our people are most of them from villages, half-literate and not wanted here... we who are educated, it is our duty to give this miracle a shape" (108). This shows that Riaz is not faithful to his religion and knows how to fraud his followers by misusing their illiteracy for his power and domination. Shahid becomes aware of Riaz's hypocrisy and stands against religious ideology suffering from such a decision's consequences. This corresponds to religious reformation that according to Bhabha, is a prerequisite for hybridization. Bhabha believes that middle stage or displacement is a significant part of national culture without which neither minor groups nor migrants have the voice to enter new internationalism.

While Riaz's group pretends to be anti-racist, they commit racist acts both in language and debates, and in practice. On the language level, they frequently use expressions such as "white shit" (38) and "white bitch" (133):

(*Riaz makes the Old Man sit at ease and listens attentively.*)

OLD MAN. These boys, please, sir, are coming into my flat and threatening my whole family every day and night. They have punched me in my stomach spit all the time at my wife when she goes out for shopping, make rude signs at my daughters when they go to school, five years I have lived here, but it is getting worse, I am afraid.

RIAZ. (*Considers*) what do you suggest we do to help, Shahid?

SHAHID. (*Offhand*) Teach the beggars a lesson. (72-73)

It is obvious that Shahid in the companion of the group agrees to take part in the violent action against some boys who cause problem for the Old Man's family. Accordingly, not only the Fatwa and book-burning did not help quieting blasphemy, but also flamed violence and aggression among Muslims tarnishing their image in the western world. This is how Kureishi tries to represent the conflict between Islam and the modern world. Shahid

oscillates between Riaz as the representative of tradition and religion, irrationality and sensibility, and Deedee as the representative of western philosophy, liberty, and material rationalism. It is not their duty to interfere with the police force, but they want the public to perceive them as anti-racist. This can be interpreted as pluralist anarchy not tolerated by the national culture.

Another violence action depicted in the play is the public book-burning ceremony. Shahid, affected by Deedee conceives book-burning as an indication of social and cultural violence or resistance when he says: "Milton said long time ago that he who destroys a good book kills reason itself. The best way to respond to the book is to guard against that" (121). This statement clearly refers to his stance regarding Rushdie's book and his dissatisfaction with the ideals of the group. Shahid implies that direct reaction against something prioritizes its value and changes it to ambivalence, but protecting it or praising something ridiculous represents its absurdity.

There is ideological conflict between Deedee and Riaz about values that foregrounds differences between the orient and west:

DEEDEE. Are you going to burn that book, Riaz?

RIAZ. If you will permit me, in one moment I will explain.

DEEDEE. Do you even know what that means?

RIAZ. Is the free speech of an Asian to be muzzled by the authorities?

You understand? This is democracy!

DEEDEE. (*Incredulous*) Democracy!

[...]

RIAZ. To uphold values in our new society.

DEEDEE. God save us from values!

RIAZ. You see? You see how feeble Christians are? A religion that's host

its hatred is not a religion-it is empty!

DEEDEE. Then hooray for emptiness! My emptiness is the value. We've had

too many values in Europe already. Doubt is our greatest need. (133-134)

Such a dispute undermines the concept of essence and center and emphasizes on doubt. In Deedee's view only Shahid has developed such a doubt, while Riaz's group still attached to undisputable values.

Religion is one of the most important issues instrumented by the colonizers. Muslims are mostly known and criticized for their violent reactions against insults to

Islam. Such a reaction, however, is condemned by Kureishi in the play: "Blasphemy is as old as God and that as necessity; religion and blasphemy are made for one another. Without blasphemy religion has no potency or meaning" (17). Kureishi's position in the play is similar to that of Shahid who has no problem with Rushdie's novel and considers it as fictional literature which is the furnace for flexibility and potentiality. While in *The Location of Culture*, Bhabha argues that resistance is perceived as the primary stage of acculturation and believed that mimicry and hybridity endangers colonial power more than resistance. In assimilation and hybridity the gaps and distances between immigrants and mainstream culture decreases and acculturation is mutual—something that is ignored by colonizers. Accordingly, changes of the protagonist in *The Black Album* suits Bhabha's postcolonial theory of hybridization.

Kureishi's perspective resembles his disagreement with totalitarian ideals of extremist Muslims who have downgraded their position in Britain. Reaction to the blasphemous book resulted in hatred among British citizens toward Muslims and helped selling a considerable number of copies: "Aggrieved Muslims marched on the London offices of Rushdie's publisher, and an important bookshop chain instructed its outlets to take the book off the shelves and sell it under the counter" (Kepel 139).

Riaz's resistance against the British culture is further accentuated by forbidding eating British meals and preferring to eat Halal foods as he orders food "from an excellent Pakistani takeaway near here", or in Shahid's crave for homeland food: "I'm desperate for good Indian food" (30). Such preventive reaction to acculturation manifests the immigrants' attempt to be away from the effect of colonialism as they refuse to undergo the prerequisite conditions for hybridity or homeliness as discussed by Bhabha. Though Riaz's followers think they resist against colonial power and ideology by refuting assimilation in their culture, in *Culture and imperialism*, Said believes that in postcolonial societies less powerful cultures are resistant to the dominant expressing their inevitable condition to undergo colonial power, regardless of learning western philosophy, language, and culture unconsciously.

They are living in Britain as a colonial power whose colonizing power has caused their immigration to acquire knowledge and power in British universities under the teachings of leftist lecturers like Deedee. Therefore, the Pakistani immigrants are not conscious of the pervasive wings of colonialism overwhelming their life. In addition, Shahid's fate suggests that sooner or later they will become submissive to the national culture since they belong to the first generation of immigrants and resistance

is their primary natural reaction, while Shahid is experiencing displacement and disjunction.

Another indication of double-consciousness is the use of native and target language in the play. Arabic terms such as "As-salaam a-leikum" (107) and "Allah-u-Akbar!" (34) are used by the Muslim characters in their daily language. Though they try not to be affected by the English culture and resist it, they have to use English language and this is another representation of their verbal exposition and acculturation as that they cannot escape colonizer's power. The idea that language and culture are inseparable emphasized by critics such as Claire Kramsch in *Language and Culture* (1998) indicating that "cultural meaning encoded in the linguistic sign" (30) and Karen Risager in *Language and culture pedagogy*, believed that language is "discursive construction" (169) and argued that "semantic", "poetic" and "identity" are three dimensions of languaculture (171). Against Shahid's new hybrid orientation, Riaz's group are on the extreme opposition of religion and tradition, far from technology and modern life, they used to wear traditional clothes, eat homeland diet, and develop oriental lifestyle.

Another issue highlighted in the play is Shahid's ability to do computer work, while other members of Riaz's group are not able to use the computer. Riaz gives his poems to Shahid to typewrite and edit them for publication. Shahid's familiarity with technology and modern world and his dynamic character in the play for change and acculturation is remarkable, since he is the only character that forms a hybrid identity; he compromises the rules governing the society; he consciously selects his way of life when he marries his lecturer Deedee who symbolically teaches postcolonial literature. Shahid tries to select his identity between the modern society and tradition which brings him "strict religious lifestyle" and hesitates whether "adopt the English lifestyle or try and form his own path" (Ambursley 2006: 20). He finally finds his real true self after a long period of inner conflict realizing who he is and who he wants to be, despite severe reactions from his friends in Riaz's group. From Bhabha's view point, Shahid proceeds from the middle stage to adopt the national culture, while other characters in Riaz's group with their resistance have a long way to go for adopting the national culture and forming cultural hybridity.

IV. CONCLUSION

Hanif Kureishi's *The Black Album* depicts the effect of post colonialism in the life of Pakistani immigrants and students in London coincident with publication of Salman Rushdie's *The Satanic Verses*. The protagonist of the play,

Shahid is a Pakistani college students studying literature is most of the time alone until familiarity with Riaz who is a Pakistani writer and poet. Riaz gathered a group of comrades devoting to Islamic affairs like protest against the blasphemous book of Rushdie and burning the book publicly. Participation of Shahid in this group is to seek his real identity though he is the second generation of immigrant living in Britain, he is contemplating and hesitating between two extreme poles: to have his grandfather's traditional religion or quiet religion for philosophical beliefs and modern way of new life. The life of the main characters in this play was analyzed in the light of Homi Bhabha's theory of postcolonialism. Key-terms such as postcolonial literary criticism of oriental/occidental, otherness, identity, culture, imperialism dominance-resistance, hybridity, double-consciousness, mimicry, ambivalence, national culture and homeliness were analyzed referring to context and themes of *The Black Album*. The background of the play is religion, immigrant life and culture. The initial research questions devoted to examining protagonist's dangling between religion and philosophy, resistance and assimilation and probing migrant's literature as the literature of Orient as decoded the identity of orient and Muslim extremists. Then it examined how mimicry and proceeding hybridity undermines post-colonial more than resistance in terms of Bhabha's.

Result of the analysis indicates that Shahid establishes friendly relationship with Riaz's group by chance, while they have major ideological differences. Shahid is a second generation immigrant who lives in Britain, but Riaz and his comrades such as Chad, Hat and Tahira are first immigrant students living in London. In fact, Shahid had more opportunity to be acculturated than new immigrants, and has undergone the process of assimilation with the new culture that in Homi Bhabha's terms called 'hybrid identity'. Shahid's relationship with his lecturer Deedee symbolizes the assimilation and connection of East and West. Shahid is a student, follower and learner, while Deedee is a leader and source of science, young and fresh in middle age as professor of post-colonial literature. Deedee belongs to colonial culture implying that she is the source of power, while Shahid does not resist the process of assimilation and hybridity. It manifests the cultural position that Shahid has developed as a second generation of immigrant who internalized the two cultures consciously. He knows that it is inevitable to adopt a different culture that he is living in, and assimilation in the culture means developing double-consciousness. Shahid becomes a hybrid citizen, because his identity is comprised on different subcultures. Such hybrid identity is not conflictual with the two diverse

cultural systems, but it is a new identity common for assimilated migrants in the host country.

In Kureishi's *The Black Album* the life of Pakistani Muslims in London is simulated to the Black struggle in America in 1980s symbolized in Prince's series of Jazz music called *The Black Album* recorded around 1987 to regain his position as a black artist. According to Moore Gilbert Prince's devotion to pop music implied necessity of developing hybrid identity (117) that is the same as Shahid's hybrid identity.

In *Hanif Kureishi Postcolonial Storyteller* (1998), Kaleta believes that Kureishi represents conflict between Eastern traditional religion and western philosophy. Ambursley considers Shahid in the process of decision making between modern society and tradition. Results of the study revealed that though Kureishi disavowed defending *The Satanic Verses*, in *The postcolonial subject divided between East and West*, Holmes believed that Kureishi's *The Black Album* implies defending metahistorical fiction, reacts book-burning ceremony and favors cultural assimilation— ideas emphasized by Bhabha to develop a hybrid identity. As final remark, Kureishi's *The Black Album* as its name suggests and its content reveals, represents the process of resistance and assimilation of immigrant Pakistani generation in colonial Britain by implying Black struggle and valorizing Jazz music in America. While Prince's reunion with homeland and his race is proclaimed, Kureishi's disjunction of Shahid from his race and culture is typical example of total hybrid identity. Kureishi's *The Black Album* suggests the importance of new looking at the world, coming together of orient/occident, and formation of blended culture and identity, because tradition has to crosses technology, philosophy and new demands of age than persisting on blind tradition and habits.

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Deconstructing the Traditional Family Representation in Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*

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Abstract— This paper sets out to examine the traditional family in contemporary British fiction with focus on Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*. The second half of the twentieth century witnessed many changes in the structure of family formation and family behaviour that resulted in a diversification of family forms. Consequently, it has become more and more difficult to use a general or universally acceptable definition to define the term 'family.' Using Jean-Francois Lyotard's decentring, or better still, lack of fixity as well as Louis Montrose's inextricable link between literature and history and Jacques Derrida's a 'decentered universe', the paper interrogates and deconstructs typologies of family set-ups emanating from the traditional family as depicted in Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*. The paper therefore intimates that there is no 'death of the family' as heralded by some critics like Judith Stacey in her discourse geared towards 'rethinking family values in the postmodern age,' but rather a dramatic, and profound transformation. It further reveals that the literary representations of the family now include other types of families that have thus expanded the paradigm of the family to what is perceived in this study as triad, which, even though challenged, does not substitute the traditional family.

Keywords— family, representation, deconstruction, transformation, substitute.

I. INTRODUCTION

The role and function of the family has drawn a great deal of attention from a variety of disciplines such as politics, history, religion and literary studies. Investigations about the family in the different disciplines have approached the concept from various points of view. For example, Norman Bell, and Vogel Edward in *A Modern Introduction to the Family* regard the family as "a structural unit composed, as an ideal type, of a man and woman joined in a socially recognized union and their children. Normally, the children are the biological offspring of the spouses" (1). On his part, Nicolas Glenn in *A Critique of Twenty Families and Marriage in Family Relations* sees the family as the center of reproduction, whose function has been of vital importance for traditional societies throughout history (21).

Since World War II, the western world in general

and Britain in particular have experienced radical developments and changes in the social, cultural, political and economic domains of life. These changes included shifts in the perception of gender and sexuality, changes in the attitudes towards homosexuality, lesbianism, among others. These developments and changes have profoundly challenged and crumbled not only the traditional family values, but they have also altered gender-based relations and roles in both public and private spaces, resulting in what Gill Jagger and Caroline Wright summarize in *Changing Family Values* as "the growth of domestic partnerships and decline in the popularity of marriage, as well as growth in the number of divorces, remarriage, single parenthood, abortions" (16). Simply put, the new trend of family interaction seems to be evolving towards creating alternative spaces and relationships for both man and

woman by distorting the hegemony of the heterosexual relations that were hitherto upheld in the traditional patriarchal societies. The consequence of this shift of focus in the contemporary British society is the undermining of the basis of traditional family values, gender relations, identity, and roles.

There have been several reasons behind the increase in single parenthood, since the 1940s. One of the reasons is the development of the feminist movement, which has continued to challenge patriarchal family values, male authority and perceptions, gender relations and roles particularly since the 1960s, together with all the practices that had limited before women's movements and rights, curbed their freedom and inculcated into their mind that they were inferior to men. Eventually, the women's suffrage activities have enabled them to gain some rights in that they have managed to shake off the chain which had locked them for ages. Hence, many women have preferred to live on their own without marrying or they have chosen to live alone after breaking up with their husbands. The second reason, and closely related to the first is that more women have received formal education, which has availed them of the opportunity to gain freedom and privilege in the public space. As a result, many women have started working, which has caused them to achieve their economic independence from their husbands, who had used their economic support as a master status to control women for ages. This corroborates with Stacey's claim in *In the Name of the Family* when she argues that women have more freedom than ever before to shape their family arrangements to meet their needs and free themselves from patriarchal oppression.

However, the development of single parenthood has also been viewed as a strong blow not only to the traditional family structure, but also to the stability and security of society in several ways: the continuity of a society in the past, which was based upon the well-formed family is disrupted. The family of the past was seen as the place to generate and promote culture and morality and then pass them on to the following generations.

The second half of the twentieth century has ushered in a paradigm shift in the patriarchal family system fostered by women's emancipation, education, a rise in divorce rate, the emergence of modern technology, among others. The emancipation of women and the subsequent changes in their role and status in the English society have undoubtedly led to a reconsideration of the relationships between men and women both within and outside the family. Besides, the rise of the educational level of women and their increasing participation in economic, professional, and other social activities outside the home have resulted in a dwindling of the traditional importance of the status of

women as wives. A major outcome of the education of women is an increase in divorce cases, which has been one of the most visible features of family alteration in most societies since the 1980s. In addition, the patriarchal concept of masculinity predicated around a male's breadwinning role and that had become a central tenet of post-war masculinity has been rendered untenable in the new post-industrial economy following the preference for technological skills. All of these developments and changes have endangered the traditional family.

The objective of this paper, therefore, is to examine how families are depicted in contemporary British fiction, and how the alteration of family norms contributes to a redefinition of the concept of family. For centuries, the traditional nuclear family was perceived as the only possible form of family, while any other construct was out of place for such consideration. However, with the advent of globalization and ideological plurality, adjustments have become necessary. Concepts that stood unchallenged for centuries, such as race, nation, gender, and the family are being re-examined and re-defined to suit contemporary socio-cultural interactions. One of the problems plaguing the traditional family is the rampant cases of divorce observed in the selected novels, especially when investigated from the postmodernist's perspective of choice and lack of fixity or the absence of a centre, from the New Historicist's inextricable link between history and literary work, as well as from deconstructionist views of Jacques Derrida's a 'decentered universe.' The complexity of twenty-first century English society that has led to an adjustment in family life, universally speaking, is an important motivation to investigate the presentation of the family in contemporary fiction for, unlike in past centuries when family was one of the most standardized and uncontroversial institutions depicted in literature, contemporary societies have rendered the institution of the family dynamic and re-definable. This can clearly be seen in the fictional families presented in the novels of Nick Hornby and Hanif Kureishi. In the selected novels, the presentation of the family suggests a dislocation of the traditional norm thereby necessitating the need to attempt a re-examination and possibly a redefinition of the term 'family' in accordance with contemporary literary discourse and society.

II. 'SPLIT-UP' MARRIAGES AS A REFLECTION OF FAMILY DISINTEGRATION

Traditional family, especially with regard to societal norms before the modernist and postmodernist eras, favoured a clear definition of spaces for both the man (husband) and the woman (wife) in the domestic spheres. Socially, the man

occupied the public space and had the responsibility of fending for the family while the woman stayed at home to carry out domestic chores and catered for the children. The identities of men and women as well as their professions and roles were constructed and categorized in line with this separation of space, since each space was associated with particular professions and roles to satisfy the social norms and standards of the society. Such traditional societies considered the man to be largely educated, independent, active, dominant, strong, and rational while the woman was regarded as being less educated, passive, weak, emotional, and economically dependent on man. Summarising the different roles of the sexes in *The Family in question: Changing Households and Families Ideologies*, Diana Gittins points out that the 'proper' role of the woman was deemed to be the full-time care of her children and husband, and children were deemed to require a childhood that inculcated in them the appropriate moral values and prepared them for adulthood, all in gender specific ways. Men played the role as economic providers, as representatives of the family in public sphere and as a source of moral authority (41). The men of the new middle classes used this gender division of labour within the family as the basis for their claim to moral superiority. They asserted the virtues of husbands assuming financial and moral responsibility over wives who on their part managed the domestic sphere.

Contemporary socio-cultural, economic and technological advancements have not only severely shaken the foregoing order but have equally re-positioned the social spaces with regard to gender roles. The question is no longer a sex-defined space but one of capability and gender role. In other words, the acquisition of education and skills as well as growing emancipatory voices in favour of women have destabilized and disintegrated not only the stable heterosexual marriage and relationships but also the very structure of the nuclear family, which used to be a model family before the twentieth and twenty-first centuries. According to Ali Gunes in "From Mother-Care to Father-Care: The Split-Up of the Traditional Heterosexual Family Relationship and Destruction of Patriarchal Man's Image and Identity in Nick Hornby's *About a Boy*," such contemporary revision of societal roles has affected marriage and the family as social institutions. Gunes notes that young men and women no longer see the importance of marriage as divorce rate has increased dramatically, causing the emergence of single parenthood (12). This tendency has negatively affected heterosexual relationships and hitherto accepted marriage norms and established roles and identities of man and woman. *About a Boy* depicts Hornby's vision of these shifts in the perception from the earlier family norms to the contemporary family dynamism. The

author demonstrates how the family structure and gender roles have changed in contemporary English society in which the novel is set.

From the outset, *About a Boy* announces 'split-up' of marriage relations and fragmented identities as a major concern of the novel. The opening statement of the novel, "Have you split-up now?" (1), suggests that marriage and family disintegration are recurrent themes in the novel. This is reflected in the utterances of characters such as Marcus, a twelve-year-old boy, whose mother (Fiona) and father (Clive) have divorced and now live separately. Marcus' ceaseless interrogation of his mother when he reiterates the question and phrase, "have you split-up now?", "you've split-up", and "we've split-up", emphasises that unstable marriage and family relationships are problems plaguing marriage and family life in his society. The recurrence of the phrase 'split-up' echoes this tendency of broken relationship in marriage evince not only the physical and psychological breakdown in the marital and familial relationships, but also a view that the old unity, harmony and togetherness of heterosexual relationships have been irreversibly distorted.

Moreover, the phrasal verb 'split-up,' from the semiotic perspective of Jacques Derrida, may also refer to the fragmented identities of children, following the separation of the married couples, since it visibly disturbs the psyche of children from broken-up homes. Due to the psychological impact of these battered relationships between father and mother, children are affected socially and psychologically. They are largely unable to establish a proper relationship in their lives. They are either introverted and anti-social or troublesome and exhibit abnormal social behaviours. Marcus' case is a typical example. As a child of the 'split -up' parents, Marcus experiences difficulty at school. He is bullied because of his 'hippy' lifestyle (10), owing to lack of adequate parenting. Marcus' behaviour, Kathryn Harrison holds, is seen in the lives of children of many single parents today (16). Through his lifestyle, Marcus could be seen as wanting to draw attention to make up the vacuum created by the separation of his parents. The narrator insinuates that Marcus and her mother are victims of divorce:

...Whenever he had been upset about anything before, there have usually turned out to be some kind of answer. ...one that mostly involves telling his mum what was bothering him. But there wasn't anything she could do this time. She wasn't going to move him to another school, and even if she did, it wouldn't make a whole lot of difference. He'd still be who he was, and that, it seemed to him, was the basic problem. (6)

The issue of single motherhood or single parenthood has drawn much attention as it has become a common issue in the postmodern society, which is characterised by choice. Discussing the problem of single parenthood, Gill Jagger and Caroline Wright in *Changing Family Values* explain, "lone motherhood means mothers parenting without the father of their child or children following marital breakdown, and, single motherhood means parenting by never married mothers" (30). This explanation fits squarely with Fiona's situation in the novel.

Since the 1940s, there has been a continuous increase in the number of women having children outside marriage and bringing them up as single parents, together with the number of women who single-handedly bring up their children after divorce. In *About a Boy*, Jessica, a member of the SPAT group (Single Parents Alone Together), represents a single mother who singlehandedly brings up her children. The number of divorce cases identifiable in the novel shows that there is a decline in the moral obligation of preserving traditional family values and heterosexual marriages in the contemporary English society. One of the factors responsible for this is the shift in the way family life and heterosexual marriages have been perceived since the 1960s. After this period, there have been increasing anti-family attitudes, approaches and views particularly among the young people in that they have seen the family, its values, roles and coded relationships not only as a burden but also as limiting their freedom; they have been less enthusiastic to take responsibilities and face family challenges.

The idea of family breakup is equally recurrent in Kureishi's *Intimacy*. The opening sentences of *Intimacy* announce a split up between the protagonist, Jay, and his wife, Susan:

It is the saddest night, for I am leaving and not coming back. Tomorrow morning, when the woman I have lived with for six years has gone to work on her bicycle, and our children have been taken to the park with their ball, I will pack some things into a suitcase, slip out of my house hoping that no one will see me, and take the tube to Victor's place. There, for an unspecified period, I will sleep on the floor in the tiny room he has kindly offered me, next to the kitchen. (8)

In the novel Kureishi presents a family relation void of genuine love. Besides, the postmodernist's notion of choice shapes the lives of Kureishi's characters like Jay which is reflected in his family life and even the family life of his friend, Victor, just before he is about to abandon his family/wife and two sons. Jay's reflections about his past

life, his fears, desires, and expectations reveal that he has no emotions for Susan, his wife. This lack of feelings provokes the desire to find his true love elsewhere. Kathryn Harrison in "Connubial Abyss: The Mysterious Narrative of Marriage" corroborates this view when she states, "Jay reveals himself to be a self-obsessed miserable man whose life is polluted by notions of romance" (86). Although he tries to find faults in Susan and thus gets an excuse to leave, it is revealed that he has been having various love affairs for years. Harrison qualifies him as one who suffers from "chronic unfaithfulness" (86), possibly owing to his desire to find true love. Jay is not committed to any of his sexual partners, and he does not want to accept marriage responsibilities; little wonder that he declares, "there is little pleasure in marriage; it involves considerable endurance, like doing a job one hates. You can't leave and you can't enjoy it" (50).

Jay's obsessive search for true love through a series of meaningless sexual encounters may also be a consequence of his feelings of entrapment in the family relationship with Susan and their children. The act of forming a traditional family by means of a contract, legal or religious does have a limiting effect on certain liberties of the partner. In a traditional family, there is a strong demand for sexual exclusiveness, not as a choice, but as an obligation. Our "genital love" according to Sigmund Freud is supposed to be of monogamous, natural and altruistic; that is, reproductive and heterosexual (25). Taking all these into account, it seems logical that to a character like Jay, marriage and family no longer represent a "safe harbour" (32), the end of search for one's soul mate and the ultimate goal in one's private life through which all social, cultural and biological expectations become realized. Instead, marriage is perceived as a restructure union, not just in the sexual sense, which pressures the spouses into behaving in a certain way.

Kureishi's *Intimacy* is marked by the continuous ambivalence between the protagonists' desire for romance, which involves a lifetime love with a soul mate, and the need to expose marriage as a "job one hates" as Jane Dizard and Howard Gadlin in *The Minimal Family* recognize the ambivalence in their sociological research explaining that "We may still wish for 'happily ever after', but it is no longer believable" (97). To show his contempt for the institution of marriage which cannot guarantee eternal love, but also to retain the appearance of "freedom," Jay, like Will and Duncan in Hornby's *About a Boy*, has never agreed to marry Susan, although they live together and have two sons. Despite the fact that "cohabitation does not resolve the dilemma inherent in any attempt to combine long-term commitment with recognition of each partner's need for autonomy" (142), and that (technically and in most Western

countries even legally), cohabitation with children counts (and functions) as a traditional nuclear family, Jay feels that he is making a statement by renouncing the traditional way: "I still took it for granted that not marrying was a necessary rebellion - The family seemed no more than a machine for the suppression and distortion of free individuals. We could make our own original and flexible arrangements" (*Intimacy* 60).

Gamophobia or the fear of marriage is on the rise in the twenty-first century. The novels under discussion suggest that marriage has unsatisfactory, burdensome and source of strife. In fact, Asif, one of Kureishi's protagonists, says "marriage is a battle, a terrible journey, a season in hell and a reason for living. You need to be equipped in all areas, not just the sexual" (39). It follows that in order to attain a successful marriage, one must almost be at par with medieval knights who were bestowed with all kinds of virtues needed to complete dangerous quests. The marital "battle" requires maturity, honesty, selflessness, persistence, strength, and many other qualities from the spouses battling to make it work. However, as Nick Hornby points out, young peoples' priorities have changed, and not everyone perceives marriage as worthy of all kinds of sacrifice: "monogamy is against the law because we're all cynics and romantics, sometimes simultaneously, and marriage, with its clichés and its steady low-watt glow, is as unwelcome to us as garlic is to vampire" (179). It may even be argued that the demythologization of marriage, that is, the loss of faith in the romantic version of it or the fear that one may not attain it despite the desire to do so, have fostered a cynical attitude towards marriage and family as a means of self-preservation, which is demonstrated by characters such as Kureishi's Jay who simultaneously searches for intimacy with a soul mate and looks down upon the marital happiness of others.

Consequently, instead of trying to start a family as soon as possible, young people today attempt to avoid sacrifice, especially for the benefit of others, and prefer to spend their time indulging in life's pleasures or working on their self-improvement. Nevertheless, centuries of human history has proven that it is not quite plausible to believe in the idea that being single is what people truly desire. Rather, it may well be claimed that the new media trend of promoting the happy, wealthy single person into an ideal we should strive for is a direct result of the economic circumstances. In the consumerist society, single people represent a very important market segment because in their lack of commitments that come with family life, they become dependent on the market place. Consumerism is important for sustaining the autonomy of the single person and the market place is a settling for social encounters, which is why the individual is very important for the current

economy. According to Dizard and Gadlin, research has however shown that the constant focus on the 'self' always creates satisfaction of limited duration and even those who are professionally successful, financially well-off and have an active social and sexual life, still report that something is missing.

As we consume goods, suggests Kureishi, so we also consume people, that is, relationships, blaming the effect of the capitalists' production for the failure of the traditional family. In *The Origin of the Family, Private Property, and the State*, Engels proposed the following:

By transforming all things into commodities, if (the capitalist production) dissolves all ancient traditional relations, and for inherited customs and historical rights it substituted purchase and sale, 'free' contract...the closing of contracts presupposes people who can freely dispose of their persons, actions and possessions, and who meet each other on equal terms. To create such 'free' and 'equal' people was precisely one of the chief tasks of capitalist production. (748)

This presupposes that the capitalists placed more importance on possessions at the expense of human beings. Such circumstances influenced a whole generation of people whom Kureishi refers to as the:

Privileged and spoiled generation. The children of innocent consumerism and inheritors of the freedom won by our seditious elders in the late sixties. We weren't much restrained by morality or religion. Music, dancing and conscienceless fucking were our totems. We boasted that we were the freest there'd ever been. (58-59)

Going by the quotation, importance is given to freedom in the postmodern society at the expense of moral values and religion. The protagonist of Hornby's *About a Boy*, Will Freeman, is a case in point. Will's freedom, or rather unattachment, that is, not being responsible for anybody, is not only symbolized by his last name, but is also realized through his lifestyle. He refuses to have intimate friendships; his romantic relationships are acceptable only as occasional sexual encounters and he even refuses to commit to a job because he lives quite comfortably off the royalties for a Christmas song his father wrote. Mesmerized by the ideology of simulation and consumption, he represents the contemporary individual who wishes to indulge in all sorts of pleasures, to be free and not responsible to anyone as seen below:

Will wondered sometimes how people like

him would have survived sixty years ago. People who didn't really do anything all day, and didn't want to do anything much, either...there were no daytime TV, there were no videos, there were no glossy magazines which would have left books. Books! He would have had to get a job. Now, though, it was easy. There was almost too much to do. You didn't have to have a life of your own anymore; you could just peek over the fence at other people's lives, as lived in newspapers and East Enders and films. (7-8)

This contrasts sharply with the postmodern society where the notion of choice and the absence of a centre has rendered the traditional family irrelevant. Postmodernists such as Judith Stacey argue that recent social changes such as increasing social fragmentation and diversity have made the traditional family more of a personal choice and as a result, it has become more unstable and more diverse. She intimates further that we no longer live in the modern world with predictable orderly structures, such as the nuclear family. Instead, society has entered a new chaotic postmodern age. Will Freeman is an example of postmodern humanity. This can be portrayed in the carefree life he lives. He wants to live as an island. He says:

In my opinion, all men are islands. And what's more, now's the time to be one. This is an island age. A hundred years ago, for instance, you had to depend on other people. Whereas now, you can make yourself a little island paradise...and I like to think that, perhaps, I'm that kind of island. (46)

Will Freeman is a perfect model for the possessive individual, Stuart Hall's designation for the self-reliant person whose primary goal is to acquire wealth and property. As an independently wealthy man, he needs no assistance from anyone, and this independence allows him to disengage from the world around him. In fact, his consumerism is ultimately his only purpose in life. He does not only base his importance on what he has acquired, but he focuses on the price of his purchase as well. When a woman asks him why he doesn't put his head in the oven, his answer is that "there's always a new Nirvana album to look forward to" (250). His desire for the next rock album may suggest that he is interested in art, but his life is driven by the need and ability to acquire the next new thing. He mentions throughout the novel that possessions will cure any negative condition. He believes very strongly that purchasing power is the cure for every problem and a measure of a person's value. If he feels insignificant, the carefully chosen purchase will restore his self-worth. If his world begins to look a little bleak, he can always buy

something to make his problems disappear. The trials of life are reduced to matters of exchange. Will's reliance on wealth and what it buys him fosters an aggressive selfishness, a result desired by Thatcher's administration which Stuart Hall and Martin Jacques call "the ideology of selfishness, one of the main underpinnings of Thatcherism" (251).

Besides, Will embodies the "meanness of spirit" which Salman Rushdie attributes to Thatcherite Britain. His selfish individualism translates into a cruel indifference for others. He often reveals the Thatcherite stance that every person must fend for himself. If other people do not have what he has, then they have gone wrong somewhere in their lives, and he should not be expected to supplement their finances. Will's ideology is clear; he does not want people to insinuate themselves into his posh, uncomplicated life. In fact, his sentiments amount to little more than an echo of the conservative manifesto. Stuart Hall and Martin Jacques explain that in Thatcher's Britain "the road to salvation lay through people pulling themselves up by their bootstraps. The only acceptable motive for action was self-interest" (251). Will ensures his own self-being, and he wants Fiona and others to do the same:

You had to live in your own bubble. You couldn't force your way into someone else's because then it wouldn't be a bubble any more. Will bought his clothes and his CDs and his cars and his Heal's furniture and his drugs for himself, and himself alone; if Fiona couldn't afford these things, and didn't have an equivalent bubble of her own, then that was her lookout. (67-70)

Will is a little more than a social Darwinist. Fiona's bubble is not the government's concern, and it certainly is not Will's either. Margaret Thatcher once told a group of entrepreneurs: "The only thing I'm going to do for you is to make you freer to do things for yourself. If you can't do it, I'm sorry. I'll have nothing to offer you" (236). Will is a product of this ideology. He believes that his indifference towards others is both natural and healthy.

Moreover, the fact that a single person commits to a relationship in ways that the consumer commits to commodities keeps one continually dissatisfied because it leaves hardly any possibility for achieving true intimacy: "Jessica and Will split up when Jessica wanted to exchange the froth and frivolity for something more solid: Will had missed her, temporarily, but he would have missed the clubbing more" (10). This shows that Will values commodities (things) more than human beings. The "clutter" of family life seems like "disgrace" (8) to Will and he doesn't even want to spend time with friends who have a

family: "he had no use for them whatsoever. He didn't want to meet Imogen, or know how Barney was, and he didn't want to hear about Christine's tiredness, and there wasn't anything else to them anymore. He wouldn't be bothering with them again" (10). One could claim that, paradoxically, under the auspices of the humanistic psychology that fosters self-realization, the prevailing human attitudes, values and beliefs have become distinctly hedonistic, if not selfish and thus less humane in nature.

The reluctance to take up family life often does not simply result from the desire for personal freedom and independence, but also from fear of failure: "What if I am not good enough to be a husband or wife, a mother or father"?(24). Yet, because they need to present themselves in such a way as to be 'marketable', single people cannot afford to show their vulnerability. Instead, searching for some of external reassurance that they are not cowards or failures because they are single, they like Will Freeman read magazines and books that tell them that being single is "cool"(24) as evident in Hornby's *About a Boy*.

From the forgoing analysis, it is established that divorce and the lack of interest in marriage are recurrent as far the traditional family is concerned. The reasons for this include individualistic ethos, postmodern view of life, among others. This therefore gives room for other family forms to come to the fore in addition to the traditional family.

III. THE EMERGENCE OF NEW FORMS OF FAMILY

The traditional family does no longer occupy the centre stage in the postmodern world. This therefore means that there is lack of fixity, what Jacques Derrida refers to as a 'decentered universe' (10). According to him in "Structure, Sign and Play in the Discourse of the Human Sciences", the word has lost its value, as language does not reflect the world we live in, but shapes it so that we end up seeing things not as they really are, but as we think they are, or, in other words, as we interpret them. A 'decentered universe' is a world which has lost its points of reference; it is a universe in which nothing is certain anymore, since the concepts which previously defined its center have lost their value and thus do not represent reliable points of reference anymore as Peter Barry opines (64). This can be applied to the traditional family which has lost its values as a result of the advent of other family forms such as the single-parent family.

Concerning single-parent family, which is one of the representations of family, Jay's mother in Kureishi's *Intimacy* is a case in point. After having two boys, she got depressed because she had no life of her own as she says:

"Mother was only partially there, most of the day she sat, inert and obese, in her chair. She hardly spoke except to dispute; she never touched anyone, and often wept, hating herself and all of us... she was aware of it, in some way. 'Selfish', she called herself" (51). She was both unhappy for having children because "children stop you living" (61), and at the same time for being so selfish for not being a proper mother, just like other women are. With time, as she found a job, and even more so after her two sons left to live their own lives, she resumed the kind of life she once led with her husband: "when my brother and I left, our parents started going to art galleries, to the cinema, for walks, and on long holidays. They took a new interest in one another, and couldn't get enough of life... my parents went through the darkness and discovered a new intimacy" (52).

According to Jay's mother, the experience of having children, of being responsible for them is not an easy task. She proves that parenting can be very frustrating because it requires constant and utter selflessness. The only thing a parent may expect and hope for is the emotional satisfaction of having an offspring, but the risks and frustration seem to be much higher. Jay's mother struggles through the feeling that she has given up on her life and ambitions for the sake of her children and manages to find happiness again once her sons have grown up and become independent.

In addition, in *About a Boy*, Hornby deals with the negative outcomes of single parenthood in the 1990s of British society. For example, Will Freeman's new flirt, Angie, is a single mother who views single motherhood as a reaction against man's organization of woman's life in a way that fits his view of the world as well as his way of life as he says:

I'll tell you {Will} although he had missed much of the cogitation that had brought her to this point, when you're single mother, you're far more likely to end up thinking in feminist cliches, You know, all men are bastards, a woman without a man is like a. a. something that does not have any relation to the first something, all that stuff. (10)

As seen in the quotation, Angie as a single mother is disturbed, and angry with men and their view about single mothers due to their lack of understanding and concern, since she says that men think that women are nothing without men; their identity is not complete without men, so that women have to depend on men. Traditionally, a single woman was half alive without a complete identity; marriage was considered a school, where women would get their identity fully completed, so that single women had not been considered well in a traditional society. However, Angie

refuses the connection between the first 'something' and the next one, which obviously demands a woman to attach herself to a man. For her, it is a foolish idea; it is 'all that stuff' in the sense that being a single mother may have a meaning for her as an alternative way of family life as opposed to the traditional one. That is, being a single mother enables her to gain her identity and freedom. This equally illustrates the concept of choice in postmodernism. Individuals in the postmodern society have the right to go in for what pleases them not minding the interests of others. Social bonds like marriage are therefore irrelevant. What is important is individualistic ethos.

On the other hand, what is also equally important is that both men and women are victims of the traditional views which assign certain roles and professions for them as husband and wife, and they are unable to strip themselves off these views and roles, intimates Deborah Chambers in *New Social Ties: Contemporary Connections in a Fragmented Society*. Thus, Will Freeman is very much under the impact of the view of fatherhood culturally allocated to him, and this view obviously influences his interactions, decisions, thoughts, and behaviour with the opposite sex. He is bold and free in his attitudes in that he always thinks of how society and culture will view him. Eventually, Angie proposes a different view of fatherhood for Will, in which he will satisfy his need of fatherhood in an unconditional way that he will be with single mothers and children for a while and then will depart from them without any commitment to each other. During the talk with Angie about mothers and children, for example, Will begins to get excited at the idea of a family suggested by Angie. He, Angie and her three-year-old son, Joe, meet regularly; they go to Mc Donald's and visit the Science Museum and the National History Museum; they cruise in the river as friends without any obligation, and this 'new relationship' and the idea of 'fatherhood' fascinates Will:

He had convinced himself that fatherhood would be a sort of sentimental photo - opportunity, and fatherhood Angie -style was exactly like that: he could walk hand-in-hand with a beautiful woman, children gamboling happily in front of them, and everyone could see him doing it, and when he had done it for an afternoon he could go home if he wanted to. (11)

This implies that Will prefers a type of family lifestyle that will guarantee his freedom, and this cannot come from the traditional heterosexual family relationship, but from single parent family. In this case, the traditional family is not only relegated to the background, but does no longer occupy a centre stage. It therefore competes with other forms of family. This is a new kind of family relationship as well as

the new form of fatherhood and motherhood Will and Angie imagine; single fathers and mothers could meet and have sex and then live in their separate houses without commitment, yet it is quite different from the relationship of a father and mother in a traditional family. For example, Fiona has separated from her husband who abandons her and goes and stays with his girlfriend in Cambridge. Now she is a working single mother with her twelve-year-old son, Marcus, and has to face the difficulties of life alone at home as well as at work. But Marcus is not the only child whose parents live separately. There are, "a million kids whose parents have split. And none of them are living with their dads" (182). This is a contemporary family phenomenon and reality, taking place around the world: children without fathers.

Besides, contemporary fiction represents two kinds of families based on emotional rather than biological or legal ties: the metaphorical and the homosexual family. Metaphorical families are those in which (some) family members are neither kin nor bound by religious or legal contracts. Rather, they are a group of people who are committed to each other and who prove their commitments by permanent help, understanding and sharing of experiences. In contemporary fiction, the acknowledgment of these families does not aim to in the words of Kath Weston "oppose genealogical modes of reckoning kinship. Instead, they undercut procreation's status as a master term imagined to provide the template for all possible kinship relations" (213), the template being, of course, the tradition nuclear family. Nevertheless, starting families that are anything other than a traditional nuclear family is perceived as beginning of "destruction of family values" (314), Jodi Picoult intimates, which makes one wonder what "family values" are. To illustrate a dysfunctional nuclear family to which parents are unfaithful to each other, or a family with abusive members cannot be said to promote family values simply because it consists of two heterosexual parents and their biological child(ren). If, however, family values include love, commitment, safety, security, and integrity, then these values do not depend on the form of the familial unit.

Despite the fact that metaphorical families which is one of the focus of this paper, have not yet been legalized, contemporary fiction writers like Hornby and Kureishi recognize the fact that people connect with one another in various ways. Hornby's *About a Boy* describes the constitution of enlarge metaphorical family consisting of people who feel the need to connect and be close to people that they are not related to by blood or law. Will Freeman, the main protagonist is an immature thirty-six years old man who lives off the royalties for one of his father's Christmas songs. Being able to live comfortably without having to

work, he indulges in shopping, listening to music, watching TV and having a series of meaningless (sexual) relationships, rejecting any kind of commitment. After rejecting the fact that women who are single-parents also have trouble committing, he comes up with the idea of attending a single parents' group as a new way of picking up women suitable for short-term relationships. At one of the single-parents' meetings, he meets the twelve-year-old, Marcus whose mother suffers from depression, is suicidal and overprotective because of the fact that he mostly interacts with his mother, and has no idea what teenagers do and like. Marcus becomes the target of bullies and has a hard time at school. Their meeting is crucial for both Marcus and Will since they begin to help each other in their mutual struggle to achieve maturity. Will is able to show Marcus how to be 'cool' and less afraid of life, and at the same time, begins to appreciate the value of a familial relationship, and thus, deals with his fear of commitment. As the story progresses, both of them meet different people who all become a part of their metaphorical family. It includes: Ellie, a rough, fifteen-year-old girl who is constantly in trouble at school and who 'adopts' Marcus as her protégé and friend, Marcus' mother, his father, his father's new girlfriend, his father's mother, and finally Rachel, a single mother who has a son named Ali about the same age as Marcus, and with whom Will falls in love. By the end of the novel, they all function as a large family; they meet for holiday and important events, and provide support and love to one another. The novel is a "coming of age" (41) story on several levels. Not only do both Will and Marcus mature thanks to the help of their family members, but the institution of family seems to mature as well, through the ability to overcome and function without the unreliable formal demands of blood and law.

In addition, thinking about his life, Marcus realizes that his "first sort of life" (21), which implies the time before his parents got divorced has ended, forever indicating symbolically, also the end of the traditional family in general: "The first sort of life had ended four years ago, when he was eight and his mum and dad had split up, that was the normal, boring kind, with school and holidays and homework and weekend visits to grandparents" (3). The second sort of life includes more people, more places, nothing is steady; there is no security of a home or a steady relationship with adults who take care of him: "the second sort was messier and there were more people and places in it: his mother's boyfriends and his dad's girlfriends; flats and houses; Cambridge and London. You wouldn't believe that so much could change just because a relationship ended" (3). The breakdown of his nuclear family has left a hole in his life because his suicidal mother was incapable of creating a feeling of safety and belonging that a family

typically provides. Her suicide attempts to make Marcus painfully aware of the fact that at any time he could be left alone in the world. This prompts him to the conclusion (or, rather, realization), that the most important function of the family is taking care of each other and making sure one is not alone in the world. He also realizes that this function needs to be of a permanent nature, and that it is not important who your family is, but simply that there actually is someone you can count on: "Two wasn't enough, that was the trouble. He'd always thought that two was a good number, and that he'd hate to live in a family of three or four or five. But he could see the point of it now: if someone dropped off the edge, you weren't left on your own." (75).

For Marcus, it makes no difference whether he is actually related to the people who will take care of him or not. They do not have to be kin or bound by some kind of contract. What connects people into his/any metaphorical family is the emotional component of a relationship. Because the circumstances of his life have taught him very early on that a legal contract does not prevent the family from falling apart, Marcus very maturely realizes that people need to want to be together. From that moment, he works hard at creating relationships that would alleviate his loneliness and fear, until, by the end of the novel, he becomes a part of a large family. Will, who is neither romantically nor legally connected to Marcus, and his mother, Fiona, comes to realize that he is becoming a part of a new kind of family consisting of kin, ex-spouses and friends as he arrives for Christmas lunch at Marcus' house:

There was Marcus' dad, Clive, and his girlfriend, Lindsey and his girlfriend's mum, six of them altogether...Will didn't know that the world was like this. As the product of a 1960's second marriage, he was labouring under the misapprehension that when families broke up some of the constituent parts stopped speaking to each other, but the setup here was different. (177)

Although Marcus' parents are divorced, they still care for Marcus and each other's benefit, which allows them to be a part of a metaphorical family even though their original traditional family has collapsed. Family, whatsoever its constituent parts may be, gives Marcus a sense of security, a sense of belonging and an inner strength one needs to cope with everyday's events:

I can't explain it, but I feel safer than before, because I know more people. I was really scared because I didn't think two was enough, and now there aren't two anymore. There are loads. And you're better off that way. But, see, I didn't know before that

anyone else could do that job, and they can. You can find people. It doesn't really matter who they are, does it, as long as they're there...because you can't stand on top of your mum and dad if they're going to mess around and wonder off and get depressed. (298-299)

The lack of support from family is one of the problems that necessitates the formation of communities in *About a Boy*, such as SPAT (Single Parents Alone Together). The name of the group underscores the fact that people cannot function well without understanding and support. The community (family type) functions as a place where people who need support can come when they need that assistance. Perhaps, the only requirements for inclusion are being a single parent and being frustrated. Suzie explains what she finds so refreshing about the group: "One of the reasons I like coming here is that you can be angry and no one thinks any the less of you. Just about everyone's got something they're angry about" (40). Although they are alone, without family to help them, SPAT becomes a replacement for family, uniting people who can offer one another emotional support. Knowing that they are not alone seems to help many of them carry on with their lives. The group is comprised almost entirely of women, and they meet to discuss their frustrations and vent their anger. The reasons for these women being on their own are a laundry list of men walking away from their families: "There were endless ingenious variations on the same theme. Men who took one look at their new child and went, men who took one look at their new colleague and went, men who went for the hell of it" (40). Nearly every member of the group has a similar story to tell of family members walking out on them.

The traditional nuclear family, which is highly stratified and has a definitive, strict form, follows binary logic as its root principle, much like the classical books or ways of thinking; the metaphorical family, however, represents an indefinite multiplicity of secondary roots that graft out the basic root, that is structure, whereby the family undergoes a flourishing development. While the basic family form is changed by 'natural reality', still the roots, that is the family's unity subsists (5). Like Deleuze and Guattari's philosophy, the form of the metaphorical family seems a radical innovation; it in fact simply signifies an adaptation to the contemporary reality which favours multiplicity and equality over binary dichotomy and hierarchy.

Consequently, thanks to its focus on the feeling and meaning, rather than form, the metaphorical family gave Will "a glimpse of what it was to be human. He wasn't too bad, really; he wouldn't even mind being human on a full-time basis" (292). Isolated, cynical life is unfulfilling and people have both the desire and the need to make

intimate relationships with other people. What Hornby proposes in *About a Boy* is that this intimate relationship, typically considered to be epitomized in the form of a traditional nuclear family, need not be realized within this traditional framework. All one needs are people who are willing to commit and participate in each other's life, regardless of their blood or legal ties. Marcus' relationship to Will echoes Judith Stacey's proposal in *In The Name of the Family* that in a postmodern society, people should foster a collective, rhizomatic responsibility for children by drawing on our communitarian sentiments. She asserts that many childless adults are assuming pseudo parenting roles, or, para-parenting, to use her term, by forming, nurturing long-term relationships with children of overburdened parents (80), which in fact signifies and speaks for a more frequent forming of metaphorical families.

The new circumstances in Marcus' life caused not only by the fact that his parents got divorced but also by his realization that you get love from people other than your biological family made him aware of the fact that there are no guarantees in traditional relationships and that a traditional family is not a place of safety or security at all. Getting married is not "the right way" (46), says Marcus, and proposes a new way of organizing human life:

You know when they do those human pyramids? That's the sort of model for living I am looking at now...you're safer as kid if everyone's friends...if your mum and Will get together, you think you're safe, but you're not, because they'll split up or Will will go mad or something. I just don't think couples are the future. (304)

Marcus' idea of a human pyramid as an ideal model for living does not rely on the symbolic interpretation of this geometric form which implies a hierarchy with the person on top given the most power or importance. On the contrary, Marcus refers to the fact that in a human pyramid, everyone depends on one another, as everyone is equal and equally important. Everyone's limbs are mutually connected or touching in order to hold on to each other, and sustain each other's weight, and in effect, they strongly resemble the multiple roots of a rhizome. One has to be able to rely on others in order not to fall to the ground, but the people who form the pyramid and whom you trust your life with are not necessarily your kin. The pyramid works as long as everyone has the same goal, and has the well-being of all at heart. Unlike the traditional family, which can formally exist through a legal or religious contract still exist even after the emotional components of loyalty and love have long gone, the pyramid will collapse the minute anyone of its members decides not to hold the other(s) any longer. What is crucial here is the feeling of commitment which, as it seems, does

not have to arise in the form of a written (marital) contract that says one is bound to his partner for life because both the contract and the wedding band are just symbols of a person's dedication to someone. If the feelings disappear, the contract and the ring have no value at all.

This points to the conclusion that a metaphorical family, even if it lacks blood ties, genealogical hierarchy and marital paraphernalia, can be equally strong and valid as the traditional one. Although Gilbert Daniel's claim in *Stumbling on Happiness* that "we are more likely to look for and find a positive view of the things we're stuck with than of the things we're not" (201), seems quite logical, and suggests that we tolerate people we are related to more than we do those who are not our kin, it does not always hold true. Being 'stuck' often provokes the desire to 'break free', which is why a lack of a formal contract or a blood relationship may prove to be beneficial for the feeling of mutual intimacy because of the freedom of choice it implies. The idea of marriage as 'possessing' someone, or claiming the right on someone frightens certain people, and the sense of obligation deters them from relationship. Furthermore, it can cause people to take their family members for granted and become less attentive to their needs. The niche that exists between the human desire for intimacy and respect, and the refusal to either feel possessed or taken for granted are the points of origin of the metaphorical family.

IV. CONCLUSION

This paper has examined how families are depicted in British fiction with focus on Nick Hornby's *About a Boy* and Hanif Kureishi's *Intimacy*, and how that has contributed to a redefinition of the concept of the family. What this research has found as new is that literary representations now include other types of families next to the traditional nuclear one, expanding thus the paradigm of the family in such a way as to include several family forms, instead of transforming it from one model to another. The development of new family forms was enabled and fostered by the postmodern life which negates hierarchies, distrust grand stories and supports the emergence of individual voices with different tastes and preferences. Consequently, the analyzed texts show that the triad of the traditional nuclear family coexists with families that, although they challenge its forms, do not attempt to stand as a substitute for it. On the contrary, even though multiple new family forms have emerged, their members seem to construct their family identity in comparison with or in contrast to the framework of the traditional nuclear family as the 'ideal' model, if such exists.

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Linguistic transformation and preservation of the mother tongue of Saudi Postgraduate scholarship students and their children

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Abstract— Experiences of linguistic shift (LS) and language maintenance (LM) among Saudi postgraduates who had returned home from studying internationally were investigated. Assessment of perspectives of their first language (L1) among the learners and their children was undertaken, in addition to efforts at advocating language maintenance adopted by educational facilities, cultural and religious associations, as well as the learners themselves. Furthermore, the strengthening of language maintenance in particular fields was examined. Semi-structured interviews were carried out to discuss with and observe Saudi postgraduate students, who possessed over five years of study experience in nations where the first language is English. Evidently, no robust ties to their L1 are felt by young learners, even though their language is appreciated by postgraduate learners and they exert themselves to maintain it. Thus, a decline in L1 writing capabilities occurs, while code reversals pervade their L1. The lack of impact on L1 from language shift has been established in recent studies, while the limited duration of the issue was identified in the existing literature. Maintaining one's L1 is affected by numerous variables, challenging common perceptions. With postgraduate learners studying and working internationally, their instruction in Arabic and English has led to a multilingual society emerging when they return home. However, isolation from and eradication of cultural norms is just one of the various detrimental outcomes of linguicide which stems from language shifts. Accordingly, this study aimed to establish the extent to which a marked change in language ability occurs among Saudi postgraduate learners when they come home.

Keywords— Sociolinguistics, multiculturalism, multilingualism, local language, language shift, language maintenance, Saudi postgraduate student returning to Saudi Arabia.

I. INTRODUCTION

Either for spiritual or practical purposes, human beings have constantly pursued alternative experiences, never considering a single location to be their home. Moreover, the traditional caution against leaving one's homeland has often been ignored by individuals from an array of socio-political circumstances, whether escaping hunger or war, as refugees, migrants, or drifters. Meanwhile, history is rife with examples of those exiled from civilisation, or taken as slaves to lands abroad.

Consequently, global transformation in languages, economics and society has been broad as new territories saw migrants come and settle. There can be a rather

burdensome weight of language and customs that accompanies individuals as they move; purposefully or not, these can change as engagement with the new region's established languages and cultures occurs. Both the recipient country and the arrivals will see changes as subconscious adoption of their respective dominant cultural characteristics occurs. On this basis, global citizens may be formed among students, whose entrenched local attitudes are transcended.

International population changes significantly affect individuals' adopted communication methods and languages. When a society's daily political and economic processes are participated in by individuals from broadly different linguistic and cultural heritage in a specific

locality, this leads to the development of robust multilingual and bilingual societies. A diglossic situation is one where two discrete variants of one language are adopted for divergent purposes. The appearance of low and high varieties of a language occurs in a diglossic context.

Language maintenance (LM), language shift (LS), creoles, pidgins, diglossia, code mixing and code switching, as well as multilingualism and bilingualism, are examples of the varied sociolinguistic dynamics that emerge during the interaction of languages. Graddol (2020) posited that languages are affected by two distinct aspects, namely the speech community of their birth, as well as the languages acquired during their lives that affect linguistic behaviour. A particular language—not necessarily one's L1—may be adopted more often, while the linguistic capabilities of an individual can be affected by any feature of life, including social mobility, migration, career and education. However, it is a progressive generational timeframe over which significant shifts in an L1 occur. Once an additional language has completely transplanted an individual's L1, this is referred to as LS. If a person or collective continue to speak their L1 despite compulsion to change, this is deemed LM.

Linguistic changes and potential have been consistently present; linguistic rises and falls have been linked to political and natural phenomena, while linguistic has occurred at times. When there is a power divide exists in a society, an obligation to adopt the most powerful group's language may occur for a particular speech community, regardless of their minority or majority status. Furthermore, if an individual shifts between languages, this is a linguistic phenomenon referred to as code-switching. Through this phenomenon, the international growth in English has occurred.

The first language of Saudi Arabia is Arabic, although the nation is multilingual. Recently, there has been an unprecedented adoption of English in the country. Due to the King Abdullah Scholarship Programme (KASP), it has been possible for Saudi learners to become international students. Indeed, the expansion of international students from Saudi Arabia has been one of the swiftest at present, due to the ambition and breadth of the KASP.

During the 2018/19 academic year, the US saw the enrolment of just below 60,000 Saudi students. In 2019, Canada received over 14,000 Saudi students, based on Canadian International Education Agency information. Also, during 2018/19 in the UK, the sixth-largest non-EU sending market for students was Saudi Arabia.

The implementation of the Custodian of the Two Holy Mosques Programme (KASP) will occur over the coming five years. Since 2007, the project has been extended a

number of times; by King Abdullah for a three-year period in 2009, then again in 2012 to take it to 2025.

Accordingly, this research is concerned with the phenomena of LS and LM, which Saudi postgraduate learners and family members with a minimum of five years abroad in countries where English is the first language are typically characterised by. Determining whether language loss has occurred among them is one aspect of this research. Moreover, whether living abroad has facilitated the preservation of traditional dialects among individuals will be significant to establish in relation to LM. If this was not possible, why did LS occur?

II. LITERATURE REVIEW

How contact between languages in various cultures globally leads to LM or LS has been investigated in various research. Among an immigrant community, or multilingual or bilingual society, the degree to which an L1 continues to be used by a person or collective is defined as LM (Longman, 2013). Furthermore, the procedure through which a new language is acquired by a collective, typically at a loss to the L1, may characterise LM, without reversing the definition just provided. In a location, there will be additional dominant languages, contact with which will shape LS and LM. Habtoor (2012) suggested that due to language interaction, pressure from the foremost linguistic group may not lead to loss of L1 among a marginalised ethnolinguistic collective or linguistic minority. Trudgill (2020) defined LS as the process of an L1 being dropped for an alternative language by a linguistic group. Given that Saudi Arabia's present linguistic environment has not been investigated before this research, it is not possible to verify the findings of previous investigations in relation to the specific Saudi situation. However, to more effectively comprehend LS and LM's modes and causes, research external to the Saudi Arabia context has been assessed here.

Notably, a report titled *Euromosaic* was published in early 2022, a product of significant investigation into the minority language groups present and reproducing in the European Union (EU). The title of the report reflects its aim, which was to investigate language production and reproduction, alongside associated obstacles of those processes, characterising minority language groups. Minority languages' adoption in linguistic communities, educational facilities and the domestic sphere was one of the focuses of the survey, among numerous other subjects. Both LM and LS are markedly affected by the significance of language to cultural reproduction and social mobility, in addition to language prestige, according to the study. Furthermore, language preservation was found to be

crucially affected by linguistic tradition. Ultimately, if intergenerational instruction in the norms and skills of a language does not happen, erosion of the language will arise.

An individual's preservation of their L1 was stressed as crucial by Wolck (2017), entailing a sense of obligation and an affirmative attitude to it, as well as being well informed about the language. LS and LM are affected by nine general principles, as Wolck posited. The foremost dynamic is postgraduate learners transferring the L1 to their offspring, as a form of generational continuity. If postgraduate students do not use their L1 with their children, yet speak to their peers or their grandparents in their L1, the prospect of language erosion due to intergenerational dislocation arises. However, a language may be retained if children and their postgraduate parents communicate using it.

Furthermore, linguistic standardisation and unification can promote language survival. For example, Bolivian Quechua endured as a consequence of this process (Wolck, 2017). Improved prospects of language survival are linked to the unity of a minority language, whereas linguistic and dialectical disintegration exacerbate language change.

Maintaining a language can also be facilitated if a more dominant language has similar usage fields. A given language's perceived narrow relevance to particular fields can lead to negative viewpoints of it as a minority language. Contrastingly, the power of a minority language may increase if it is used alongside a majority language in a specific environment. As Wolck clarified, rather than practical complementation and segregation, minority languages are better protected through coexistence bilingualism.

Variables Impacting Language Transition and Maintenance

The domestic setting is the foremost location where an individual can strike to ensure L1 LM. Pauwels (2008) emphasised the fundamental contribution of cross-generational transmission in relation to a language's endurance. Indeed, endangered languages' continuation rests vitally on graduate learners' activities. If the domestic setting sees a decline in L1, then further areas of usage will be detrimentally impacted. Thus, LM is crucially contributed to by the family (Clyne & Kipp, 2020). The death of a language will follow in its absence from the original environment. Given that postgraduate students returning from abroad will reside in Saudi Arabia with their relatives, the chances for L1 LM will be numerous. Studies have shown that robust language proficiency has a greater prospect of enduring if the number of relatives is large. Accordingly, as Pauwels (2020) related, children in

nuclear families or with single parents have less likelihood of LM compared with those in bigger families. Ultimately, sufficient L1 speakers within the domestic setting are necessary to counter LS.

Edwards (2018) explained that LM is assisted by the significant demographic variables of the size of population speaking the language and the proximity of those individuals to each other. Communal living—particularly in places in proximity to international schools or language facilities—is favoured by Saudi postgraduate learners once they move back to the country. If a residential community is founded, LM can be crucially affected by the establishment of a linguistic enclave.

Additionally, relatives' perspectives and those of the dominant collective regarding the family language of children can significantly affect LM or LS being advocated or disincentivised. Notably, attempts at LS reversal or hindering of it are fervently challenged by graduate learners and their relatives.

The language development of a child is significantly affected by the amount of time they are learning overseas, as well as their age. Waas (referenced in Guardado, 2012) identified that the first language dialect of German children had been almost forgotten by them after 20 years of residing in Australia, based on a limited sample. An L1 may be challenging for migrant children to preserve if they have spent an extended period in an overseas country. Merion (2003) and Kouritzin (2020) noted that progressive as opposed to swift alterations in language will emerge, based on scientific findings. Indeed, linguistic alterations may require a minimum of three generations, according to Gardner, McEntee-Atalianis & Finnis (2020). The bilingual first generation will start the change procedure, with the second generation continuing it; the L1 might be eliminated from the third generation if migrants effectively integrate with the dominant culture. Moreover, L2 LM and acculturation have been identified as negatively correlated (Mills, 2018, referenced in Garcia, 2019). Swifter acculturation may occur the longer the period of time spent overseas in a country.

Stoessel (2019a) stressed that LS and LM are significantly affected by social networks; individuals from the same linguistic background are able to connect with new arrivals through social media, thereby markedly affecting L1 LM. As time progresses, a progressive decline in L1 use will stem from these social networks' usage. Furthermore, the occurrence of LS or LM is impacted by the perception of the language by the user. Integrative viewpoints are associated with instrumental and egoistic positions, rather than social and interpersonal positions. Numerous professionals have suggested that L1 LM can be facilitated

through an integrative strategy. For example, greater identification and bonds with the language community and associated specific culture can be nurtured through an integrated perspective of language (Baker, 2020).

III. METHODOLOGY

A qualitative research approach was adopted to assess LS and LM. Information was collected via participant observation and semi-structured interviews. Postgraduate students from Saudi Arabia who had spent over five years studying abroad alongside their relatives, in countries where the L1 is English, who were going back to their home country, were the study population, with 15 participants in total. They had different academic backgrounds and were of differing age. Furthermore, the results were supported through analysing their children's statements relating to cultural and social events.

Study Questions

The following study questions were developed to direct this research:

1. Upon going back to Saudi Arabia, what are the perceptions of heritage culture and language among Saudi postgraduate students?
2. Upon going back to Saudi Arabia, is it apparent that Saudi postgraduate students and their relatives undergo a language shift?
3. If this is the case, what are the reasons for the language shift? If this is not the case, what variables affect their language preservation?
4. Is L1 maintenance at serious risk from code shifting or code mixing?

IV. ANALYSIS OF DATA AND DISCUSSION

Contact with different languages, the variables affecting LS and LM, areas where the L1 is adopted, perspectives regarding their L1, the form of education they accessed, among other significant aspects pertaining to Saudi Arabian postgraduate students going back home, were illuminated in this study. The majority of results accorded with the extant literature on LM and LS. An intriguing result was the increasing bilingualism among children of postgraduate learners. Arabic and English are usually spoken by Saudi pupils studying at international schools.

An individual's L1 LM rests crucially on the domestic sphere according to linguists, as this research supports. Intergenerational transfer of a language is usually considered appropriate if relatives engage in strong communication. The linguistic activities of relatives,

postgraduate students and their children are essential to the endurance of a minority language (Pauwels, 2008). Typically, there is a high density of individuals who attended the same linguistic community schools in the locations where most postgraduate students go back to with their relatives after studying abroad, as a new study has found. Accordingly, in the domestic setting and among fellow pupils, children will have ample prospects for L1 practice. Consistent meetings with one's relatives have a greater likelihood of occurring if you reside close to others with the same L1. Indeed, L1 LM is fundamentally shaped by such relationships being maintained. The L1 is pervasively adopted due to international schools being preferred by a substantial number of postgraduate students for their children.

Upon going back to Saudi Arabia, the degree to which code matching and mixing occurs among postgraduate students has been established in this research. Following every journey away from Saudi Arabia, the English communication skills of children will increase. Notably, the prospect of written or verbal LS occurring as a result of such code mixing is small. A direct desire to present their appreciation of the local culture and language explains children's code mixing, as opposed to being an inevitable consequence of diminished L1 alternatives among the children.

Code mixing and code swapping are not just phenomenon associated with the Arabic language. Regular combination of Arabic and English—as well as different languages—indeed switching between them, occurs among Saudi Arabian postgraduate students. Linguistic transformation is linked to such code switching, according to Holmes (2018). All efforts at code shifting and mixing are usually challenged by most postgraduate students after going home to Saudi Arabia, as they dedicatedly protect their L1. Furthermore, the young generation's regular combination of English and Arabic is opposed by most postgraduate students due to such linguistic trends being attacked by the government. Consciousness of this issue is strong among the majority of overseas postgraduate students, as other languages' dominance of their L1 is something they want to avoid.

Despite having acquired an L2 by studying abroad, a profound appreciation of their native culture and language typically characterises Saudi postgraduate students after going home. Norton (2020) noted that distinguishing identity, culture and language is unfeasible. In this study, bilingualism was reported by over 99% of respondents, apart from the female homemaker. Arabic and English fluency was possessed by the majority. Certain respondents acknowledged that due to declining usage of

their L1, their writing proficiency had diminished, even though the majority considered themselves to be exemplary in L1 LM while studying overseas.

Moreover, LM was found to be markedly affected by the media, based on this research's results. Most of the study respondents posited that a significant component of LM is the role of traditional media. Having gone back to Saudi Arabia having studied overseas, numerous postgraduate students are captivated by Saudi Arabia's cultural, social, economic and political promotion. Reading physical or web-based copies of Saudi newspapers, as well as watching the country's television channels, were ways that the postgraduates stayed abreast of Saudi news while abroad. Additionally, given that literature and politics are subjects that appealed to the men, they engaged with native language communities' social media sites and entered into debates and deliberations. Of further note is that Arabic television channels were the sole ones watched by most housewives, meaning that the pervasive perception of the authentic guardians of cultural heritage as being women was corroborated in this study.

The foremost results from this research relate to the fact that postgraduate students going home to Saudi Arabia are multilingual and engage in code mixing. Maintenance of the traditional Arabic language is not threatened by multilingualism, which is globalisation's positive outcome, although traditionalists are concerned by code switching, including the mainstream media. LM has been upheld by the existence of language communities, family and community events, embassy-affiliated social groups, as well as Arabic TV stations and media abroad. Furthermore, LS has been mitigated among children due to English and Arabic being the languages of school teaching.

V. CONCLUSION

As the data analysis demonstrates, all Saudi postgraduate students returning to Saudi Arabia and living with their families prefer to communicate in Arabic in the home domain. With time, the majority of Saudi postgraduate students who return to Saudi Arabia develop fluency in English and Arabic. What is most encouraging is that they also develop into a multilingual, multiethnic, and multicultural society while retaining the legacy language and essence of their own culture, which may be defined as the transformation of a local Arabic into a global one.

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The Effect of the Circular House Strategy on Acquiring Geographical Concepts for Fourth-grade Literary Students and Developing Their Effective Communication

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Abstract— *The current research aims to identify (the effect of the circular house strategy in acquiring geographical concepts for fourth-grade literary students and developing their effective communication). For girls, this sample was randomly divided into two groups, one of them was an experimental group that included (32) students who studied geography using the circular house strategy, and the other was a control group consisting of (33) students, who studied the same material in the traditional way. The variables are: (the chronological age of the students calculated in months, the academic level of the parents, the effective communication scale). The Republic of Iraq, the researchers also prepared model teaching plans for both groups. The researchers adopted two tests to measure their research variables. The first test was The test for acquiring geographical concepts consist of (13) items and its validity, stability and were verified, as well as statistical analyzes of its paragraphs. The control group in the concept acquisition test and the effective communication scale.*

Keywords— *Round house strategy, concept acquisition, effective communication.*

I. RESEARCH PROBLEM

The teaching of history in our schools is still captivated by the traditional methods that emphasize on is the theoretical aspects, which are determined by memorizing and continuous reading instead of thinking and creativity, and this leads to forgetting information once the exams are over or after their completion for a short period, in addition to this, the difficulty of understanding, absorbing and acquiring many historical concepts, which is reflected in the personal behavior of students.

The researchers see through their practice of the competence of curricula and teaching methods as being history teacher they need to define the concepts that z environment that is centered on the learner.

From the above, the research problem can be determined by the following question: What is the effect of the thinking hand strategy in acquiring historical concepts for fifth-grade literary students and developing their social interaction?

II. THE IMPORTANCE OF RESEARCH

Attention to education is one of the requirements for the progress of nations and peoples, and a criterion for their progress and advancement. Therefore, we find serious trends in improving and developing educational systems all over the world, and reconsidering school curricula and methods of teaching them on modern scientific bases to achieve the progress that these societies seek (Muhammad and Muhammad, 1991: 37).

Researchers have depend on modern education is based on important principles that combine continuous learning and keeping pace with modern scientific discoveries, culture, and general theoretical and professional preparation and his talents in support of each of them (Zayor,2006:8).

Education has an important role in building man by providing him with the necessary knowledge, skills and abilities that make him a productive individual. Thanks to education and its efficiency, many countries and societies have been able to maintain their survival and

continuity (Abdul Sattar, 1987: 93).

Education has been affected by this development, which called for the possibility of bringing about a tangible development in educational practices within educational institutions at all stages, patterns and levels (Saraya, 2007: 11).

Because of the importance of education, several projects have emerged to improve its teaching, most notably the National Research Council project prepared by the National Academy of Sciences in the United States of America for the year (1995) to determine the national standards for scientific education in the United States, which indicated the need to use modern educational techniques in teaching and provide appropriate environments for students for the purpose of facilitating teaching (Alyan, 2010: 106).

Teaching methods are essential and the task is to deliver the educational material to the minds of the students, and the method of teaching has a prominent impact on the success of the educational situation by stimulating the activity of the learners and exploding their energies, and as a result it plays an active role in achieving the score, the effective teaching methods used by the teacher in the educational situation are an important pillar that contributes to achieving educational goals. What are the teaching methods? active effects a positive in the nature of students' thinking and continuous interaction among them, and these methods have an important role and big in the growth of the student's personality in its various aspects, and works to increase the teacher's abilities to reveal facts and information in the entire curriculum (Al-Nuaimi, 1995: 36).

The researchers see that the need to work on the use of methods and modern methods that depend on the degree of his responsibility for the learner and his interaction in the classroom and his participation in the educational process, which contributes to the development of the educational process.

If you teach acquisition concepts you need to have knowledge of teaching methods. Therefore, teaching methods represent the backbone of the learning and teaching process, and without them, the study material cannot be transferred to the student. It is important to lie in how to make the most of the content of the study material as possible from reaching the goal of studying that subject, and that what is contained in the syllabus and the material contained in the textbook remains. It is useless unless you use the appropriate method and method to deliver the material to the students (The Sultani, 2015).

The teaching methods have an effect. In achieving goals

education, and that the successful teacher is not taught the subject just, rather, he is taught in his own way, his style, his personality, and his relationship with his students so the importance of the method of teaching depends on the presentation of the teacher for the material, and how to communicate it to the students so that he accepts learning with a high motivation and to benefit from it and for students to enjoy it in order to be a human being. Interactive teaching satisfies students' needs and desires (Abu al-Hija, 2004: 293).

It highlights the strategic importance and not one of the modern strategies that belong to the constructivist theory and which depends on the interaction of the student with the environment through active learning, and the role of the teacher is to guide and direct. The student learns by employing his senses, which enables him to access information through observation, prediction, interpretation, conclusion and discrimination (Al-Desouki, 2008: 5-51).

Through this strategy, students learn knowledge realistically through actual participation in learning, and through it they learn how to learn, acquire information and build their basic knowledge to understand the world. This strategy makes the student like the world, the young researcher and the teacher's role is the painful secret of the education process (Ibrahim, 2002: 235-236).

Strategic Fake-hand embodied a note that helps students to understand the scientific material through their discovery of scientific knowledge on their own, and it works to achieve meaningful learning and it develops their positive attitudes and motivation towards learning, and helps them to assume responsibility, self-confidence and self-reliance and develop the spirit of cooperation and teamwork among them. It plays a significant role in developing their mental abilities (Rite, 2017: 21).

The success of any educational process in the classroom depends on the amount of communication and interaction that takes place between the teacher and the learner in the educational situation. She struggles with what some teachers don't understand to push her away. A teacher who does not master communication and interaction skills. It is difficult for him to succeed in achieving his educational missions. The education process is a process of constant communication and interaction between the teacher and the learner. Therefore, this requires the teacher to be acquiring specific teaching skills, as the teacher's lack of these skills leads to the difficulty of achieving educational goals (Khudair and Hilal, 2020: 154).

III. RESEARCH OBJECTIVE

The current research aims the following:

1. The effect of the thinking hand strategy in acquiring historical concepts for the fifth literary grade students.
2. Effect of hand notepad strategy in development Interaction social for fifth grade literary students.

IV. RESEARCH HYPOTHESES

In view of Goal, the researchers formulated the null hypothesis the following:

The first null hypothesis: There is no statistically significant difference at the level of significance (0.05) between the average score student experimental group who turn around Swa history according to notepad hand strategy and average score student control group who turn around Swa. The same subject according to the usual method in the concept acquisition dimensional historical test.

The second null hypothesis: There is no statistically significant difference at the level of significance (0.05) Among the average scores of the experimental group students who studied history according to notepad hand strategy and the average scores of the students of the control group who studied the same subject according to the usual method in Dimensional Social Interaction Scale.

Third null hypothesis: There is no statistically significant difference at the level of significance (0.05) between mean differences in the scores of the students of the experimental group who studied the subject of history according to note hand strategy in the scale. Tribal and post-social interaction.

V. LIMITS OF RESEARCH

Current research confined on:

1. Human limit: Sample of junior high school students who are the fifth literary class in and the Secondary school affiliated to the General Directorate of Education of the province of Anbar, morning study.
2. Spatial boundary: A high school in Anbar province in Habbaniyah District Center.
3. Cognitive limit: The first, second and third chapters of the history book for the fifth grade literary, which is scheduled to be taught in Iraq for the academic year (2021-2022).
4. Time limit: the first semester (first course) of the academic year (2021-2022).

VI. DEFINITION OF TERMS

Notepad hand strategy: Known as A method of teaching that seeks to employ the five senses: hearing, sight, touch, smell and taste, to develop the student's connection with the world that surrounds him, so that he can discover it (Sharpak, 2001: 15).

The definition procedural: Acquisition: Known as Bane which is defined as "It is a means of preserving learning from loss and maintaining it and stability for a longer period by providing a certain amount of training for the learner" (Abu Zina, 1997: 135).

The Procedural definition of acquisition: It is about the capacity of students (Research sample) to distinguish, and define, and application of Historical concepts. The barebones in the current search, This ability is measured in degrees, he got it. The research sample (experimental and control) through the test prepared for this purpose.

Concept: Known as Bano: Oh idea word or mental image, tangible or abstract, each of them refers to things, ideas, events, or people that have common characteristics. It can be denoted by a specific name or symbol to give a specific meaning." (Al-Burai 2009: 399)

The identification of procedural historic concept:- Concepts denoting facts and events. These concepts are mentioned in book of fifth literary class of history, which seeks second to deliver it to the people of the eye charges and acquire them to her.

Social interaction: Known that:- "The interaction that occurs between the teacher and the student, with the aim of improving the student's personality and providing him with knowledge, concepts, values and trends that enable him to keep pace with his age to be beneficial for himself and his society in the future (Al-Farra, 2004: 7).

procedural definition for social interaction:- the degree to which The student in the experimental group and the control group obtained it on a scale Social interaction that bring it back researchers that in this study.

VII. THEORETICAL ASPECTS

First: the strategy of the thinking hand:-

strategic characteristics of hand notepad:

The strategy of hand notepad has a number of characteristics that distinguish it from other strategies that qualify it to be the most effective in the teaching and learning processes:

Develop the senses and love to notice the outside world.

Giving students the opportunity to ask questions and

discuss.

Working on developing scientific thinking skills (Lotfi et al., 2007: 24).

strategic stages of hand notepad:

He (Ibrahim, 248: 2002) pointed to three stages, which are:

The stage of simple experimentation and investigation: in which students present scientific tasks based on the investigation, identification and study of scientific phenomena according to the methodology of scientific thinking.

Notes stage: students are encouraged to practice some of the science processes that scientists use, such as scientific observation, where they write down their observations and record them according to an organized methodology and use them to carry out a process of mental reasoning and collect evidence about them.

Clarification stage: students present their interpretations and conclusions about their previous observations, and are asked to provide empirical evidence about those interpretations and conclusions by carrying out tasks and a scientific roundabout.

Calendar stages in notepad hand strategy:

The evaluation is carried out in the light of a strategy of hand notepad in several stages, namely:

Preliminary calendar: This type of assessment is done at the beginning of the lesson through the Let's Get Started phase. The assessment aims to determine the students' level of knowledge of the topic of the lesson and their previous information about it.

Phased calendar: It aims at evaluating students' abilities and skills in performing practical activities, and as a result determining the extent of their development to benefit the teacher in modifying lessons by adding activities to clarify ambiguous points. This type of evaluation is done during the presentation of the lesson during the research and discovery phase.

Final calendar: To determine the extent to which students understand the topic of the lesson, and as a result, the extent to which the desired goals are achieved. This type of assessment is done at the end of the lesson (Lutfi and Kharon, 2007: 27).

VIII. ACQUISITION OF CONCEPTS

In our current era, studies in all knowledge have developed due to the efforts of many scholars who indicated that by the end of this century, the outcome of knowledge in various sciences is estimated to be a hundred times what it was before, and that the speed of progress in knowledge in

general in recent years, familiarity with the parts of knowledge has made it difficult, hence the tendency to focus on learning knowledge from its basic concepts (Al-Zind, 2004: 286).

It means any activity that requires the individual to combine two things or two or more events, and this activity carried out by the individual for the sake of classification is supposed to lead to the growth of concepts to the extent that when he is presented with new or different things, he can classify them correctly, so that he distinguishes between positive and negative examples, and the individual has learned the concept when he performs the process of classifying new things with an acceptable degree of validity. (owner and jasim, 2011: 52). The acquisition is the extent of the student's knowledge of what represents the concept and what does not represent it by focusing on the student's activities and the teacher's activities, and then processes facts and information in his own way to form meaning from it by linking it to what he has of the information he has in his memory. (Al-Nuaimi, 2013: 59).

Learning a good concept means that the learner has been able to organize, generalize, classify, abstract and link new information and knowledge in his accumulated past experiences. This type of cognitive behavior through the formation of the concept, while Kendler calls it the acquisition of the concept, in light of the learner's knowledge of the concept, he can discover a way among several ways to classify this information, and take it as an honest and correct approach, to achieve a new concept. (El Azergawi, 1991: 307).

Concept Features are the following:

Degree of abstraction: Concepts differ in terms of their degree of abstraction. The concept with distinct dimensions is called a sensory concept, and it is the concept that can be referred to through the senses, while the other type is the abstract concept whose dimensions refer to facts that cannot be directly perceived through the senses.

Degree of complexity: Concepts differ in terms of their degree of complexity and the number of dimensions needed to define them, each according to its dimensions. Concepts that are based on many dimensions are among the most complex concepts, unlike concepts that depend on a few dimensions.

Dimensional degree of concentration: There are concepts based on one or two attributes only, while others are based on a set of dimensions or attributes on which the concepts are based, and there is no doubt that these attributes have a major role in learning concepts.

The degree of differentiation or the degree of diversity: Concepts differ in the number of similar things that they represent, in terms of the number of attributes of things that are included in the concept category (Abu Azra, 2012).: 28-29).

IX. SOCIAL INTERACTION

Social interaction is the interaction that takes place between the teacher and the student, with the aim of improving the student's personality and providing him with knowledge, concepts, values and trends that enable him to keep pace with his time to be beneficial for himself and his society in the future (Al-Farra, 2004: 7).

The success of the educational process is greatly affected by the nature of the interaction between the teacher and his students, and between the students themselves, through the positive interaction between them with the content of the scientific material through organized and specific activities that require appropriate conditions and conditions that the teacher works to prepare (Al Nabhan, 2008: 55).

The teacher and the learner are seen in the educational process as poles of the field, and they find to interact, and the teacher organizes and prepares experiences and knowledge, so that the student interacts with it and encourages him to participate actively, and his seriousness in adopting the open positive interaction with him to achieve specific goals monitored from the beginning, so that it aims in total to achieve The desired integrated growth and development sought by any educational system (Al-Qatami, et al., 2008: 696).

It is the process by which the teaching skills are mastered by the teacher, and students reach the level of understanding and comprehension through the process of discussion, dialogue, exchange of views and conclusion that leads to classroom discipline and mutual respect between the two parties and careful attention, to achieve better learning (Salama et al., 2009: 47).).

All that takes place in the classroom of verbal or non-verbal behavioral actions for both the teacher and the student, or by the students themselves in a purposeful and pedagogical manner that leads to increased learning motivation and active participation in classroom activities, with the aim of preparing the student mentally and psychologically, upgrading his personality and providing him with new knowledge and concepts to achieve You know better (Ghafoor, 2013: 39).

Types of social interactions

The types of interaction can be divided into the following:

First, non-verbal interaction: It includes all the skills that the individual uses while dealing with those around him in

order to send and receive a message from them or to them, whether it is a goal to strengthen the form of verbal communication or a method of non-verbal communication in itself. These skills include visual communication, facial expressions, signs and gestures, communication Pictures that lead to the purpose of the communicative process, which is to convey the ideas of the individual to those around him.

Secondly, verbal interaction:It is represented in the speech that occurs between the teacher and the child, and it is the linguistic means through which information, ideas and facts are exchanged or transmitted to all children involved in the communication process. Communication includes the exchange of ideas, opinions and information through conversation (Masoud, 2018: 310-311).

Precedent studies section:

Study of (Al Jamili, 2019):This study was conducted in Iraq and aimed to identify the effect of the strategy of hands and minds in acquiring Islamic concepts for fifth-grade students and developing their moral values. The study sample consisted of (65) students with two experimental groups that included (32) students and a control group consisting of (33) students. The researchers have two tests to measure his research variables. As for the first test, the test for the acquisition of Islamic concepts consisted of (39) paragraphs of the type of multiple choice. The researchers also prepared a measure of moral values. Final scale From Five areas are included(60) paragraph the results showed that the experimental group outperformed the control group in the test of acquiring Islamic concepts and developing moral values.

Study of (Azouz and Shafi, 2017):This study was conducted in Iraq and aimed to identify The effectiveness of the concept circles strategy in acquiring historical concepts for second-grade intermediate students The experimental approach (of partial control type) was followed for two equal groups, one experimental and the other controlling, with a post test for acquiring historical concepts. There are (120) behavioral objectives for the purpose of preparing the teaching plans for the two research groups (experimental and control). As for the research tool, the researcher prepared a test for concept acquisition consisting of (60) paragraphs of the type of multiple choice. The students of the experimental group who studied with the concept circles strategy outperformed the students of the control group who studied in the usual way in the test of acquiring historical concepts.

X. RESEARCH METHODOLOGY AND PROCEDURES

This part includes the procedures adopted by the researchers to achieve the research goal and its hypotheses, represented by experimental design, defining the research community, selecting its sample, and equivalence of the total. In addition to preparing teaching plans and procedures for their application, preparing and preparing research tools, applying experiment and adopting appropriate statistical means to analyze the results. Here is a detail of that:

First: research methodology:

The researchers followed the method experimental, to

achieve goals of research.

Second: Experimental Design:

Experimental design is prepared from the basic methods when studying human phenomena in general. Note what is happening (Daoud and Abd al-Rahman, 1990: 250-256). Therefore, the researchers chose a design partially experimental. The two equivalent groups, experimental and control, to suit the current research conditions.

The first experimental group is exposed to the independent variable, which is the notepad hand strategy, while the group is exposed the second controller for the traditional method or the usual in teaching, has been chosen them random, the experimental design can be illustrated as (1).

Table (1) experimental design

the group	pretest	independent variable	dependent variable	post test
Experimental	social interaction scale	notepad hand strategy	Acquisition of historical concepts	Historical understanding test and social interaction scale
control		method Ordinary	Social interaction	

Third: Determining the research community:

Research community:

The research community means all individuals who possess the same characteristics to be studied in a phenomenon certain. That is, the research community is all individuals or things that have specific properties that can be noticed it. And these common characteristics (Abu Hawij, 2002: 44).

The research community consists of students of Fifth literary class of secondary and middle school in Habbaniyah District Center, which is affiliated to the Directorate of Education Governorate Anbar for the academic year (2021-2022) as the number of the students in it (740) Students in fifth literary class according to the statistics carried out by the Department of Educational Planning in the General Directorate of Education of the Governorate Anbar.

Choosing a research sample:

The sample is defined as: "a small portion of the community being specifically tested to be representative right, and through the sample, you know the characteristics of the community that you are studying and analyzing (Al Bayati, 2008, 183).

The researchers intentionally chose (Caliphs High School for Boys), Which one of the schools affiliated to the General Directorate of Education in Anbar, Habbaniyah District, to apply his experience what it was found that it

includes two divisions of the fifth scientific class for the academic year (2019-2020). In a random way, the researchers chose Division (A) to represent the experimental group that will study history subject according to notepad hand strategy, and it represented Division (B) the control group, which will study a subject of history according to the usual way was number students the sample (57) student, by (29) student of the experimental group, and (28) student for the control group.

Fourth: Equality of the two research groups:

For this reason, the researchers, before. As a result of the experiment on equivalence students. This research group statistically in some of the variables that are considered a sign of a debate and previous studies, which may affect the results of the experiment, and these variables are: Chronological age for students calculated months and social interaction scale tribal.

Chronological age for students counted in months:

listen for researcherst-test (t-test) for two independent samples, in order to find out the significance of the statistical difference between the experimental and control groups. The results showed that there was no statistically significant difference between the two research groups. As shown in Table No. (1) This indicates that the two research groups are equivalent in this variable.

The arithmetic mean, standard deviation, and the two calculated and tabulated T-values for degrees of freedom

group	the number	Arithmetic mean	standard deviation	degree of freedom	T value		indication 0.05
					calculated	tabular	
experimental	29	182.60	3.90	55	0.40	2.00	nonfunction
control	28	183.08	3.64				

Grades of social interaction scale:

The researchers ran over the research sample before starting the experimentsocial interaction scaleFrom aMost of the parity between the two research groups in this test, the researchers used T. Test for two independent samples

and there were no statistically significant differences between the two groups that experimental and control are equivalentssocial interaction scaleAs shown in the table (2).

Table (2) It shows the arithmetic mean, standard deviation, and the calculated and tabulated T-values of the scoresocial interaction scale

indication 0.05	t value		degree of freedom	standard deviation	Arithmetic mean	the number	group
	tabular	calculated					
nonfunction	2.00	0.791	55	7.361	66.80	29	experimental
				7.00	68.401	28	control

Fifth research supplies:

Selecting the scientific material:

Before the start of the experiment, the researchers determined the scientific subject that will be studied for research sample students, has included topics from history for the academic year (2021/2022), these topics are within part one, two and three.

Define Historical concepts:

Concepts identified abstract historical from matter of history, the researchers presented all the historical concepts of the number (12) understood historically on a group of experts and specialists some appropriate modifications have been made to a number of them.

Derivation of Behavioral Objectives:

The researchers prepared behavioral goals in the light of the main concepts that he identified, and they are within part one, two and three. In the first course of the academic year (2021-2022) to teach a subject of history for 5th literary class and their number (12) understood, Since the processes of concept acquisition are limited to three processes: (defining the concept, distinguishing the concept, and generalization of concept).

The two researchers formulated the behavioral objectives (36) as a target for these main concepts, the corresponding concepts and the level of acquisition of each concept, they

were presented to a group of experts and specialists, and after analyzing the experts' questionnaires, the researchers modified some of the objectives.

Preparing teaching plans:

The researchers made teaching plans for teaching a subject of history which he will study during the experiment, according to notepad hand strategy to teach students the experimental group, according to the usual method of teaching students. The control group, the researchers presented two models of these plans on a group of experts and specialists in methods the teaching, educational and psychological sciences, to survey their opinions, suggestions and observations, for the purpose of improving the formulation of those plans, and making them sound and valid to ensure the success of the experiment, and in the light of what the experts showed, the amendments were made. It was completed and finally ready for implementation.

XI. RESEARCH TOOLS

The two researchers will explain the two search tools and each tool separately age to achieve the desired objectives of the research and its hypotheses. This requires two tools: historical concept test and the scale counter social interaction as follows:

Concept acquisition test:

The researchers worked on constructing a concept acquisition historical test because there is no ready-made test, based on the concepts and behavioral objectives that have been identified, the test was a multiple-choice type because it is one of the most objective tests in which the chances of guessing are greatly reduced, in addition to that it is more stable in the validity of judgments, and economical in time. This test is flexible as it can be used to evaluate educational goals of different levels of knowledge. Accordingly, the researchers prepared the test consisting of (36) paragraph, covering the material that was contained in the experiment, taking into account that each concept has three processes that measure (the level of definition, the level of discrimination, and the level of application) And the Consists of (36) paragraph in acquiring historical concepts adult(12) a concept of the multiple choice type, then the researchers applied the test to an exploratory sample consisting of (150) students from the same research community, and after analyzing the results, the researchers extracted the discriminatory power of the paragraphs as ranging between (0.40 -0.68) and when the researchers used the method of internal consistency in order to know the stability of the test, as the coefficient reached stability (0.79), which is a good percentage, and thus the test is ready for application in its final form, consisting of (36) paragraphs.

Social interaction test:

After the researchers reviewed many studies related to social interaction, the researchers prepared drafting of the paragraphs of the scale has formulated (30) paragraph, have patronized researchers that in their formulation these paragraphs should be clear and the paragraph should be short and carry one idea, and the paragraph should be fixed as he chose the two researchers(3) alternatives for each paragraph, and these alternatives have weights ranging Menu(1.2.3) The alternatives were the following: sounds high and get (3) grades, grades A little higher (2) degree, It does not apply to It you get on(1) degree one and this with regard to paragraphs positivity, the correction is reversed in the paragraphs negative. The researchers presented the scale to an exploratory sample of the research community,

consisting of (100) students, and after correcting the scores, the data were processed. Calculating the power of discrimination for each item of the test, found the two researchers. It ranges between (2,676 -8,140), Thus, all paragraphs are acceptable because the calculated t-values are greater than the tabular T-value of (2,00) at the level of significance and degrees of freedom (52 .05). The researchers measured stability scale of the internal consistency method (AlphaCronbach) Walty, it is one of the important methods of measuring constancy, as the value of the coefficient reached constancy(0.80), and this It indicates that it is a good and acceptable stability coefficient, as the tests are good when the stability coefficient reaches(0.63) as above.

Sixth: Statistical means

The researchers used the following statistical methods: equation notes the (Test. T) for two independent samples, Chi-square (K2), difficulty factor for test items, paragraph discrimination factor test, Pearson correlation coefficient, and the equation Cronbach and the QE equation Dr. RichardSon.

XII. PRESENTATION AND INTERPRETATION OF RESULTS

First: View the results:**The result of the first null hypothesis:**

For the purpose of verifying the first null hypothesis which states that (there is no statistically significant difference at the level of significance (0.05) between the average scores of the experimental group students who studied history according to the thinking hand strategy and the average scores of the control group students who studied the same subject according to the method In the post-historical concepts acquisition test, the researchers applied the concepts acquisition historical test. On the two research groups, and when using the t-test (t-test) for two independent samples, to measure the significance of the difference between the two means, the calculated t-value reached (3.77), which is greater than the t-table value of (2.00), at a level of (0.05) and at a degree of freedom (55), and Table (3) illustrates this.

Table (3) T-test results for students of the two research groups in the concept acquisition historical test

group	the number	Arithmetic mean	standard deviation	degree of freedom	t value		indication
					calculated	tabular	
experimental	29	30.65	3.20	51	3.77	2.00	function
control	28	26.71	4.18				

Which indicates that there is a statistically significant difference between the average scores of the experimental group that studied according to the thinking hand strategy, and the average scores of the control group that studied in the usual way and in favor of the experimental group, and accordingly rejects the null hypothesis and accepts its alternative.

The result of the second null hypothesis:

For the purpose of verifying the second null hypothesis, which states that there is no statistically significant difference at the level of significance (0.05) between the

Table (4) T-test results for students of research group in social interaction scale dimensional

group	the number	Arithmetic mean	standard deviation	degree of freedom	t value		indication 0.05
					calculated	tabular	
experimental	29	72.35	7.63	51	2.98	2.00	function
control	28	66.52	6.25				

This indicates that there is a statistically significant difference between the mean scores students. The two research groups are in favor of the experimental group, and accordingly reject the null hypothesis and accept its alternative.

The result of the third null hypothesis:

For the purpose of verifying the third null hypothesis which states that there is no statistically significant difference at the level of significance (0.05) between mean

average scores of the experimental group students who studied history according to the thinking hand strategy and the average scores of the control group students who studied the same subject according to the method ordinary in the Post-Social Interaction Scale. The researchers used the t-test (t-test) for two independent samples, as the calculated t-value was (2.98), which is greater than the t-table value of (2.00), at a level of significance (0.05) and a degree of freedom (), and Table (4) illustrates this.

differences in the scores of the students of the experimental group who studied the subject of history according to notepad hand strategy in the scale of tribal and post-social interaction. The researchers used the t-test (t-test) for two correlated samples, as the calculated t-value amounted to (6.39), which is greater than the t-table value of (2.04)(degree of freedom)28), and at the level of significance (0.05), that is, the result is statistically significant and in favor of a scaleSocial interaction. Table (5) illustrates this.

Table (5) The results of the t-test of two correlated samples for the pre and post application for social interaction for the experimental group

group	Arithmetic mean	standard deviation	average differences	skew difference	degree of freedom	t value		indication 0.05
						calculated	tabular	
tribal	66.80	7.361	5.54	4.42	28	6.39	2.04	function
after me	72.35	7.63						

Thus, the third null hypothesis is rejected and its alternative is accepted.

Second: Interpretation of the results:

In light of the research results that were presented, the following becomes clear:

After analyzing the results, it appeared that students of the experimental group out performed students the control group in the concept acquisition historical test. The researchers believe that this is due to the following

reasons:

that notepad hand strategy she added created environment study More active through put it up for the material with questions miscellaneous, than make it More Relevance in Teaching and acquiring comparative concepts ordinary way.

Showing notepad hand strategy for the material school in the form of questions sequential, interconnected increased from understanding and absorb students of concepts, as

such It was for him effect adult in facilitation remember them concepts and information.

Preparing a good notepad hand strategy Atmosphere for students inside the class than find skyline wider for info allowed for students search about multiple answers before give the final answer.

XIII. CONCLUSION

In light of the findings of the researchers, the following can be concluded:

A location of application notepad hand strategy on students fifth literary grade in history.

Teaching according to the thinking hand strategy is more effective than the traditional method in acquiring concepts for fifth literary grade students.

Notepad hand strategy, it gives freedom for students to find in interaction within groups, which develops students social interaction.

Teaching according to the thinking hand strategy requires more time, effort, experience and skill from the teacher than the usual method.

RECOMMENDATIONS

In light of the research results, the researchers recommend the following:

1. The necessity of providing teachers with a book that includes modern teaching methods and models, including: The strategy of the thinking hand to choose the teacher, which suits him.
2. The importance of emphasizing the historical concepts, sub-major and distinguish them from each other and provide them to students in a simplified manner.
3. Moving away from traditional methods of teaching history subject for the fifth literary grade and benefit from the results of the current study.
4. Not to be limited to objective questions only when developing test questions in order to measure the level of understanding of students.
5. The necessity of providing all forms of support in order to work on providing an attractive school environment and atmosphere in order to increase the motivation of students.

SUGGESTIONS

To complement this research, the researchers suggest conducting future studies, including:

1. Conducting a study to find out the efficacy hand notepad

strategy in collection students third class average in social studies and development their systemic thinking.

2. Conducting a study to find out the efficacy of the effect of the thinking hand strategy in acquiring economic concepts students of the sixth literary class I have and development of citizenship values.

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The conflict of Reality and Thought in Mrs Dalloway as inspired by Virginia Woolf's Life

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Abstract— The paper delves into the ocean of reality and thought as they exist in coordination as well as paradox in Virginia Woolf's one of its kind novel Mrs. Dalloway. It also aspires to understand the deeper reasons that lead to Virginia writing such characters which seems far apart in their experience but are uniquely similar when seen from the lens of thought. Virginia's personal life effected the characters consciousness, and their reactions to certain situations also find root in her own life. The concept of stream of consciousness was not new in the twentieth century but its employment was certainly unique in Mrs Dalloway, which made it popular among the public in general. It endeavours to understand the characters of Clarissa and Septimus in relation with Virginia's interpretation of "stream of consciousness", and the depiction of reality as driven by Virginia's life and thought process.

Keywords— Clarissa, Mrs. Dalloway, Reality, Stream of Consciousness, Septimus, Thought, Virginia Woolf.

I. INTRODUCTION

The conflict between reality and thought was born with human and might only end with its extinction. Being human itself means the struggle between perception and truth. The idea of nationalism and the realities of war are often a reason of discourse but while it's only a subject of discourse for some it is reality for few other. Out of this conflict is born the character of Septimus Warren Smith. He was a scholar and a romantic, before he went to war but after war he was only a shadow of war. Septimus, whose love for debate on writings of Shakespeare defined his character, could not decipher his emotions on his comrade Evan's death in war. It was like he was stuck in that moment and could not move beyond it. His feelings towards Evan might have been more than of a friend but he never got to examine those before Evan died. He married Lucrezia to escape Evan's death which ended up in a broken marriage. After the war, the whole existence of Septimus was ruled by his inadequacy to feel, which in turn intensely skewed his perception of reality. He began to have hallucinations and episodes of trauma which is actually common in PTSD patients. Something today we know as post traumatic stress disorder

or commonly PTSD was only an "imbalance of proportion" for Dr. Holmes, who advised for Septimus to simply be retrained for civil society in a medical institution but denied to address the deeper psychological issues.

Similarly Clarissa is still stuck in her maidenhood, between her rejection of Peter and attraction towards her lively friend Sally. Even though she married Richard Dalloway she aches for the road not taken. Clarissa rejected Peter because of his social standing but still craved his acknowledgment. Sally's unrepentant nature attracted young Clarissa but the need for social acceptance made Clarissa reject her feelings towards Sally. Every action of Clarissa's present has an unsaid longing of past. Clarissa now, that she can not bear any more children finds herself in an identity crisis because she has been conditioned to believe that her existence as a woman is only to bear children for her husband in the name of marital duty. As Clarissa ages, her sense of loss escalates and she finds it hard to retain her identity as a woman. She often reminisces her youth. Although she does not resent her decision of marrying Richard, she certainly questions her choice now.

Both Septimus and Clarissa are detached from their reality but perceived differently because Clarissa manages to perform as per the social norms set in place to provide a structure to reality but Septimus has lost all his will to be part of a society which does not see reality in its rawest form as he has been forcefully subjected to, through war.

II. PARADOX OF THOUGHT AND REALITY

Virginia Woolf with her technique of stream of consciousness presents a paradox of reality and thought. We perceive things not just by looking at them but our perceptions are influenced by our past experiences and complexes. An object could mean one thing to one and the same object could lead another to an entirely different reaction. Like the backfiring engine of a grand vehicle seen by both Clarissa and Septimus has different meaning for both. One sees it with respect, as a symbol of royalty and induces a feeling of nationalism where in, for Septimus it leads to a shell shock (a form of post traumatic stress disorder often found in war veterans). Both the reactions are justified and inspired from perception of reality and truth of experience.

Woolf seems to believe strongly that ones thought models ones reality. Ones conscious thought steer's ones reality which may or may not entirely be the actual reality. What one thinks perpetuates their behaviour and their feelings towards reality. The thoughts are certainly real but they do not exist beyond ones awareness which makes them as unreal as time, to someone else. Through stream of consciousness Virginia gives us an insight in human thought and in turn the reality as it exist differently for every human being.

A very peculiar thing about Mrs Dalloway as a novel is that it seems to insinuate that everyone is waiting for their death and living only in waiting for one day to die. We find repetition of a line over and over from Shakespeare's Cymbeline

“ Fear no more the heat o’ the sun,
Nor the furious winter’s rage.”

Since the thought is temporary, it makes human existence temporary as well; which leads to death being the ultimate reality of life. Although initially Clarissa seems to be fun and full of life but it is only when we look behind the veil of a carefully constructed image to comply with the societal notion of normalcy, we find Clarissa not very different from Septimus. Clarissa's reality is vastly different that is from Septimus but Both Clarissa and Septimus are living in a state of daze waiting for death. Loosing themselves a little every day. Their lives are struck in moments from past and now they live only in derivation of life through various

paradigms of people and societal expectations. Clarissa's admiration of Septimus for choosing death seems to further strengthen this argument.

III. WOOLF'S LIFE AND STRUGGLE

Virginia herself lived a conflicted existence. Her childhood was marred by sexual abuse from her half brother and rest of her life is marked by misandry. Virginia being a lesbian had to struggle constantly with relationships and could never find a stable companion, at the same time dealing with the social repercussions of being with a women. She may very closely relate with Clarissa for her longing for being with Sally. As Clarissa seems to describe her life as simply an existence, having lived for only a moment when she kissed Sally. On top of it Virginia suffered with bipolar disorder which made it harder for her to separate reality from hallucination, very much like Septimus. But none of this stops Virginia from delivering a masterpiece like Mrs Dalloway which presents reality with a stream of consciousness and asks the greater question of our thoughts fabricating our reality. Virginia tried to commit suicide thrice and succeeded the fourth time in ending her life but her death in no means an end of her thoughts. Virginia preserved her notion of reality through characters like Clarissa and Septimus.

IV. CONCLUSION

“Past is a place of reference, not a place of residence; Past is a place of learning, not a place of living.”

The horrors of war follow Septimus and the ghost of past doesn't let go of Clarissa. Both the characters struggle to make peace with the reality of their present but ultimately are a slave of their past. Their dark past weighs on their conscious thought and in turn their reality becomes gloomy and tragic. It is only this gloom of past that lead Virginia to end the journey of her life.

“Reality is a projection of your thoughts the things you habitually think about”

Although thoughts influence reality it can not be denied that reality influence thought as well. The key is to be conscious of our thoughts always. For when our thoughts are conscious and optimistic we can then create the reality we truly desire.

There is so much that Virginia leaves to debate, if only Virginia could leave her past behind and find peace in her present, if only she could accept her sexuality, if only her thought would not have been tinged with what is forgone she could have created a reality for herself which soothed her mind rather than alleviate it, she could have lead a more

fulfilling and prosperous life. The same applies to the characters of Septimus and Clarissa, but since both these character are a shade of Virginia's life, how could they be any different in their projection.

There has to be no conflict between thought and reality. They can coexist in harmony because the only difference between our thought and our reality is the energy we put in our thoughts.

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Reading in Digital Era: A Study on Enhancing Reading Skills

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Abstract— One of the basic skills of language learning is reading skill. It is integral to develop comprehension, pronunciation and intonation skills. It also helps to improve vocabulary and communication skills, broadens the horizons and enhances the knowledge of the students. Hence, it is very essential to inculcate the habit of reading among the students from a very young age. With the surge of digital tools, several modern methods can be adopted to make reading more interesting and engaging for the students. Availability of online books, graphic literature, use of digital art in literature, interactive novels and write-ups - all of it have indeed made reading easy and enjoyable to the students. However, there are several challenges involved in it as the majority of the students are not very actively involved in any reading process. The present paper aims to discuss the scope of reading, its types, methods and tools that can be used in the classroom to build reading skills, active utilisation of digital tools, and the difficulties involved in it. The paper also attempts to analyse the impact of digital media on the reading habits of the students and how it can be utilised for the benefit of the students.

Keywords— Reading skills, digital tools, digital media.

I. INTRODUCTION

Language being a system of communication encompasses a group of words arranged in a grammatical structure to convey ideas or concepts to other people. Language learning is an active and continuous process. An individual starts learning language informally by trying to reproduce the words they hear without actually knowing the grammatical rules or structures. Later on, they learn new languages based on their interests and requirements. They develop fluency in language by increasing their vocabulary, using complex structures and using their repertoire in new situations. Language learning helps people to develop interpersonal skills, cognitive skills, gain knowledge about various cultures and places, greater academic and career advancements etc. Hence it becomes imperative to teach languages to children from an early age as they can easily adapt and survive in an ever changing world.

To develop fluency and confidence in using language one must first acquire the essential skills of the taught language. Listening, speaking, reading and writing are the four basic components of language learning. Among the four skills, reading and listening are known as receptive skills, as they involve receiving information hence, referred generally as a passive skill. Speaking and writing on the other hand are known as productive skills as they involve producing words, sentences or paragraphs and hence referred to as active skill. These skills provide ample opportunities for any language learner to acquire proficiency in language and thereby ace in personal and professional domains.

Reading as a receptive skill, initially begins with the recognition of alphabets, numbers, words etc and eventually leads to development of comprehension and writing skills.

Anderson, Hiebert, Scott, & Wilkinson in their research article published in 1985 in the journal *Education and Treatment of Children* defines reading as

“Reading is a process of constructing meaning from written texts. It is a complex skill requiring the coordination of interrelated sources of information”

Reading is not merely identifying words and their meaning but an active process in which readers pay attention to what they are reading, comprehend, analyse and appropriate the content in its totality. In other words reading is a cognitive process which involves conscious mental activity. Two crucial aspects involved in reading are creating stimulus and interpreting meaning.

Canale and Swain in their study (1980) identified communication competencies as follows:

Grammatical (ability to create grammatically correct utterances),

Sociolinguistic (ability to produce sociolinguistically appropriate utterances),

Discourse (ability to produce coherent and cohesive utterances), and

Strategic (ability to solve communication problems as they arise).

Later in 1983 Canale refined his model adding 2 more competencies to the list namely coherence and cohesion.

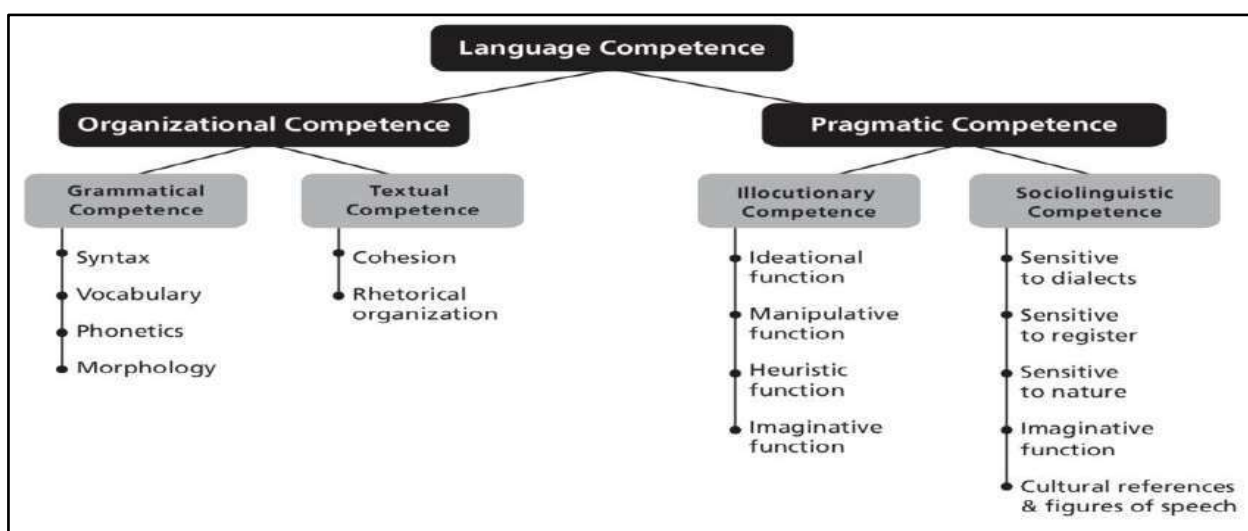
According to Canale and Swain communication competency is “a synthesis of knowledge of basic grammatical principles, knowledge of how language is used in social contexts to perform communicative functions, and knowledge of how utterances and communicative functions can be combined according to the principle of discourse”.

A similar framework of communicative competencies was developed by Bachman & Palmer (1982, 1996). In their study Bachman & Palmer identified three competencies:

Organisational knowledge (grammatical knowledge and textual knowledge)

Pragmatic knowledge (knowledge of sociolinguistic rules and functional knowledge)

Strategic competence.(effective use of available abilities to carry out a given task)



Source: Components of Language Competence (Bachman, 1990, p. 87)

These communication competencies in a reader not only aids in effective communication but also in reading and responding to a text, as reading requires application of several techniques and above mentioned strategies to comprehend a text.

John Locke conveys a relative idea in his 'Of The Conduct Of The Understanding'. He states that,

“Reading furnishes the mind only with materials of knowledge; it is thinking that makes what we read ours. We are of the ruminating kind, and it is not enough to cram ourselves with a great load of collections; unless we chew

them over again, they will not give us strength and nourishment. ...only by our own meditation, and examining the reach, force, and coherence of what is said; and then, as far as we apprehend and see the connection of ideas, so far it is ours; without that, it is but so much loose matter floating in our brain.”

Reading, since ages, has been a great source of knowledge. Reading is vital for cultural, social, economical, mental, moral, spiritual, academical, and professional advancement. In today's dynamic world, there is so much more to know and learn and keeping abreast with

expanding knowledge base is challenging. Therefore, to understand the various techniques, strategies available in digital platforms and their impact and role as digital tools to enhance reading an empirical study was conducted.

Objective of the study:

The study aims to understand the impact of this paradigm shift and also to analyse the importance and challenges of digital resources in enhancing reading skills among undergraduate students.

II. METHODOLOGY

A random sampling survey was administered among undergraduate students. A semi-structured questionnaire was prepared on google form and was shared to respondents. 150 students participated in the survey. The details of the survey are as follows:

Survey findings and analysis:

Table-1 Gives the details of the respondents stream wise.

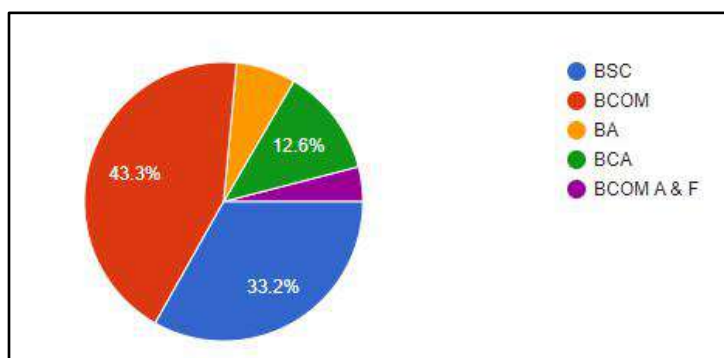


Table-2 gives the details about students' preference of reading. 17% of the students prefer reading printed books, while 25% prefer to read E-books and 12% like to read magazines. Nearly 15% of the students like to read newspapers whereas 31% choose to refer to websites to read on any topic. Likewise, table-3 tells about the devices from which students prefer to read. 25% of students like to

read from printed books while 19% prefer reading from a computer. 16% of them find it easy to read on tabs and 40% would like to use mobile phones to read. The numbers indicate that students like to read online and use digital devices as it is easily accessible and time saving compared to printed books as they have to go to bookstores or libraries to get the books.

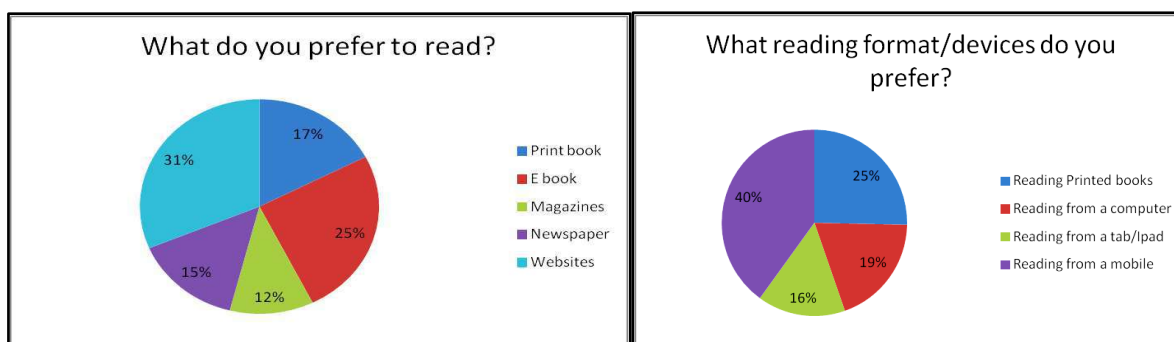


Table-2

Table-3

Tables 4&5 gives the average time spent on reading by a student in a day and the frequency of reading. Here we learn that 54% of the students read at least for one hour everyday and 21% read for 2 hours. Moreover, 40% of the

respondents read everyday. These numbers tell that students do invest their time in reading and it is still a significant part of student life.

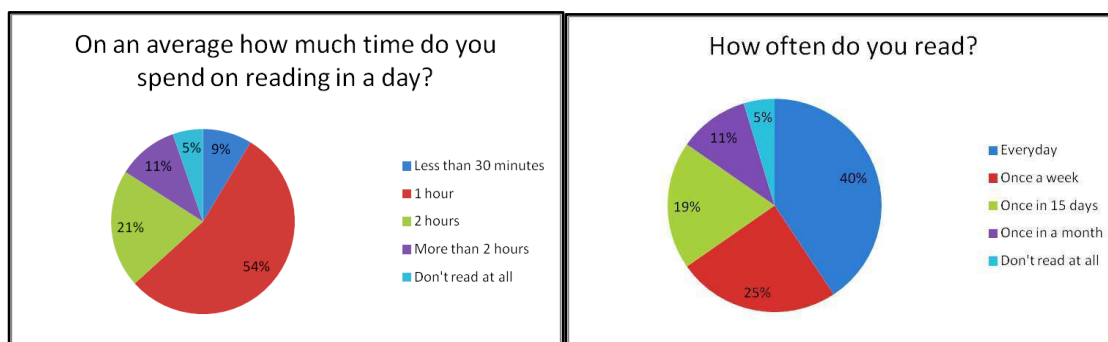


Table-4

Table-5

Table -6 explains the preference of genre while reading. The graph indicates that 20% of the learners like to read fiction while 13% like to read non-fiction. This is a very low percentage as the majority of the learners do not take

up any serious reading habits. They like to spend their time reading text messages and social media information. This is an alarming scenario as such reading does not result in the cognitive development of the students.

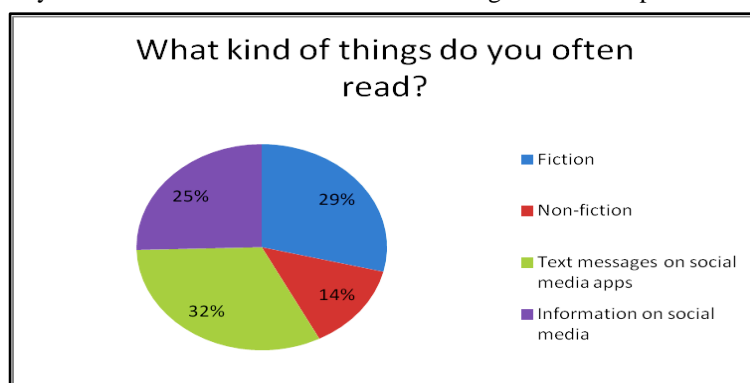


Table-6

Table-7 shows the purpose of reading. A majority of 32% of students read from an examination point of view. 26% of respondents read to get information, 13% read for

relaxation, 12% for enjoyment and 17% read when the content is interesting for them.

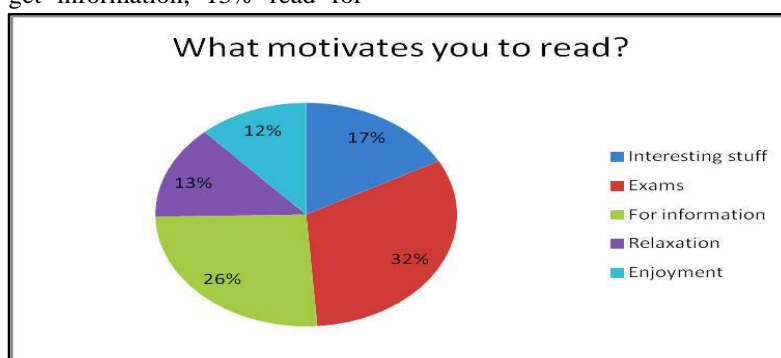


Table-7

From table-8, it can be seen that students show more interest in reading books if it is made available in digital form. Only 13% feel that availability of printed books is

preferable. This reflects the shift in the interest of reading among the younger generation.

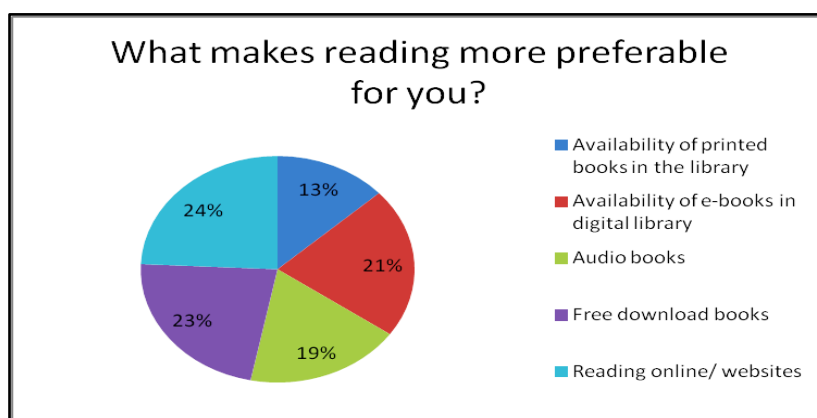


Table-8

III. RECOMMENDATIONS

On the basis of the survey conducted, we can deduce that students are more enthusiastic in reading books that are accessible on digital platforms. The ease of accessibility, cost effectiveness, variety and choices available makes it conducive to prefer reading using online platforms. Interactive novels, audiobooks, web series, graphic literature etc are becoming more popular among the youths. This trend can be utilised for the benefit of the learners by integrating technology with the teaching pedagogy. A few digital tools which may be incorporated are:

- Bartleby is an online source which gives unlimited access to books, articles and information for students, researchers, teachers etc without any cost.
- Books should be free is another site which gives access to thousands of free audio books. The books can be downloaded and played on any device like computers, mobiles, tabs etc.
- Children's Storybooks is another digital site which offers many free illustrated childrens' books from children, teens, through young adults.
- Free classic audiobooks is yet another online site that gives access to classic stories to read for free.
- Actively Learn is a digital reading platform that offers both ready-made lessons and gives an opportunity to create customised reading assignments for students.
- Newsela is a good online platform for reading non-fiction. It gives a wide range of articles on history, politics, science, current affairs etc.
- Reading Rockets is a multimedia project which helps people to develop reading activities to build fluency, vocabulary, and comprehension skills.

- Reading Rainbow is a television series designed to encourage reading through videos, games etc. It enables children to read on their own and develop a passion for reading.

IV. CONCLUSION

From the study conducted above, we can observe that students are interested in reading provided the accessibility of the books is easy and suits their interests. Students must be encouraged to read on their areas of interest to make them develop higher order skills such as critical thinking, comprehension, vocabulary enhancement, appreciation of cultural, social issues, human values, creative expression, communication skills etc. A Blended mode of teaching can be incorporated to cater to the requirements of the students. An understanding of the paradigm shift from traditional to digital platform which has widened the preferences and access to knowledge sources for readers is the need of the hour. Today, digitally accessible resources such as e-books, e-libraries, podcasts, youtube, vlogs, websites, e-journals etc., have considerably impacted reading. However, Social media platforms, online language learning platforms, language games, audio books, kindle etc should be used judiciously so that students inculcate the habit of reading good materials available.

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The Waste Land by T.S. Eliot as a modern epic

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Abstract— ‘The Waste Land’, of course by T. S. Eliot has been treated as the magnum opus of T. S. Eliot on account of its big canvas, wide range of themes, saga of suffering, with epic grandeur. It concludes with an optimistic note- “ Shantih, Shantih, Shantih” as well as “Da, Datta, Dayadhvam” The mental journey from ‘The Burial of the Dead’ to ‘What the Thunder Said’ via ‘A Game of Chess’, ‘The Fire Sermon’ and ‘Death by Water’ undertaken by Tiresias symbolizes the journey of the Christiana in John Bunyan’s ‘Pilgrim’s Progress. In Spite of this, the complexity of theme prompted a sensitive Hindi poet Nirala to remark- “ Kahan ka ianta kahan ka roda, T. S. Eliot ne kunwa joda” The elegiac note of the opening part visualizes ‘a ray of hope’ when the poet refers to ‘the Holy river’ Ganga and the Himavant i.e. the snowbound mountains in Himalayan Ranges. Suddenly, the attention is shifted towards the famous fable of the ‘Brihadaranyaka Upanishad’ The three-fold offspring of the Creator, Prajapati, Gods, men and demons; these three approached Prajapati for instruction after completing their formal education. To each group, He uttered the single syllable ‘Da’. The message was sent to all three in the form of encoding but they interpreted or decoded in their own ways. The Gods decode it as ‘Damyata’ (Control Yourself). The Gods decoded it as ‘Datta’ (give). The demons interpreted it as ‘Dayadhvam’ (be compassionate). When these three meet Prajapati, aware of their interpretations, He responds with ‘OM’ signifying that they have fully understood. This concludes with the thrice repetition of thunder - Da. Da. Da. viz., control yourselves, give, be compassionate. This episode reminds us of T.S. Eliot’s focus on Charles Lanman, his Sanskrit teacher at Harvard University who gave Eliot a copy of ‘Vasudev Lakshman Shastri Phansikar’s Sanskrit edition of ‘The Twenty Eight Upanishads’. While interpreting ‘Dayadhvam”, Eliot refers to Dante’s ‘Inferno’ Book 33, line 46 - “And below I heard the outlet of / The horrible tower locked up”. These words are uttered by Ugonio della Gherardesca, a 13th century Italian novelist as he recalls his imprisonment in a Tower with his two sons and two grandsons where they starved to death. This allusion communicates a sense of finality and suggests the terrifying consequences of imprisoning oneself within one’s own ego or consciousness. Eliot feels that only by confining to one’s own faith one is ought to transcend the boundaries of tradition. According to the European tradition or Christianity ‘Shantih’ has been interpreted as ‘Peace Which passeth understanding ’. Indeed, It is a feeble translation of the inherent meaning of the world. Eliot anticipates something absolute and sublime as has been suggested by the Upanishadic Connotation. To conclude it can be said that this poem begins with pessimistic suffering but concludes with robust optimism.

Keywords—Brihadaranyaka Upanishad, Epic, Magnum opus, Sermon, Sublime, Tiresias, Ugolino della Gherardesca.

I. INTRODUCTION

Whenever Tradition and Civilization fall, that leads to the composition of an epic. To quote some verses from the Hindu epic, 'Mahabharata' that serve the same notion:

"Yada yada hi dharmasya glanirbhavati bhārata
Abhythanamadharmasya tadatmanam srijamyaham
Paritrāyā sadhunāṃ vināśāya cha duṣkṛitāṃ
Dharmasāṅgsthapanārthāya sambhābāmi yuge yuge"

Signifying thereby, Whenever virtue subsides and wickedness prevails, I (God) manifest Myself. To establish virtue, to destroy evil, to save the good I come from Yuga (age) to Yuga and the heroic deeds of God are recorded in an epic. Actually, the period in which 'The Waste Land' took its shape was very much disturbing. It was the time when the entire England was passing through many crises- Spiritual crisis, political crisis, social crisis, financial crisis and physical crisis. And the reasons behind these crises were- publication of Darwin's 'The Origin of Species', 'Communist Manifesto' by Marks and Engels, William James 'Principles of Psychology', Freud's 'The Interpretation of Dreams' and to a large extent World War I. In fact, the cry of humanity caused by these aberrations unnerved T.S. Eliot to such an extent that he composed this epic in a mood of disillusionment. On account of his leanings towards so many religions and his visits to so many countries he is regarded as 'Cultured and Vultured'.

II. THE CONCEPT OF EPIC

Indeed, Epic is the highest type of poetry, a long narrative poem in verse in which the characters and the actions are of heroic stature. Its hero is a figure of national or International importance; other characters are also expected to come from the highest class in a society raised above the common man by birth, possession, manners and appearance. The setting of an epic is ample in scale and the action involves heroic deeds complete in itself. There must be a beginning, a middle and an end. The most notable epics of the World Literature are The Iliad, The Aeneid, The Ramayana, The Mahabharata, The Divine Comedy, The Odyssey, Paradise Lost, Javednama and many others.

III. 'THE WASTE LAND' AT PAR WITH OTHER EPICS OF THE WORLD.

On judging 'The Waste Land' as epic at par with other great epics of World Literature like 'The Iliad' and 'Odyssey' by Homer, 'The Aeneid' of Virgil, Dante's 'Divine Comedy', 'Mahabharata' by Vyasa, 'Ramayana' by Valmiki, 'Paradise Lost' by Milton or 'Javednama' by Ikbal, one is often disappointed because almost all these

epics start with an Invocation to Muse. For example, Milton invokes in *Paradise Lost* in words like these:

" Things unattempted yet in prose or rhyme:
And chiefly thou, O Spirit, that dost prefer,
Before all temples the upright heart and pure,
Instruct me, for thou know'st; thou from the first."

But Eliot, instead of invoking to Muse, starts this poem with the description of decadent elements of Modern Age in general and Modern poetry in particular:

" April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers."

Moreover, the hero of this epic is not a figure of National or International importance as one finds in the above cited great epics of World Literature. Herein, the hero of this epic is Tiresias who is half man and half woman. He is introduced in the third part of the epic subtitled, 'The Fire Sermon':

" I Tiresias, though blind, throbbing between two lives,
Old man with wrinkled female breasts, can see"

No doubt, he lacks National or International importance and ability to but he can see to such an extent that a man with sight can not see. So, He is having some sort of prophetic vision. As he sees a young 'Carbuncular' man hop into bed with a lonely female typist only to make love to her aggressively and leave without hesitation. Herein one finds modern relationships that embody more of profession and less of emotion. This is the social crisis that the epic poet Eliot wants to expose by referring to this episode of a typist and a young man.

Highlighting the characteristics of an epic it is said that an epic must be serious in theme. Here the essence of the poem is 'Modern Life as a waste land'. No doubt, the themes of this poem are Death, Lack of Faith, Fear of Death and life, Corruptio of Sex which are serious in nature. Two sections of the poem - 'The Burial of the Dead' and 'Death by Water' refer to the theme of Death. What complicated matter is that death can mean life: in other words, a being can pave the way for new lives after dying. Eliot asks his friend Stetson:

" That corpse you planted last year in your garden,
"Has it begun to sprout? Will it bloom this year?"

Similarly, Christ by 'Dying' redeemed humanity and thereby gave new life. Surprisingly, the last part of the poem subtitled 'What the Thunder Said' serves the best purpose of the epic i.e. 'to justify the ways of God to men'. After referring to mythological concepts, Eliot finally justifies the ways of God to humanity by providing a clear concept of Upanishad:

"Datta, Dayadhvam, Damyata."

In order to bring 'Shantih' into the world we will have to follow these three ways. In fact, these are the three ways to attain salvation and eternity;

'Datta' to give (Self- surrender), 'Dayadhvam' , sympathize, 'Damyata.' to control (Self- control).

IV. CONCLUSION

To conclude, 'The Waste Land' is a modern epic. It contains epic elements. It deals with the cry of humanity of the whole generation. It was published in 1922. It is divided into five parts - The Bunal of the Dead, A Game of Chess, The Fire Sermon, Death by Water and What the Thunder Said. Although much shorter than previous cited great epics, 'The Waste Land' does contain history both contemporary history and the history of the world understood in mythological terms. As his mentor, Ezra Pound defines an epic as ' a poem including history'. Moreover, very aptly I.A. Richards has found in it an articulation of ' the plight of the whole generation'. The poem begins with 'April' and concludes with 'Shantih' Covering 433 lines in verse.

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Eugenics in *Brave New World*: A New Historicist Reading

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Abstract— *In Brave New World, eugenics translates into a practice that not only enhances the performance of certain social classes but also encourages sterilization, discrimination, and standardization of citizens on the assumption that anti-social behaviors are genetically inherited. However, a new historicist reading of the novel attempts to show that the eugenic practices of the leaders of the World State are inspired by classical eugenic methods. It argues that the social problems such as delinquency, alcoholism, and poverty that leaders in Brave New World seek to control stem from social injustice. The analysis, therefore, reveals that negative eugenics (eliminating the bad genetic stock responsible for anti-social behaviors) using technoscience cannot be a solution to a problem caused by social injustice. Nevertheless, the paper argues that the survival instinct pushes humans to practice eugenics in order to pass on to their descendants a genetic stock that allows them to adapt and survive in an ever-changing world.*

Keywords— *eugenics, enhancement, undesirable, sterilization, technoscience.*

Résumé— *Dans Brave New World, l'eugénisme se traduit par une pratique qui non seulement améliore les performances de certaines classes sociales mais encourage également la stérilisation, la discrimination et l'uniformisation des citoyens en partant du principe que les comportements antisociaux sont génétiquement hérités. Cependant, une nouvelle lecture historiciste du roman tente de montrer que les pratiques eugéniques des dirigeants de l'État mondial sont inspirées des méthodes eugéniques classiques. Elle soutient que les problèmes sociaux tels que la délinquance, l'alcoolisme et la pauvreté que les dirigeants du Brave New World cherchent à contrôler découlent de l'injustice sociale. L'analyse révèle donc que l'eugénisme négatif (élimination du mauvais stock génétique responsable des comportements antisociaux) utilisant la technoscience ne peut être une solution à un problème causé par l'injustice sociale. Néanmoins, l'article soutient que l'instinct de survie pousse les humains à pratiquer l'eugénisme afin de transmettre à leurs descendants un stock génétique qui leur permet de s'adapter et de survivre dans un monde en constante évolution.*

Mots-clés— *eugénisme, amélioration, indésirable, stérilisation, technosciences.*

I. INTRODUCTION

In Aldous Huxley's *Brave New World*, eugenic practices have enabled the World State to create and condition citizens capable of living harmoniously within the social structure that has been established. In this quest for total control of bodies and lives, and in a political vision of stability, leaders such as Mustapha Mond (a government official and resident controller of Western Europe) oversee not only the classification of citizens but also their production according to the needs of the

fictitious state. Thus, babies produced in test tubes are conditioned to join the following castes: the Alphas(α), Betas(β), Gammas(γ), Deltas(δ), and Epsilons(ϵ). In addition, for the needs of human resources adapted to very specific tasks, each caste or class is divided into two subgroups represented by plus (+) and minus (-): Alphas ($\alpha+$, $\alpha-$) form the ruling elite of the World State; Betas ($\beta+$, $\beta-$) are civil servants who are used in various administrations; Gammas ($\gamma+$, $\gamma-$), Deltas ($\delta+$, $\delta-$) and Epsilons ($\epsilon+$, $\epsilon-$) represent, in general, the working class.

Each social class covets that which is deemed superior to it according to the established hierarchy: Alpha ($\alpha+$, $\alpha-$) > Beta ($\beta+$, $\beta-$) > Gamma ($\gamma+$, $\gamma-$) > Delta ($\delta+$, $\delta-$) > Epsilon ($\epsilon+$, $\epsilon-$). This covetousness is controlled through conditioning and standardization where chemicals are injected into “test tube babies” so that they can have bodies that fit the established social order. The brave new world is thus created, ensuring happiness, stability, and peace for every category of citizen.

However, the manifestation of eugenic practices and methods where science and technology are used to enhance the intellectual and physical performance (Lundin, 2008; Perbal, 2011) of the citizens of the World State is focused on the Alphas ($\alpha+$, $\alpha-$) class. Although this improvement of the human race is also observed at the level of Betas ($\beta+$, $\beta-$), there is, however, a decrease in the production quality of Betas in order to maintain the superiority of Alphas. In contrast, the other classes or castes (Gammas ($\gamma+$, $\gamma-$), Deltas ($\delta+$, $\delta-$), and Epsilons ($\epsilon+$, $\epsilon-$)) are instead victims of eugenics defined as a practice that promotes involuntary sterilization, segregation, discrimination and social exclusion (Black, 2012; Yakushko, 2019). These citizens sterilized from conception (fertilization) are referred to in the technoscientific jargon of the World State as “freemartins” (Huxley, 1932, p.13). This eugenic practice is reminiscent of Plato's city (Luciana, 2008) where the rules that fuel the regulation of the city should make it possible “to achieve, through the control of marriage, fertility and often all sexuality” (Charbit, 2002, p. 231) a stable regime.

Through the new historicist approach to *Brave New World*, this paper shows that the eugenic practices of the leaders of the World State are inspired by the eugenic methods and practices that human civilization has experienced throughout its history. It attempts to establish a relationship between eugenics in the literary creation of the English novelist Aldous Huxley and eugenic practices in contemporary societies to show that these practices are found in every human community in different forms, waiting for the arrival of technoscience to increase their visibility. It then argues that the social problems such as delinquency, alcoholism, and poverty that leaders in *Brave New World* seek to control stem from social injustice. The analysis, therefore, reveals that negative eugenics (eliminating the bad genetic stock responsible for anti-social behaviors) using technoscience cannot be a solution to a problem caused by social injustice. Nevertheless, the paper argues that the survival instinct pushes humans to practice eugenics in order to pass on to their descendants a genetic stock that allows them to adapt and survive in an ever-changing world.

For the new historicist approach, a literary work

is the product of the time, place, and circumstances of its composition. The new historicists, therefore, “reject the autonomy of the artist and the work of art [...]”. They stress that literary texts must be read and interpreted in their biographical, social, and historical contexts” (Tiway & Chandra, 2009, p76). In a sense, to neglect the context of a literary work would be to miss much of the concern displayed in that work. Therefore, when analyzing a literary work, the new historicist approach “looks at three areas of concern: (1) the life of the author; (2) the social rules and dictates found in a text; and (3) the reflection of the historical situation of a work as evidenced in the text” (Bressler, 1994, p.134). Thus, the context of writing is very crucial in that a writer's actions and beliefs reflect both their individual concerns and those of the society in which they live. To this end, the paper deals with eugenics in *Brave New World* by examining its history in the time of Aldous Huxley (1894-1963). It then looks beyond the literary representation of eugenics in *Brave New World* in order to explore some eugenic practices in contemporary societies.

II. THE HISTORY OF EUGENICS AND BRAVE NEW WORLD

The idea of the transmission of traits (genetics) and the methods of preserving good traits are as old as human civilization as Black (2012, p.13) points out: “Since ancient times, man has understood the principles of breeding and the lasting quality of inherited traits. The Old Testament describes Jacob's clever breeding of his and Laban's flocks, as spotted and streaked goats were mated to create spotted and streaked offspring”. In other words, Black shows that most breeders use Jacob's method, which is considered eugenic, to produce strong and resistant breeds of cattle.

To this end, the privilege of Alphas, predestined through the technological and chemical means used from their conception (fertilization) to their birth (hatching), denotes the ambition of the World State to preserve a perfect race capable of leading and controlling the other classes: “We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future... future World controllers” (Huxley, 1932, p.13). However, as an intellectual concern, the hierarchization of social classes was posited by classical Greek philosophers such as Plato (428/427 BC - 348/347 BC) who believed that human society would be healthier if reproduction was left to individuals with desired physical, intellectual and moral qualities (Charbit, 2002; Luciana, 2008).

For the eugenicists in *Brave New World*, those

who are to rule the State can only be nurtured and preserved in order to always ensure their succession in the political leadership of the World State created by Huxley. Thus, the desired qualities enjoyed by the upper class (the English aristocracy) made them the prime target for benefiting from positive eugenics (Yakushko, 2019), that is, the use of technoscience to increase and improve the performance of the human body. In contrast to this type of eugenics, the leaders of the World State in Aldous Huxley's fiction conceive that undesirable traits (deemed anti-social) should make the people who carry them targets to be prevented from reproducing, "those who were destined to become freemartins" (Huxley, 1932, p.13). The hierarchization of individuals takes on a political dimension in which the ruling class (the Alphas) becomes the measuring stick by which the trait analyses and tests of other social classes are calibrated (Patou-Mathis, 2013; Luciana, 2008). This form of eugenic practice is reflected in *Brave New World* in the State's desire to eradicate any kind of delinquency and rebellion that would threaten peace, tranquillity, and social stability.

Furthermore, eugenics in *Brave New World* is also inspired by Charles Darwin's theory of human evolution (Claidière, 2009), according to which weak or unadaptable species are often threatened with extinction through natural elimination. In addition to this theory, which calls for adaptation to the conditions imposed by nature (Timothée et al., 2009), the World State applies another form of eugenics (population control) that draws its substance from the writings of the British economist Thomas Malthus (1766-1834): "Malthus reasoned that a finite food supply would naturally inhibit a geometrically expanding human race. He called for population control by moral restraint" (Black, 2012, p. 11). According to this economist, the social problems and especially the food shortage in the England of his time were caused by overpopulation, the majority of which came from the lower (working) class (Béraud, 2002; Rutherford, 2007). Thus, birth control became imperative to alleviate the shortage of natural resources for the consumption of citizens.

Furthermore, the privilege and qualities accorded to Alphas show that the eugenicists in *Brave New World* take the responsibility for carrying out the selection that was, according to Charles Darwin, an assignment of nature (Taguieff, 2007). Thus, the English upper class is allowed to reproduce more than others because, according to this theory, this class is likely to produce individuals with intelligence and the ability to manage the political affairs of the State. For these eugenicists, the quality of citizens that the state needs for its stability and harmonious development is based on the assumption that:

In most Western countries in the first four decades of the twentieth century, eugenics was based on the idea that genes control most human phenotypic traits, whether physical characteristics such as polydactyly and eye colour, physiological conditions such as A-B-O blood types, or mental and personality traits such as 'feebleness of mind', alcoholism and pauperism (Allen, 2011, p. 1).

The above passage corroborates the eugenic ambition of the (fictitious) World State, whose priority is to ensure peace and stability for all classes. Since genes are the main target of this eugenic project, it is, therefore, necessary to act from fertilization (conception of the fetus) where chemical substances and other techno-scientific inputs allow citizens to be programmed and standardized. With hierarchization achieved in childhood, the State is no longer concerned about problems of racism, discrimination, or social segregation as each class is conditioned to be fully satisfied with its status.

Indeed, the history of eugenics executed through technoscience, as presented in *Brave New World*, began with the British Sir Francis Galton (1822-1911), cousin of Charles Darwin. For Aubert-Marson (2009, p.641), eugenics consists of "a program of artificial selection to produce a superior human race by controlling marriages. Galton favored positive eugenics in the hope that people would set eugenic goals for themselves by choosing their partners for marriage". However, in practice, Galton's contemporaries have abused his ideology by preying on the weak and those they deem undesirable. By banning natural procreation involving marriage, the leaders of Huxley's fictional state ensure the population control and quality of citizens it needs.

Furthermore, the abuse of the breeding of a race endowed with leadership has led to identity claims such as that of the Europeans who migrated to the New World, now known as the United States of America: "The *superior race*, that is, the Aryans, is thus, for him, predestined and localized: it is a Western-type population endowed with certain virtues unknown to the other *racés*. Orientals, Africans, and other Amerindians can only be *inferior*" (Hannoun, 1997, p.6). Thus, the Alpha (α^+ , α^-) in *Brave New World* are like those Aryans, the Western-type population who think they are more civilized. The Betas (β^+ , β^-), Gammas (γ^+ , γ^-), Deltas (δ^+ , δ^-), and Epsilons (ϵ^+ , ϵ^-) represent, to a large extent, Orientals, Africans, and other Amerindians.

Indeed, the hierarchization of races in human history is the basis of the superiority complex supported by the theories of philosophers such as Plato and theorists such as Thomas Malthus and Charles Darwin. Their various theories accelerated the traditional eugenic practices of

discrimination and segregation (Black, 2012). Thus, the Nazis in Adolf Hitler's Germany (1889- 1945) could claim an intrinsic superiority of the Aryan race (Hannoun, 1997; Gallo, 2012, 2015; Beaud, 2001). The influence of eugenic ideologies validated by pseudo-scientific demonstrations helps to explain, to a large extent, the horrors committed by the Nazis between 1933 and 1945 on Jews and other communities deemed undesirable. *Brave New World*, published in 1931 before Hitler came to power, became a precursor of the drifts that would occur in a society in which racial and anti-Semitic ideologies were put at the service of political governance. Thus, with the progress of science and technology, eugenic ambitions found expression through, on the one hand, the privileges granted to Alphas (α^+ , α^-), the race that believes it is called to rule (Granarolo, 2017) and, on the other hand, the elimination of inferior or undesirable races, the Betas (β^+ , β^-), Gammas (γ^+ , γ^-), Deltas (δ^+ , δ^-) and Epsilons (ϵ^+ , ϵ^-) (Black, 2012).

However, in his discourse on the origin of inequalities among men, Jean-Jacques Rousseau (1712-1778) demonstrates that nature, including genetic transmission, is far from creating the inequalities experienced by human society. For him, the natural selection enunciated by Charles Darwin (1809-1882) has a societal component that Darwin failed to perceive. To this end, the gap between the privileged (fit to lead) and those destined to survive (undesirables) is widened by man's desire to possess rather than share (López Yáñez, 2005; Corbin, 2017). Similarly, social problems such as delinquency, alcoholism, and poverty in *Brave New World* cannot be genetic. Therefore, negative eugenics (eliminating the bad genetic stock responsible for anti-social acts) using technoscience cannot be a solution to a problem caused by social injustices.

III. BEYOND EUGENICS IN BRAVE NEW WORLD

It is important to note that Galton's theory was echoed in the United States of America by Charles Davenport (1866-1944), a biologist, and Madison Grant (1865-1937), a lawyer. The latter gave legal power to eugenics, allowing the enactment of restrictive immigration laws from which "undesirable" individuals arrive in the United States. His book, *The Passing of the Great Race* (1916), was translated into German in 1925 and was well received by the Nazis, of whom Hitler was one of the defenders of the Aryan race. It is thus established that most eugenic abuses in contemporary societies derive their legitimacy from the abuses observed in the United States, England, and Germany (Colas, 2004;

Black, 2012).

In *Brave New World*, the World State government has a dedicated in-vitro-fertilization center called the *Central London Hatchery and Conditioning Centre*. The main tasks of the officials and workers at this center are to monitor the development of the fetuses until they mature, administering, as necessary and at the appropriate stages of the process, the chemicals prescribed for this purpose (Schiffino, 2017). This practice, which is similar to what is now commonly referred to as medically assisted reproduction (Lazaratou & Bernard, 2006; Engeli, 2009), allows the World State to have children whom it is responsible for educating according to the social and political orientation of the country. To this end, Plato, quoted by Le Fourn (2003, p.83), stated: "All those in the city who have passed the age of 10, they (the Athenians) will relegate to the fields and, having removed the children from the influence of the present mores, which are those of the parents, they will bring them up according to their own mores and their own principles". Thus, the strategy of the World State can be seen as an amplification of these classical ideologies. To this end, in *Brave New World*, the parental function is almost replaced, since the birth of children is no longer the prerogative of natural fertilization followed by a pregnancy carried by a mother; and all this concludes with a birth in a family setting. This natural role of the progenitors is well fulfilled by the biotechnology laboratories of the World State.

However, from a dialectical point of view, the government makes the desire to have children possible for parents whose barrenness remains a major challenge. It gives hope to these families by implementing scientifically and technologically assisted reproduction projects (Almeida, 2002; Squires, 2008; Chateauneuf, 2011). But logically, this practice aims to eliminate the family as a social institution responsible for procreation and the education of citizens.

Consequently, Charles Emil Stangeland (1881-1942), quoted by Charbit (2002, p. 234), comments: "In constructing his ideal state, Plato realized that such a state implied, in practice, communism, and the disappearance of individual responsibility for procreation; hence state control, the only adequate means of avoiding the disasters associated with a large population". The similarity between this comment by Stangeland on the Platonic city and the rules of population regulation in *Brave New World* is striking in that the specialized laboratories of the World State in the novel deal with the 'manufacture' and 'breeding' of citizens according to the qualities and quantities expressed by the government.

Beyond Aldous Huxley's novel, classical eugenics

in human society manifests itself in many ways, especially in the choice of partners to build a family. The families of future progenitors are always looking for healthy, robust girls and boys to ensure a healthy bloodline. They explore the backgrounds of target families in order to avoid any cross-breeding that would favor the birth of offspring with a defective genetic heritage (Perbal, 2011; Patou-Mathis, 2013). Thus, choices of mates are made according to size, shape, and other criteria. Hereditary diseases such as sickle cell anemia and epilepsy are taken into account in the choice of future partners (Agnès, 2009). Inter-marriage is, therefore, prohibited among certain families or communities in order to prevent the spread of a hereditary disability (Luboya, 2014). Negative eugenics is thus practiced without resorting to sterilization or elimination of undesirables as advocated by Galton, Davenport, and Malthus. This shows how eugenic practices are almost in all human communities. It can then be said that science and technology are merely means to satisfy the eugenic inclinations noted in the philosophers of antiquity and the pseudo-scientists of the 18^{ème} and 19^{ème} centuries in Europe and the United States.

In the agro-pastoral sector, eugenics manifests itself in many forms inspired by traditional practices. For a cattle farmer, selecting dominant males to crossbreed with females in order to have a more robust species is eugenics (Yakushko, 2019). Although technoscience was not used, it is important to note that the exclusion of less robust males and females is a strategy to eliminate 'undesirables' (Mucchielli, 2000). Eugenics in the agricultural context manifests itself in the selection of good seeds and other crossbreeding of crops for quality and even quantity yields. Farmers and breeders thus practice eugenics without resorting to biotechnology (Guedon, 2005; Hunyadi, 2010; Terestchenko, 2010; Lundin, 2008) from which Genetically Modified Organisms (GMOs) are developed (Sägesser, 2001; Schifano, 2005). However, in many countries, these GMOs give rise to debates about quality guarantees (Assogba, 2010; Bonneuil, 2006; Rozan, 2007; Granjou and Egizio, 2004; Demortain, 2015; Kassardjian et al., 2011).

Nevertheless, eugenic practices can be seen as human actions that are part of their survival instincts. Seeking a genetically healthy progenitor for procreation can be seen as a problem or a violation of human dignity. The desire to master and control this survival at the expense of those who are genetically disadvantaged raises debates and questions of legitimacy. Referring to Charles Darwin's theory of natural elimination, a man should not substitute himself for nature in deciding whom to let live or die. Using technoscience to act on human nature as the leaders of the World State do in *Brave New World* proves

that bioethics (Borrillo, 2011) and ethics adapted to technological civilization (Pommier, 2013; Vaissière, 1999; Collin, 1999) must take an important place in the so-called positive eugenic practices, which aim at improving genetic heritage in order to fight against chronic diseases or resist natural disasters that could lead to the disappearance of the human race. It is to this ethical control that eugenics, as practiced in Aldous Huxley's novel, contributes to the improvement and happiness of each human being in *Brave New World*.

IV. CONCLUSION

This paper has used a new historicist approach which assumes that knowledge of the historical context of an event, movement, or human practice allows for a better understanding of the literary representation related to that context. Through the history of eugenics, it has been established that *Brave New World* was not only a product of Aldous Huxley's artistic creativity but also an amplifier of eugenic ideologies and practices that remained unknown to the general public. The hierarchy of citizens in the novel, based on birth control and the standardization of citizens, shows how far eugenicists intend to increase their curiosity. The analysis shows that racism and social discrimination in England, the USA, and the Nazi horrors during the Second World War were strongly inspired by eugenicists like Galton, Davenport, Malthus, Darwin, and their contemporaries. The paper holds that birth control in *Brave New World* reflects the desire for world population control in contemporary society, the realization of which raises fears of violation of human dignity and rights.

Beyond the selected novel, the analysis has shown that eugenic practices are not limited to biochemical and biotechnology laboratories but that, in most human communities, the desire for survival drives the selection of future progenitors both among humans and in the agro-pastoral sector. In the second case, Genetically Modified Organisms (GMOs) are seen as a realization of eugenic ambitions to satisfy both the growing demand for food (Malthus' concern) and scientific curiosity.

This study does not cover the ethical aspects of eugenics in *Brave New World*. Further research can explore literary representations of eugenics in connection to bioethics.

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Mother-love in Morrison's *Beloved* and *A Mercy*: A Comparative Analysis

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Abstract— This paper attempts to explore the experiences of black mothers and their relation with their children, who are the victims of slavery and racism. Through the examination of *Beloved* (1987) and *A Mercy* (2008), it mirrors the pathetic condition of African slaves. Both the novels are filled with many female characters but here the attention is paid to maternal figures i. e. Sethe, the enslaved mother in *Beloved* and Minha Mae, the enslaved mother in *A Mercy*. Reflecting the societal forces used by Southern white men to emasculate Southern black voice, it shows how miserable the lives of black women, especially, the lives of black mothers, who are crippled by the chains of slavery and discrimination in American. Applying narrative inquiry approach, this paper demonstrates mother child bonds in Morrison's narratives. The aim of this paper is, therefore, to make an in-depth analysis of the mother-child relationship depicted in Toni Morrison's *Beloved* and *A Mercy*. By narrating events, experiences, and conditions which make the black women's lives pathetic, this paper argues that whatever these women think, feel, and perform, is an outcome of slavery. The comparative analysis of *Beloved* and *A Mercy* challenges distorted views commonly associated with the black mother and extends the notions of mothering which are prescribed and practiced in dominant cultures.

Keywords— Mother-love, slavery, racism, discrimination, enslavement

I. INTRODUCTION

Toni Morrison is one of the renowned writers who represent the lives of black women, especially, the lives of black mothers. Through her powerful vocabulary, she paints the social ills of the enslavement of Africans in America. As a reformer, she depicts America in the bleak era of slavery. By exploring the burning issues meaningfully, she narrates the pain and suffering of African slaves. Her works are filled with situations where black women, especially the black mothers are put to the test. The inevitable difficulties and obstacles black mothers have been confronted with in the upbringing of their children are certainly a key theme in her works.

Beloved is a complicated narrative, which deals with female experiences of maternity and gender oppression. It does not follow a chronological order. The plot moves from present to past. The author uses the

techniques of flashbacks, stream of consciousness, and memoirs. The novel is based on the true story of the escaped slave mother Margaret Garner, who, rather than return to slavery, tried to kill herself and her children. In *Beloved*, Morrison narrates the alternative story of the historical Garner in her fictional character Sethe, a fugitive escaped from the fictional plantation Sweet Home in Kentucky. One of the major settings in *Beloved* is 124 Blue Stone Road because the story both begins and ends at the same location. There are other settings such as- the Sweet Home plantation in Kentucky, the prison camp in Georgia, the banks of the Ohio River and Cherokee village. Similarly, the plot of the novel *A Mercy* is also complex. It is built on the techniques of flashbacks and memoirs. *A Mercy* depicts the life and circumstances of a slave mother, Minha Mae, who works for D'Ortega, a Portuguese slave owner and a businessman.

II. ANALYSIS

The novel, *Beloved* deals with the era of slavery. It narrates the story of a black slave woman named Sethe, who commits infanticide in the past and suffers its consequences in the present. Sethe lives and works at Sweet Home, a plantation in Kentucky, where she is sold at the age of thirteen. And then she marries to a slave named Halle Suggs with whom she has four children, two sons and two daughters. When she becomes unable to tolerate the inhumane treatment of the white master at Sweet Home, Sethe runs away from the plantation. In conversation with Paul D, Sethe describes the events leading up to her escape from Sweet Home. She sends her children ahead, including her nursing baby, when Schoolteacher's nephews suck the milk out of her breasts, similar to the treatment of a cow. As she narrates, "... they took my milk" (18). It shows that the climax of the horrors Sethe experiences in slavery is not the beating, but rather the theft of her breast milk. Finally, she takes refuge in her mother-in-law, Baby Suggs's house at 124 Bluestone Road in Ohio.

In order to prevent her children from being owned and being controlled by white masters and losing the right to be a real person, Sethe adopts the most abnormal, extreme and fearful conduct, infanticide. When she knows about the white master's search for her in Ohio, Sethe swiftly takes her children to the woodshed and decides to kill them all and then commit suicide. She is caught after she has cut off her two-year old baby girl's throat. And she is imprisoned for seven years for infanticide. Reflecting on Sethe's act of infanticide, Jean Wyatt opines that her action is a slave mother's protection of her children from being slaves. In her work "Giving Body to the Word: The Maternal Symbolic in Toni Morrison's *Beloved*", she asserts, "While celebrating the courage and determination that Sethe draws from this attachment [to her children], Morrison's narrative also dramatizes the problems of Sethe's maternal subjectivity, which is so embedded in her children that it allows her to take the life of one of them" (476). Wyatt argues that Morrison reveals Sethe's crime of infanticide half way through the novel for the readers to understand the circumstances which forced her to commit to the deed.

The climax of the novel is extremely a violent moment. Sethe tries to murder her own children to protect them against the horrors of slavery. She only has time to kill her daughter, Beloved before she is caught. She indulges in such a heart wrenching act just to liberate her children from life threatening consequences of slavery. Focusing on the mother's boundless love to her children, Stephanie A. Demetrakopoulos in her work "Maternal Bonds as Devourers of Women's Individuation" describes:

Sethe's initial bonding with her children has occurred at the ironically named Sweet Home, where slaves are allowed to marry and have families. These bonds resurge with terrifying strength as Sethe attempts to return the babies to perhaps a collective mother body, to devour them back into the security of womb/tomb death much as a mother cat will eat her babies as the ultimate act of protection. (71)

Demetrakopoulos reveals that Sethe, as a loving, caring, and self sacrificing mother, takes an unexpected action to protect her offspring. She succeeds on killing her first-born daughter named Beloved by applying an unconventional way for her security. By highlighting how slavery contributes to the destruction of one's identity, Morrison points at the destructive forces. She exposes the violence of white people indirectly, through the indication of murder of her own child by the mother. Demetrakopoulos further writes, "For Sethe the children are better off dead, their fantasy futures protected from the heinous reality of slavery"(71). With the help of her creative writing, Morrison narrates the story of an enslaved black woman who faces the most terrible consequences of slavery i. e. killing her child. Later she gets punished for her wrong deed. Everyone humiliates her. She is ill-treated in the society and her mother-love is questioned for her cruel action.

Sethe does not want her daughter to face the horrific effects of chattel slavery and to see her to be a slave, so she kills her. As she says, "I took and put my babies where they'd be safe" (201). Killing one's own child is the gruesome act. But Sethe indulges herself in such a heinous act to protect her children from oppression. Though she is guilty of doing injustice by killing her child, she feels she has done the right thing. Regarding Sethe's reaction to the situation, Renee Gardner in her work "Subverting Patriarchy with Vulnerability: Dismantling the Motherhood Mandate in Toni Morrison's *Beloved*", claims that Sethe's killing, understood as an ultimate act of agency, is motivated by her willingness to be a good protective mother. In embracing the good mother-role she "loses her sense of motherhood - her ability to see herself as a good mother . . ." (209). Gardner's analysis shows maternity as a complex site. Morrison presents maternal love as dangerous, devouring, and destructive. In this light, motherhood is understood as a site of conflict since the female body is exploited through one of the most profound experiences of their lives. To rescue the lives of her children from the ghost and horrors of slavery, the slave mother, Sethe has to make the tragic rough choice. Her harsh treatment to her children comes out of her blind love and self devotion as a mother.

Denver, Sethe's youngest daughter also faces many difficulties during her stay in prison with her mother. Sethe never reveals her past to Denver which makes Denver lose her faith upon her. Denver spends her childhood in dilemma. She fears of being killed by her mother. As Denver says, "I spent all of my outside self loving Ma'am so she wouldn't kill me..." (255). In fact, Denver wants to be away from her mother, Sethe. Though she lives along with her mother in 124 Bluestone, Denver never speaks with her. Denver knows the reality and believes her mother to be blamed for the heinous act. All these things disturb Sethe's mentality.

Beloved, the spirit of the murdered girl, also intends to be close with her mother, Sethe. She (*Beloved*) tells her plans to Denver. As she expresses, "She is the one I need. You can go but she is the one I have to have" (93). Sethe considers *Beloved* not as a spirit but as a living being. Denver also gets closer to the ghost of her dead sister *Beloved* and feels her family is responsible for her sister's death. As she narrates, "*Beloved* is my sister. I swallowed her blood right along with my mother's milk" (252). Concerning ghost's presence in the story, Marsha J. Darling in her work "In the Realm of Responsibility: A Conversation with Toni Morrison" says that Morrison uses the ghost as a narrative device and "the purpose of making her real is to make history possible and making memory real" (249). Darling considers that Morrison's use of ghost as a narrative device is a strategy to reflect past memory. When Sethe suffers due to the presence of *Beloved*, Denver rescues her. She supports her physically as well as mentally. The female characters presented in *Beloved* have been subjected to a more or less defective relationship to their mothers, and perhaps consequently to their children. The reasons and consequences of such a troubled but none the less intense almost excessive bond are mirrored in the novel's main character Sethe.

In *Beloved*, Morrison allows us to hear the mother's story, the mother's language, and the mother's history of maternal love. She reflects maternal love and the distortion of maternal love through the representation of mother-daughter relationship. Morrison explores the complexity of maternal emotions by introducing the system of slavery in which the slave holders cruelly detach children from their mothers; the maternal love is deformed, distorted and violated. Building upon African American women's experiences of and perspectives on maternal responsibilities, Morrison develops a view of African American woman's situation in relation to maternal behavior which is completely different from the maternal acts prescribed and practiced in dominant cultures.

Morrison's *A Mercy* revolves around the slave mother, Minha Mae and her daughter Florens. Minha Mae initially belongs to D'Ortega, a Portuguese slave owner, who owes money to Jacob, a tradesman. When Jacob goes to D'Ortega's plantation to receive his payment, D'Ortega compels Jacob to take a slave as payment. But Jacob is hesitant because he thinks slaves are not goods. Finally, he agrees and looks at the slaves. After surveying a line of more than twenty slaves, Jacob chooses a woman, Minha Mae, who has two children - a daughter and a son. To his shock, she offers her daughter Florens and begs, "Please, Senhor. Not me. Take my daughter. Not me" (20). Minha Mae's experience shows the confining contradictions imposed on black women/mothers during slavery. She does not have opportunity to explain her actions.

When the woman wishes her own daughter, Florens to be taken away, Jacob gets surprised. He cannot understand her real concern, which is born out of a mother's fear and helplessness. He thinks that the daughter is an "ill-shod child that the mother was throwing away" (34). A little later he readily accepts the deal because he thinks Florens as a good companion for his wife Rebekka's loneliness. In this way, Florens meets Lina and Sorrow, and stands as a servant in Jacob's house.

Morrison's description of D'Ortega's property discloses the horrors and dread of slavery in a magnificent home. D'Ortega has a huge farmhouse where slave trade is carried out successfully. He does not miss any opportunity to supply slaves. The slaves, who stay there, have difficult lives. Florens recalls about her life in D'Ortega's tobacco plantation under the cruelty of his family. She describes her life there spending her days, "picking okra and sweeping tobacco sheds", and "nights on the floor of the cookhouse" with her mother, Minha Mae" (5).

Sethe, in *Beloved* indulges herself in the act of infanticide of her child whereas Minha Mae, in *A Mercy* offers her daughter to a tradesman, Jacob. These instances expose how maternal love is difficult to understand. The mothers have no choice. Sethe kills her daughter to save her from the torments of slavery. And Minha Mae does this to push her daughter to a lesser degree of evil in an attempt to save her from higher degree of oppression and sexual harassment. The invisible bond between the characters in the novels lies in their interaction as mothers and supporters.

Like Sethe, in *Beloved*, Minha Mae in *A Mercy*, justifies her maternal concern to her daughter. But there is a difference between the two confessions. Sethe leaves all hope and desire to be forgiven whereas Minha Mae is still confident of her justifications. She thinks that if she tells her daughter, Florens the truth of the possible horrible

consequences of her staying with her mother, she will be convinced. She presents her argument and explains to her that "you [Florens] wanted the shoes of a loose woman, and a cloth around your chest did no good. You caught Senohr's eye" (166). Minha Mae desires to keep Florens with herself. But she is afraid of Florens' security when she sees the lust for her daughter in the master's eyes. She does not like her daughter to face the challenges of slavery and lead the same life as a helpless woman as she herself has experienced. She tells her: "One chance, I thought. There is no protection, but there is difference" (166). She wishes to have difference in the life of her daughter and wants to unshackle her from oppression and sexual abuse. As the mother explains:

You stood there in those shoes and the tall man laughed and said he would take me to close the debt. I knew Senhor would not allow it. I said you. Take you, my daughter. Because I saw the tall man see you as a human child, not pieces of eight. I knelt before him. Hoping for a miracle. He said yes. It was not a miracle. Bestowed by God. It was a mercy. Offered by a human. I stayed on my knees. (166-67).

Minha Mae convinces her daughter Florens that due to Jacob's kindhearted nature he accepted her request and takes her (Florens) away from D'Ortega's plantation. She believes Jacob a human child and merciful to his servants. Minha Mae also tells her daughter that Jacob has bestowed his mercy on Florens.

Minha Mae sees in Jacob the only chance for Florens to escape from D'Ortega. As a loving mother, she makes efforts to secure a better future for her daughter Florens. She experiences the dilemma that many mothers faced in slavery. Relating the black mother's situation under slavery, bell hooks in her work *Yearning: Race, Gender, and Cultural Politics*, explains, "In the midst of a brutal racist system, which did not value black life, [the slave mother] valued the life of her child enough to resist the system" (44). hooks clarifies the fact that the slave mother, Minha Mae, rather than thinking of her own safety decides to protect her daughter. She tries her best to prevent her daughter's rape by D'Ortega.

Like *Beloved*, *A Mercy* also portrays Minha Mae, a responsible mother, who chooses to distance herself from her daughter to provide a better life for her. As an experienced woman she reads the mentality of Jacob and requests him to accept her daughter instead of money. Florens keeps this all within her heart, which she reveals later in life and expresses through her behavior with her rivals. She is about eight years when she is exchanged for money to Jacob. She cannot understand her mother's

notion of not offering the son as a slave. As she remembers the event with innocent sorrow:

Me watching, my mother listening, her baby boy on her hip. Senhor is not paying the whole amount he owes to Sir. Sir saying he will take instead the woman and the girl, not the baby boy and the debt is gone. A minah mae begs no. Her baby boy is still at her breast. Take the girl, she says my daughter, she says. Me. Me. Sir agrees and changes the balance due. (8)

When Minha Mae requests Jacob Vaark, he agrees on her request and Florens is taken by him out of mercy. As Florens' mother tells her, "it was not a miracle-It was a mercy"(167). It is difficult indeed for a little girl of seven years like Florens to understand her mother's words.

Florens' pain and emotions are clearly reflected in the novel. As a young girl she only knows the decision of her mother. She expresses this thing in her words saying, ". . . mothers nursing greedy babies scare me. I know how their eyes go when they choose . . . holding the little boy's hand" (8). Later in life it becomes difficult for Florens to maintain a good relationship with others as she is obsessed with her mother offering her rather than her brother. Reflecting on Minha Mae's action, Amanda Putnam in her work "Mothering Violence: Ferocious Female Resistance in Toni Morrison's *The Bluest Eye*, *Sula*, *Beloved*, and *A Mercy*" states, Florens' mother is "begging to save her infant son (who will likely die without her care) as well as providing a life-altering opportunity for her daughter, this mother gives away her own chance of living a better life so that both her children will survive" (31). Putnam states that instead of accepting the chance of living a better life, the mother, Minha Mae gives priority to her children. She decides to protect both of them; therefore, she makes a request to Jacob to take her daughter away.

The novel *A Mercy* ends with Minha Mae telling why she gives her daughter up and offers her to Jacob Vaark. In the last chapter, Minha Mae addresses her daughter and says to her that the act she has done out of her maternal love is aiming to shield her from the eyes and lust of D'Ortega and his sons. She claims that, "Breasts provide pleasure more than simpler things. Yours are rising too soon and are becoming too irritated by the cloth covering your little girl chest. And they see and I see them see" (189). Like D'Ortega's plantation, Jacob's farm is not a burial chamber to Florens and other slaves. At Jacob's farm, they are humanly treated and live like sisters under the protection of kind master. It is not only Florens who lives there at the mercy of Jacob Vaark, there are other slaves too.

As a woman sexually abused by her master, Florens' mother, Minha mae understands that the woman in slavery has no protection, and "to be female in this place is to be an open wound that cannot heal. Even if scars form, the festering is ever below" (193). When she sees that the tall man, Jacob Vaark, sees Florens "as a human child" (195), she decides to give him her child because there "was no animal" in his heart (191). Florens never understands her mother's deep attachment to her and never treats this 'separation' as a mercy. She is tortured by the agony of abandonment all over her life.

III. CONCLUSION

The novels, *Beloved* and *A Mercy*, are very similar in many ways. Firstly, both the works are written by the same writer Toni Morrison. Secondly, both of them are historic fictions that evoke the history of slavery and portray black women'/mothers' predicaments. *A Mercy* is considered a prelude to *Beloved* because it narrates the period before slavery. Thirdly, both the novels are written with the techniques of memoirs and flashbacks and the stories are narrated by the characters themselves. Fourthly, both the fictions share the same themes like: slavery, mother-love, abandonment, alienation, racism, and gender disparity. The narratives show that under the harsh circumstances of slave life, the two slave mothers, Sethe and Minha Mae perform heroic deeds to rescue the lives of their children from chattel slavery, violence and sexual abuse. The protagonists Sethe and Minha Mae are both black females and brave mothers, who have been oppressed by the dehumanized effects of slavery.

To conclude, a selfless mother-child bond can be seen very clearly in *Beloved* as well as in *A Mercy*. The mothers, Sethe and Minha Mae indulge in the act against their will and wish just to liberate their daughters from slavery and sexual abuse. But the daughters *Beloved* and Florens cannot understand the feelings of their mothers. Though this leads to the separation, they are psychologically attached to their mothers, who regret for their act. In this way, Morrison clarifies that mother-love is multifaced and maternity is a complex site for black women.

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Covid-19: A Liminal (Transformative) Experience

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Abstract— Applying the threshold concept of liminality to the Covid-19 pandemic, the essay explores the connection between the development of creativity and critical, disruptive life moments. It argues that it is during critical moments of social disruption that humans best adapt to the requirement of changing societal norms by transitioning to thinking and actions that transform the way they relate to each other and the world. The takeaway of the essay is that liminal space and the thinking and actions that unfold within it are a necessary part of the human condition because it prepares us for the inevitable changes and challenges that delineate the human condition.

Keywords— boundary-crossing, liminality, threshold, transformative, neophytes.

I. INTRODUCTION

At the present time the world is to varying degrees crossing a threshold of release from Covid restrictions and guidelines. Critical thinking therefore demands that we reflect on what we have learned about ourselves as we gradually transition to a post-covid world. Before arriving at this threshold towards a quasi-post-pandemic reality, as a global society we created opportunities for growth (i.e., professional, emotional, psychological) to survive the pandemic. How and why? Because it is during life's troublesome phases when life is interrupted, that we are forced to enact a shift or a repositioning in perspective - in the way we think about and relate to the world. During the Covid pandemic we shifted perspective and embraced creative ways to negotiate life. Liminality is therefore the "betwixt and between" condition (Turner: "Betwixt and Between" 1964) of becoming creative and of perceiving the world from new perspectives by crossing conceptual boundaries into other ways of being and thinking.

II. LIMINALITY AND THE TRANSFORMATION OF LIFE DURING THE COVID-19 PANDEMIC

But how does "living in liminality" relate to our practices for the past two years? Firstly, liminality denotes a temporary space (limen), an in-between state of living that is between what the world was before the pandemic and

what it might become after, whether this may be real or imaginative. Secondly, the liminal space is typically a threshold (or portal if you will) that allows a transition to another way of thinking. Manifesting itself in the modality of an unstoppable social phenomenon that had to be confronted in innovative ways to survive as opposed to something that had to be avoided or quickly defeated, Covid forced upon us an in-between situation and a transformative imperative at the same time: to create within the space of in-betweenness coping strategies meant to make the best out of a critical situation with no apparent end, thus transforming the traditional ways we related to one another pre-pandemically. According to Victor Turner, the limen is a space of pure possibility, "a threshold phase and condition [...] of lived experience in "which none of the rules and few of the experiences of [...] previous existence have prepared" us. (Turner: 1992: 29) As a threshold event, Covid-19 interrupted the normal rhythms of life and introduced us to the possibility of change, an inevitable part of the human condition.

There are three phases of liminality: (1) Separation/break from the familiar world, (2) reconstructive limen of reflection and possibility, and (3) reaggregation into the world with new insights. Since we have already experienced the trauma of separation from normal life at the onset of the Covid pandemic (March 2020), the focus

here will be on the (2) reconstructive-re-constitutive and (3) reaggregation phases: how we negotiated life creatively within the limen of Covid and some insights (lessons) we appreciate as we come out of it.

In the *re-constitutive* phase of the Covid-19 pandemic we underwent changes in our thinking and practices that symbolic anthropologist Victor Turner would describe as a “transformative process” typical of the way a neophyte in tribal society would reimagine/reconstitute the narrative of his/her life during rites of passage: “Undoing, dissolution, decomposition are accompanied by processes of growth, transformation and the reformulation of old elements in new patterns” (Turner: 1964). We too became ‘neophytes’ forging new ways to survive and to live in terms of undoing old ways of doing things into new ones. Life did unravel in a sense, but in this undoing, a new way of doing things surfaced. This transformative characteristic of liminal concepts is developed within a “realm of pure possibility whence novel configurations of ideas and relations may arise.” (Turner: 1964) During the pandemic social agents (we the people) went beyond our conventional conceptual boundaries and embraced a fresh way to look at the world. People began to respond creatively to an interstitial (in-between) phase of constantly changing and challenging rules brought about by pandemic life. The limen created by the pandemic restricted our movements from one physical space to another and prevented close social contact, but it also led us to cross cognitive boundaries to discover new ways to do old things. The limen became a space for learning, adapting to and relating to a never-before-experienced world situation. Accordingly, during the reconstructive phase of the pandemic people demonstrated resilience and innovation in the way they conducted their professional duties.

In what follows I would like to focus on some novel practices that delineated the delivery of pedagogical curriculum within the education system. I understand my analysis does not account for the countless of people who lost their jobs during the pandemic and were not fortunate enough to cross conceptual boundaries to novel innovations permitted to other professions. I do believe, however that everyone at some point engaged in some reconfiguration of old habits and learned something about themselves during this liminal period. The liminal journey is all about learning.

In education, teachers crossed the boundary from actual classrooms to the virtual classrooms of their computers in their homes, i.e., from teaching concepts grounded in classroom pedagogy to concepts tailored to virtual teaching. Subjects were taught virtually, and through collectively focused reflection with colleagues on teaching

strategy to promote student’s well-being, teachers interacted (as much as possible) with their students’ emotional and intellectual needs in a variety of ways. One innovative way that education was made more engaging during the creative phase of liminal living was the crossing over to the virtual realm of online breakout rooms. Teachers learned to access and create technological/virtual platforms and spaces (i.e., breakout rooms) where students across grade levels were equally crossing conceptual boundaries to engage in online collaborative learning. Therefore, breakout rooms were a boundary-crossing teaching strategy developed within the reconstructive phase of liminal experience to make up for the lack of face-to-face interaction within a classroom setting. The crossing over from in-class teaching-learning space to online virtual space (where students and teachers collectively simulate face-to-face direct instruction) is a liminal type of pedagogical interaction insofar as the ‘on-line breakout room’ is a virtual-spatial reconfiguration of direct and in-class teaching practices within the online virtual space of an electronic world created by computer software.

Innovation during the pandemic was not limited to the domain of education, however. In other areas of professional life beyond the classroom, the pandemic also required a crossover from actual to virtual spaces. Most professionals in the corporate-business world whose jobs permitted working from home performed the requirements of their jobs within a liminal space where work is experienced vicariously - online one is concurrently present (virtually) yet non-present (physically). In short, during the pandemic employees working from home accessed computers and crossed virtual boundaries to enter other layers of virtual spaces to engage indirectly with colleagues on many fronts: professionally, pedagogically, personally, etc. Therefore, working in a liminal configuration during the pandemic required that most people transitioned from physical to virtual domains/spaces that made them more resilient and creative. It forced people to acknowledge (and adapt to) the temporary liminality of life and move through the spaces that were by necessity created to survive in it. Whether consciously or subconsciously aware, during the pandemic we were becoming more determined to live life differently with respect to how we lived it before, and this was a transformative moment. This is the essence of liminal learning: to come up with new ways to exist and move through the various spaces of place and mind and discover things about oneself that were not known or considered before.

III. CONCLUSION

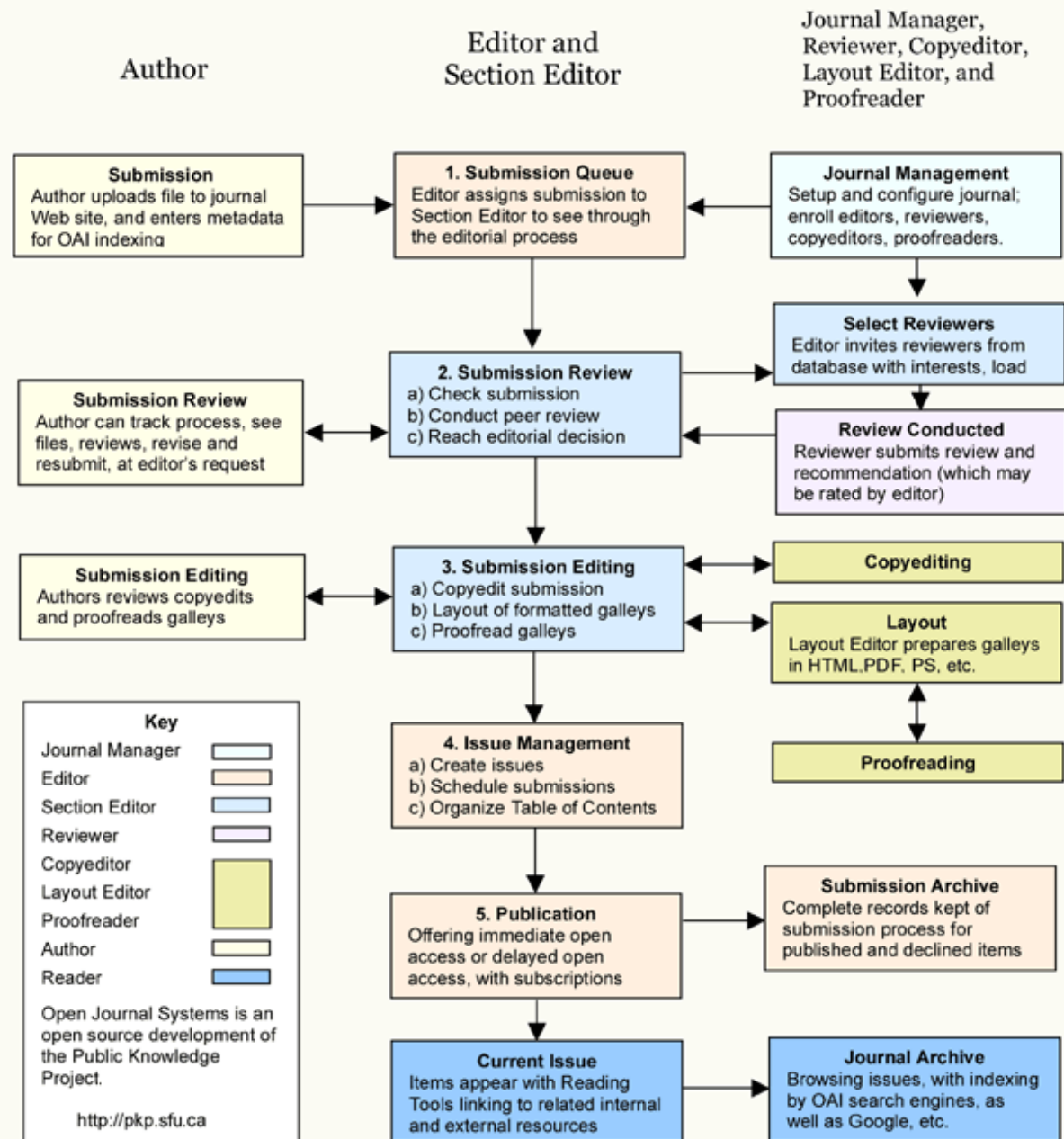
As a final consideration of the way critical events bring about transformative potential (liminality), a word must be said about adaptability and creativity in critical life moments. The examples of transference (or crossover) from physical to virtual spaces mentioned above testify to the fact that, whenever human adaptability and innovation are geared towards making the best out of a bad situation, we became the co-creators of new modalities of social and professional interaction as we negotiate life in whatever crisis is at hand, even a world-wide pandemic. These creative practices during the pandemic are linked by one fundamental point: We took advantage of the possibilities offered by a crisis phase in life within the space of the limen, a place where novel forms of thinking and praxis take form for the purpose of survival. To survive, we had to perceive Covid not as something that must be denied or crushed but as something that must be negotiated as a critical moment that offers an opportunity to learn to do things differently, to transform our way of thinking and doing things. Crisis moments offer opportunities for alternative social interactions for they require that we step up and get things done even if this entails a radically unprecedented way. The institutional and relational interruptions and setbacks we witnessed during the pandemic shutdown were shared and felt by all. In this phase of uncertainty, the novel forms of relating to one another that we created to negotiate the pandemic demonstrated the best of humanity – our empathy towards one another. Through this empathy we offset the negative psychology of social restrictions by co-creating novel ways to interact with others, what is referred to as “different meeting points with otherness.” (Stavrides 2019: 5)

These examples make clear the fact that during the intervening *reconstructive-reconstitutive* stage of liminal living in the pandemic we continued to develop creativity, resilience, and empathy. And as we have now entered the *reaggregation* phase of liminality characterized by a worldwide easing and even ending of pandemic restrictions, we must take comfort in the insights we ought to have learned: The fact that those who survived the pandemic also survived its psychological impact by taking advantage of the conceptual possibilities offered by the limen of covid and turned life around by sheer determination. If we all took some time to linger in our own (as well as others’) thresholds, if on occasion we purposely interrupted our daily rhythms and patterns and repositioned our perspective to include the “other” human being next to us, the conceptual crossover to the next stage would reveal a more empathetic world.

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